



# SHAKESPEARE'S LATE PLAYS

New Readings

Jennifer Richards and James Knowles

# Shakespeares Late Plays New Readings

**Kavita Mudan Finn, Valerie Schutte**



## **Shakespeare's Late Plays New Readings:**

*Shakespeare's Late Plays* Jennifer Richards, 2019-08-07 This new collection reflects a resurgence of interest in Shakespeare's plays performed between 1608 and 1613 Pericles Cymbeline The Winter's Tale The Tempest All is True Henry VIII The Two Noble Kinsmen and Cardenio It offers a broad range of new historicist approaches touching upon key topics in current Shakespearean studies such as kinship relations manliness magic medico politics nationalism rhetoric schism sexuality and staging conventions The plays are explored both individually and within generic thematic and chronological groups Each author combines new research with their experience of teaching the plays offering innovative approaches to some well known works as well as encouraging readers to explore less familiar dramas such as Pericles Cymbeline All is True and The Two Noble Kinsmen The volume is unusual in its coverage of the lost late play Cardenio and considers its significance for our conception of the lateness of these plays This book will fill a large gap in the market for a broad ranging critical introduction to this important and increasingly popular area in Shakespeare's work and is suitable as a textbook for undergraduate graduate and more general readers Shakespeare's Late Plays James Knowles, Jennifer Richards, 1999 This volume offers a range of critical approaches to Shakespeare's plays performed between 1608 and 1613 The plays are explored both individually and within generic thematic and chronological groups The Cambridge Companion to Shakespeare's Last Plays Catherine M. S. Alexander, 2009-07-16 Which plays are included under the heading Shakespeare's last plays and when does Shakespeare's last period begin What is meant by a late play and what are the benefits in defining plays in this way Reflecting the recent growth of interest in late studies and recognising the gaps in accessible scholarship on this area in this book leading international Shakespeare scholars address these and many other questions The essays locate Shakespeare's last plays single and co-authored in the period of their composition consider the significant characteristics of their Jacobean context and explore the rich afterlives on stage in print and other media of The Winter's Tale Cymbeline The Tempest Pericles The Two Noble Kinsmen and Henry VIII The volume opens with a historical timeline that places the plays in the contexts of contemporary political events theatrical events other cultural milestones Shakespeare's life and that of his playing company the King's Men *Celtic Shakespeare* Rory Loughnane, 2016-04-08 Drawing together some of the leading academics in the field of Shakespeare studies this volume examines the commonalities and differences in addressing a notionally Celtic Shakespeare Celtic contexts have been established for many of Shakespeare's plays and there has been interest too in the ways in which Irish Scottish and Welsh critics editors and translators have reimagined Shakespeare claiming connecting with and correcting him This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict The volume is divided into three chronologically ordered sections Tudor Reflections Stuart Revisions and Celtic Afterlives This division of essays directs attention to Shakespeare's transformed treatment of national identity in plays

written respectively in the reigns of Elizabeth and James but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works. The first two sections contain fresh readings of a number of the individual plays and pay particular attention to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history. Juxtaposing this material with subsequent critical receptions of Shakespeare's works from Milton to Shaw, this volume addresses a significant critical lacuna in Shakespearean criticism. Rather than reading these plays from a solitary national perspective, the essays in this volume cohere in a wide-ranging treatment of Shakespeare's direct and oblique references to the archipelago and the problematic issue of national identity. **Cymbeline** William

Shakespeare, 2005-04-07 The King of Britain enraged by his daughter's disobedience in marrying against his wishes banishes his new son-in-law. Having fled to Rome, the exiled husband makes a foolish wager with a villain he encounters there, gambling on the fidelity of his abandoned wife. Combining courtly menace and horror, comedy and melodrama, *Cymbeline* is a moving depiction of two young lovers driven apart by deceit and self-doubt. The Palgrave Handbook of Shakespeare's Queens

