



Measure for Measure  
(Twayne's new  
critical introductions  
to Shakespeare)

Hawkins, Harriet

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# Measure For Measure Twaynes New Critical Introductions To Shakespeare

**George L. Geckle**



## **Measure For Measure Twaynes New Critical Introductions To Shakespeare:**

**Measure for Measure** George L. Geckle, 2001-08-01 In this critical evaluation of the classic the discussion focuses on the nature of the major characters the morality of their behavior the conclusion of the play and the genre of a play that was listed in the First Folio as a comedy The contents of this volume cover texts by English American and European scholars and critics including Malone Stevens Schlegel Hazlitt Coleridge Hallam Gervinus Bagehot Pater Dowden Furnivall Swinburne Symonds Boas Shaw Bradley Chambers Bridges Masfield and Croce Measure for Measure William Shakespeare, 2012-03-29 George Lyman Kittredge's insightful editions of Shakespeare have endured in part because of his eclecticism his diversity of interests and his wide ranging accomplishments all of which are reflected in the valuable notes in each volume These new editions have specific emphasis on the performance histories of the plays on stage and screen Features of each edition include The original introduction to the Kittredge Edition Editor's Introduction to the Focus Edition An overview on major themes of the plays and sections on the play's performance history on stage and screen Explanatory Notes The explanatory notes either expand on Kittredge's superb glosses or in the case of plays for which he did not write notes give the needed explanations for Shakespeare's sometimes demanding language Performance notes These appear separately and immediately below the textual footnotes and include discussions of noteworthy stagings of the plays issues of interpretation and film and stage choices How to read the play as Performance Section A discussion of the written play vs the play as performed and the various ways in which Shakespeare's words allow the reader to envision the work off the page Comprehensive Timeline Covering major historical events with brief annotations as well as relevant details from Shakespeare's life Some of the Chronologies include time chronologies within the plays Topics for Discussion and Further Study Section Critical Issues Dealing with the text in a larger context and considerations of character genre language and interpretative problems Performance Issues Problems and intricacies of staging the play connected to chief issues discussed in the Focus Editions Introduction Select Bibliography Filmography Each New Kittredge edition also includes film stills from major productions for comparison and scene study On Measure for Measure Lawrence J. Ross, 1997 That Measure for Measure a work of the dramatist's maturity remains the focus of unresolved controversy calls into question the adequacy of Shakespeare criticism to be answerable to what he hath left us This book illustrates a way to conduct eclectic and historical criticism capable of manifesting this problematic play's coherence It closely studies as drama according to the conventions demonstrably presupposed the play indicated by the text when construed as Shakespeare's extant provisions for its performance Analysis shows that Measure for Measure's principal interest cannot be character as such but rather the searching play of thought about a rich nexus of issues radical to our humanity projected through the staged action it informs To apprehend it attention to structure dramaturgy and methods of representation is as essential as studying how Shakespeare uses ideas received from his co-creating culture Through this study Measure for Measure emerges as a great

play uniquely daring in conception scope and comic purgation humanely wise and balanced in outlook brilliant in dramaturgical wit exhilaratingly entertaining and perhaps Shakespeare's most sophisticated work though its coherence has often previously been clouded by misconstrual

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**Making Trifles of Terrors** Harry Berger, Peter Erickson, 1997 This collection of essays includes some of the most recent work of a master critic at the height of his powers Of the fourteen essays written from the late 1970s to the present three have never before been published the essays appearance in a single volume makes available for the first time the full scope of Berger's unique approach to ethical discourses in Shakespeare's plays The sequence of essays displays both the continuity and the revisionary development that mark his critical practice since the early work on *The Tempest* *Troilus and Cressida* and the Elizabethan theater When one compares Berger's earlier work from the 1960s with the writing from the 1980s and 1990s in the present collection one sees that the difference stems primarily from the impact on the later work of his encounters with the whole range of structuralist and poststructuralist theory Much of the excitement and vitality of Berger's current work comes from his efforts to incorporate new methodological influences into his previous system Because he comes to poststructuralism as a mature critic whose larger interpretive framework is already in place his response is not simply to immerse himself in the new theoretical modes and adopt them wholesale but rather to make them his own Among the plays discussed are *The Merchant of Venice* *Much Ado About Nothing* *King Lear* *Macbeth* *2 Henry IV* *Richard II* and in two of the new essays *1 Henry IV* and *Measure for Measure* Also new is Berger's retrospective account of his critical development in the extensive opening Acknowledgments

**Measure for Measure** Harriett Hawkins, 1987 Offers a fresh look at Shakespeare's play and discusses its themes of forgiveness sin and mortality

**Shakespearean Power and Punishment** Gillian Murray Kendall, 1998 The essays in this volume demonstrate how effectively different indeed seemingly contradictory theoretical paradigms can work with Shakespeare's plays to excavate issues of power and punishment

