

Longer Thou Livest (Regents Renaissance Drama)

Wager, W.

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Longer Thou Livest Enough Is As Good A

Thomas Betteridge, Greg Walker



Longer Thou Livest Enough Is As Good A:

Interludes and Early Modern Society, 2007-01-01 The essays in this collection contributed by an internationally distinguished group of scholars bring up to date many aspects of the criticism of the English Interludes The development of these plays was a significant part of the history of the growth of English drama in the sixteenth century to the extent that they may be regarded as its main stream Arising by means of a felicitous combination of the development of printing and the growth of a professional theatre plays of this type quickly became a forum for the presentation and exploration of many contemporary themes They became a useful means of disseminating a wide variety of opinions and public concerns as well as exhibiting at times the intellectual brilliance of the Renaissance The essays here are concentrated upon power particularly in its religious and political aspects gender and theatricality The political and religious upheavals of the Reformation under the Tudor monarchy form a background as well as a focus at times In particular the position of women in sixteenth century society is examined in essays on several plays There is also discussion of the development of theatrical techniques as playwrights worked closely with small acting companies to reach a wide audience ranging from the royal court to the common streets This was achieved as a number of essays make clear through a variety of entertaining theatrical devices

Nonsense and Other Senses Elisabetta Tarantino with the collaboration of Carlo Caruso, 2020-07-24 This book deals with a topic that is gaining increasing critical attention the literature of nonsense and absurdity The volume gathers together twenty one essays on various aspects of literary nonsense according to criteria that are deliberately inclusive and eclectic Its purpose is to offer a gallery of nonsense practices in literature across periods and countries in the conviction that important critical insights can be gained from these juxtapositions Most of the cases presented here deal with linguistic nonsense but in a few instances the nonsense operates at the higher level of the interpretation of reality on the part of the subject or of the impossibility thereof The contributors to the volume are established and younger scholars from various countries Chronologically the chapters range widely from Dante to V clav Havel and offer a large span of national literatures Czech English Finnish French German Italian Japanese and literary genres poetry prose and drama inviting the readers to trace their own pathway and draw their own lines of connection One point that emerges with particular force is the notion that what distinguishes literary nonsense is its somehow regulated nature Literary nonsense thus sounds like a deliberate last ditch attempt to snatch order from the jaws of chaos the speech of the Fool as opposed to the tale told by an idiot It is this kind of post Derridean retrieval of choice as the defining element in semantic transactions which is perhaps the most significant insight bequeathed by the study of nonsense to the analysis of poetry and literature in general **God Speed the Plough** Andrew McRae, 2002-09-12 An interdisciplinary analysis of the history and literature of the land in early modern England *Shakespeare and Textual Studies* Margaret Jane Kidnie, Sonia Massai, 2015-11-12 A cutting edge and comprehensive reassessment of the theories practices and archival evidence that shape editorial approaches to Shakespeare

s texts **The Devil and the Sacred in English Drama, 1350-1642** John D. Cox, 2000-10-17 John Cox tells the intriguing story of stage devils from their earliest appearance in English plays to the closing of the theatres by parliamentary order in 1642 The book represents a major revision of E K Chambers ideas of stage devils in *The Medieval Stage* 1903 arguing that this is not a history of gradual secularization as scholarship has maintained for the last century but rather that stage devils were profoundly shaped from the outset by the assumptions of sacred drama and retained this shape virtually unchanged until the advent of permanent commercial theatres near London The book spans both medieval and Renaissance drama including the medieval Mystery cycles on the one hand through to plays by Greene Marlowe Shakespeare 1 and 2 Henry VI Jonson Middleton and Davenant An appendix lists all known devil plays in English from the beginning to 1642