Kavita Mudan Finn, Valerie Schutte, 2018-07-20 Of Shakespeare's thirty-seven plays, fifteen include queens. This collection gives these characters their due as powerful early modern women and agents of change, bringing together new perspectives from scholars of literature, history, theater, and the fine arts. Essays span Shakespeare's career and cover a range of famous and lesser-known queens, from the furious Margaret of Anjou in the *Henry VI* plays to the quietly powerful Hermione in *The Winter's Tale*, from vengeful Tamora in *Titus Andronicus* to Lady Macbeth. Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship: the ambiguous figure of Elizabeth I and the knotty issue of gender presentation. The focus then moves to analysis of issues such as motherhood, intertextuality, and contemporary political contexts. Close readings of individual plays and investigations of rhetoric and theatricality. Featuring twenty-five chapters with a rich variety of themes and methodologies, this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies. Winner of the 2020 Royal Studies Journal book prize. **Foreign and Native on the English Stage, 1588-1611** Jane Pettegree, 2011-04-28 This original and scholarly work uses three detailed case studies of plays: Shakespeare's *Antony and Cleopatra*, *King Lear*, and *Cymbeline* to cast light on the ways in which early modern writers used metaphor to explore how identities emerge from the interaction of competing regional and spiritual topographies. **The Cultural Uses of the Caesars on the English Renaissance Stage** Lisa

Hopkins, 2016-03-16 Caesarian power was a crucial context in the Renaissance, as rulers in Europe, Russia, and Turkey all sought to appropriate Caesarian imagery and authority, but it has been surprisingly little explored in scholarship. In this study, Lisa Hopkins explores the way in which the stories of the Caesars and of the Julio-Claudians, in particular, can be used to figure the stories of English rulers on the Renaissance stage. Analyzing plays by Shakespeare and a number of other playwrights of the period, she demonstrates how early modern English dramatists used Roman modes of literary

representation as cover commented on the issues of the day and critiqued contemporary monarchs      *Shakespeare's Stage Traffic* Janet Clare,2014-01-09 Contesting the notion of Shakespeare as originator Clare demonstrates how Shakespeare adapted imitated and borrowed from the work of others

**Remediating Shakespeare in the Eighteenth and Nineteenth Centuries** Howard Marchitello,2019-07-01 Remediating Shakespeare in the Eighteenth and Nineteenth Centuries analyzes literary remediations of Shakespeare's works particularly those written for young readers This book explores adaptations revisions and reimaginings by Lewis Theobald the Bowdlers the Lambs and Mary Cowden Clarke among others to provide a theoretical account of the poetics and practices of remediating literary texts Considering the interplay between the historical fascination with Shakespeare and these practices of adaptation this book examines the endless attempt to mediate our relationship to Shakespeare Howard Marchitello investigates the motivations behind various forms of remediation ultimately expanding theories of literary adaptation and appropriation

**The Winter's Tale** William Shakespeare,2005-04-07 The work of Shakespeare is virtually infinite Jorge Luis Borges A jealous king convinced that his wife has been unfaithful and is having another man's baby imprisons her and puts her on trial The child is abandoned to die but when she is found and raised by a shepherd it seems redemption may be possible A bravura blend of tragedy comedy and romance Shakespeare's emotionally potent late play explores artifice and nature mortality and renewal and the destructive and consoling effects of time Used and Recommended by the National Theatre General Editor Stanley Wells Edited by Ernest Schanzer Introduction by Russ McDonald

**Fairies, Fractious Women, and the Old Faith** Regina Buccol,2006-07 Fairies unruly women and vestigial Catholicism constituted a frequently invoked triad in late sixteenth and early seventeenth century drama which has seldom been critically examined and therefore constitutes a significant lacuna in scholarly treatments of early modern theater including the work of Shakespeare Fairy tradition has lost out in scholarly critical convention to the more masculine mythologies of Christianity and classical Greece and Rome in which female deities either serve masculine gods or are themselves masculinized i.e. Diana as a buckskinned warrior However the fairy tradition is every bit as significant in our critical attempts to situate early modern texts in their historical contexts as the references to classical texts and struggles associated with state mandated religious beliefs are widely agreed to be fairy rebellious woman quasi Catholic trio repeatedly stages resistance to early modern conceptions of appropriate class and gender conduct and state mandated religion in *A Midsummer Night's Dream* *The Merry Wives of Windsor* *Cymbeline* *All's Well That Ends Well* and Ben Jonson's *The Alchemist*