**Shakespeare And Comedy** Robert Maslen, 2014-03-20 Comedy was at the centre of a critical storm that raged throughout the early modern period Shakespeare's plays made capital of this controversy In them he deliberately invokes the case against comedy made by the Elizabethan theatre haters They are filled with jokes that go too far laughter that hurts its victims wordplay that turns to swordplay and aggressive acts of comic revenge Through a detailed study which considers tragedies and histories as well as comedies Maslen contends that Shakespeare's use of the comic mode is always calculatedly unsettling and that this is part of what makes it pleasurable

**Shakespeare and the Economic Imperative** Peter F. Grav, 2008-04-25 Despite the volume of work Shakespeare produced surprisingly few of his plays directly concern money and the economic mindset *Shakespeare and the Economic Imperative* examines the five plays that do address monetary issues *The Comedy of Errors* *The Merry Wives of Windsor* *The Merchant of Venice* *Measure for Measure* and *Timon of Athens* plays in which Shakespeare's view of how economic determinants shape interpersonal relationships progressively

darkens In short what thematically starts out in farce ends in nihilistic tragedy Working within the critical stream of new economic criticism this book uses formal analysis to interrogate how words are used how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships This examination is complemented by historical socio economic contextualization as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote *Measure for Measure* Harriett Hawkins,1987 Twayne s new critical introductions to Shakespeare Provides a critical introduction to the play and an incisive interpretation *King Lear* Jeffrey Kahan,2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir Should we refer to Shakespeare s original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725 What of its stage variations When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has been performed audiences preferred Naham Tate s optimistic adaptation in which Lear and Cordelia live happily ever after When discussing King Lear the question of what comprises the play is both complex and fragmentary These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to King Lear New Critical Essays offer major new interpretations on the conception and writing editing and cultural productions of King Lear This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare s most important and perplexing tragedies Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink *Shakespearean Criticism* Michelle Lee,2002-04 The plays theme or focus of this volume includes The Comedy of Errors The Merchant of Venice Pericles Religion and Theology **Twixt Will and Will Not** Carolyn Harper,1998 In this study Carolyn Harper adopts a topicalist approach to understand the plays mysteries through literary criticism She argues that Measure s Elizabethan audience would have been intimately in tune to the rhetorical device of the paradigm especially those built on contraries Knowing this Shakespeare could purposefully devise a textual construct portraying characters and actions which appear seemingly contradictory Utilizing numerous 16th and 17th century pamphleteers Harper offers much primary material which has never before been applied to Measure for Measure She demonstrates that this play could afford Shakespeare a vehicle which not only supported the English status quo but issued a warning of political and religious chaos should that status quo fail to prevail **The World Must be Peopled** Michael D. Friedman,2002 The book surveys the impact of these recent productions and suggests additional ways in which a feminist approach to performance might produce theatrical versions of these plays more consistent with their generic features BOOK

JACKET     **Subject Guide to Books in Print** ,1993     **All's Well that Ends Well** William Shakespeare,2004-01-19 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For the second edition of All s Well That Ends Well Alexander Leggatt has written a completely new introduction to Russell Fraser s text of one of Shakespeare s most puzzling ambiguous and demanding plays Leggatt s interest in performance is evident throughout the introduction particularly in his discussion of the instability of the main characters He also provides a full illustrated and thoughtful account of the play s critical and theatrical fortunes to the end of the twentieth century and explores our experience as an audience of seeing and hearing the play performed An updated reading list completes the volume     **William Shakespeare** Richard Hillman,1993 Critical discussion of three Shakespeare plays Troilus and Cressida All s Well that Ends Well and Measure for Measure that defy attempts to classify them as either comedy romance tragedy or satire     *Shakespeare at the Moment* Albert Bermel,2000 Cloth Edition This book discusses fifteen plays addressing Shakespeare s experimentation the power and intelligence of his inconsistencies his novel happy endings and ultimately how each comedy can be performed     *American Book Publishing Record* ,1987     **Shakespeare and the Mediterranean** International Shakespeare Association. World Congress,2004 Shakespeare s career long fascination with the Mediterranean made the association a natural one for this first World Shakespeare Congress of the Third Millennium The plenary lectures and selected papers in this volume represent some of the best contemporary thought and writing on Shakespeare in the ranging plenary lectures by Jonathan Bate on Shakespeare s islands and the Muslim connection Michael Coveney s on the late Sir John Gielgud Robert Ellrodt s on Shakespeare s sonnets and Montaigne s essays Stephen Orgel s on Shakespeare s own Shylock and Marina Warner s on Shakespeare s fairy tale uses of magic Also included in the volume s several sections are original papers selected from special sessions and seminars by other distinguished writers including Jean E Howard Gary Taylor and Richard Wilson Tom Clayton is Regents Professor of English Language and Literature and chair of the Classical Civilization Program at the University of Minnesota Susan Brock is Head of Library and Information Resources at the Shakespeare Birthplace Trust in Stratford upon Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham Vicente Fores is Associate Profe

**Particular Saints** Cynthia Lewis,1997 Particular Saints draws on church history art history and theater history to address these questions by illustrating that Renaissance stage Antonios are a type representing a tradition familiar to early modern audiences and exploited by Shakespeare in portraying his four major characters named Antonio

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