Shakespeare's Shakespeare John Meagher, 2015-12-17 In this work of scholarship and creativity Meagher argues that Shakespeare has been misunderstood because of a failure to recognize his own directions as a playwright Through an examination of several of his plays Meagher uncovers Shakespeare as artist director and actor **The Huntington Library Quarterly** Henry E. Huntington Library and Art Gallery, 1946 Religious Conversion in Early Modern English Drama Lieke Stelling, 2019-01-03 A cross religious exploration of conversion on the early modern English stage offering fresh readings of canonical and lesser known plays *The Social Relations of Jonson's Theater* Jonathan Haynes, 1992-08-28 A detailed literary historical argument about the sources and consequences of Jonson's realism **The Turn of the Soul**, 2012-01-06 The religious upheavals of the early modern period and the fierce debate they unleashed about true devotion gave conversion an unprecedented urgency With their rich variety of emotive aesthetic and rhetoric means of expression literature and the visual arts proved particularly well adapted means to address explore and represent the complex nature of conversion At the same time many artists and authors experimented with the notion that the expressive character of their work could cultivate a sensory experience for the viewer that enacted conversion Indeed focusing on conversion as one of early modern Europe's most pressing religious issues this volume demonstrates that conversion cannot be separated from the creative and spiritual ways in which it was given meaning Contributors include Mathilde Bernard John R Decker Xander van Eck Shulamit Furstenberg Levi Lise Gosseye Chlo Houston Philip Major Walter Melion Bart Ramakers E Natalie Rothman Alison Searle Lieke Stelling Jayme Yeo and Federico Zuliani **The Longer Thou Livest, and Enough is as Good as a Feast** William Wager, 1968 *Shakespeare and Protestant Poetics* Jason Gleckman, 2019-10-29 This book explores the impact of the sixteenth century Reformation on the plays of William Shakespeare Taking three fundamental Protestant concerns of the era double predestination conversion and free will it demonstrates how Protestant theologians in England and elsewhere re imagined these longstanding Christian concepts from a specifically Protestant perspective Shakespeare utilizes these insights to generate his distinctive view of human nature and the relationship between humans and God Through in depth readings of the Shakespeare comedies *The Merry Wives of Windsor* *Much Ado About Nothing* *A Midsummer Night's Dream* and *Twelfth*

Night the romance *A Winter's Tale* and the tragedies of *Macbeth* and *Hamlet* this book examines the results of almost a century of Protestant thought upon literary art *Shakespeare Survey: Volume 55, King Lear and Its Afterlife* Peter Holland, 2002-10-24 *Shakespeare Survey* is a yearbook of Shakespeare studies and production Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of criticism and performance For the first time numbers 1-50 are being reissued in paperback *Chicorel Theater Index to Plays in Anthologies, Periodicals, Discs, and Tapes* Marietta Chicorel, 1972 *The Oxford Handbook of Tudor Drama* Thomas Betteridge, Greg Walker, 2012-07-19 The *Oxford Handbook to Tudor Drama* is the authoritative secondary text on Tudor drama It both integrates recent important research across different disciplines and periods and sets a new agenda for the future study of Tudor drama questioning a number of the central assumptions of previous studies Balancing the interests and concerns of scholars in theatre history drama and literary studies its scope reflects the broad reach of Tudor drama as a subject inviting readers to see the Tudor century as a whole rather than made up of artificial and misleading divisions between medieval and renaissance religious and secular pre and post Shakespeare The contributors both the established leaders in their fields and the brightest young scholars attend to the contexts intellectual theatrical and historical within which drama was written produced and staged in this period and ask us to consider afresh this most vital and complex of periods in theatre history The book is divided into four sections Religious Drama Interludes and Comedies Entertainments Masques and Royal Entries and Histories and political dramas **Princeton Studies in English**, 1928 *The Triumph of Realism in Elizabethan Drama 1558-1612* Willard Thorp, 1965 **Extract of the Christian's Pattern: or, a treatise on the Imitation of Christ. Written in Latin by Thomas à Kempis. Abridged & published in English. By John Wesley**, 1818 *A Companion to the Medieval Theatre* Ronald W. Vince, 1989-03-27 Vince has provided a useful and for the most part usable reference work His introduction should be required reading for anyone approaching medieval theater Choice Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political religious and social life than to literature as we know it Reflecting the current interest in performance *A Companion to the Medieval Theatre* presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550 The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing a chronology a bibliography and a full complement of indexes Major entries focus on the theatres of the principal linguistic areas the British Isles France Germany Iberia Italy Scandinavia the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama Passion and saint plays morality plays folk drama and Humanist drama Other articles examine costume acting pageantry and music and explore the theatrical dimension of courtly entertainment the dance and the tournament Short entries supply information on over one hundred playwrights directors actors and antiquarians whose contributions to the theatre have been documented This informative

guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance **The Summons of Death on the Medieval and Renaissance English Stage** Phoebe S. Spinrad, 1987

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