*Shakespeare and the Cultures of Performance* Paul Edward Yachnin,Patricia Badir,2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined

in social terms      **Midwiving Subjects in Shakespeare's England** Caroline Bicks, 2017-07-05 At the intersections of early modern literature and history Shakespeare and Women's Studies Midwiving Subjects explores how Shakespearean drama and contemporary medical religious and popular texts figured the midwife as a central producer of the body's cultural markers In addition to attending most Englishwomen's births and testifying to their in extremis confessions about paternity the midwife allegedly controlled the size of one's tongue and genitals at birth and was obligated to perform virginity exams impotence tests and emergency baptisms The signs of purity and masculinity paternity and salvation were inherently open to interpretation yet early modern culture authorized midwives to generate and announce them Midwiving Subjects then challenges recent studies that read the midwife as a woman whose power was limited to a marginal and unruly birthroom community and instead uncovers the midwife's foundational role not only in the rituals of reproduction but in the process of cultural production itself As a result of recent changes in managed healthcare and of increased attention to uncovering histories of women's experiences midwives past and present are currently a subject of great interest This book will appeal to readers interested in Shakespeare as well as the history of women and medicine      **The Oxford Handbook of Shakespeare** Arthur F. Kinney, 2012 Contains forty original essays      **The Oxford Handbook of British Poetry, 1660-1800** John T. Lynch, 2016 In the most comprehensive up to date account of the poetry published in Britain between the Restoration and the end of the eighteenth century a team of leading experts surveys the poetry of the age in all its richness and diversity They provide a systematic overview and restore these poetic works to a position of centrality in modern criticism      **The Oxford Handbook of British Poetry, 1660-1800** Jack Lynch, 2016-11-10 In the most comprehensive and up to date overview of the poetry published in Britain between the Restoration and the end of the eighteenth century forty four authorities from six countries survey the poetry of the age in all its richness and diversity serious and satirical public and private by men and women nobles and peasants whether published in deluxe editions or sung on the streets The contributors discuss poems in social contexts poetic identities poetic subjects poetic form poetic genres poetic devices and criticism Even experts in eighteenth century poetry will see familiar poems from new angles and all readers will encounter poems they've never read before The book is not a chronologically organized literary history nor an encyclopaedia nor a collection of thematically related essays rather it is an attempt to provide a systematic overview of these poetic works and to restore it to a position of centrality in modern criticism      **Staging Britain's Past** Kim Gilchrist, 2021-04-08 Staging Britain's Past is the first study of the early modern performance of Britain's pre Roman history The mythic history of the founding of Britain by the Trojan exile Brutus and the subsequent reign of his descendants was performed through texts such as Norton and Sackville's Gorboduc Shakespeare's King Lear and Cymbeline as well as civic pageants court masques and royal entries such as Elizabeth I's 1578 entry to Norwich Gilchrist argues for the power of performed history to shape early modern conceptions of the past ancestry and national destiny and demonstrates how the erosion of the Brutus histories marks a

transformation in English self understanding and identity When published in 1608 Shakespeare's King Lear claimed to be a True Chronicle History Lear was said to have ruled Britain centuries before the Romans a descendant of the mighty Trojan Brute who had conquered Britain and slaughtered its barbaric giants But this was fake history Shakespeare's contemporaries were discovering that Brute and his descendants once widely believed as proof of glorious ancient origins were a mischievous medieval invention Offering a comprehensive account of the extraordinary theatrical tradition that emerged from these Brutal histories and the reasons for that tradition's disappearance this study gathers all known evidence of the plays pageants and masques portraying Britain's ancient rulers Staging Britain's Past reveals how the loss of England's Trojan origins is reflected in plays and performances from Gorboduc's powerful invocation of history to Cymbeline's elegiac erosion of all notions of historical truth

European Erotic Romance Victor Skretkiewicz, 2018-07-30 European Erotic Romance examines the Renaissance publication and translation of the ancient Greek erotic romances and English adaptations of the genre by Sir Philip Sidney Shakespeare and Lady Mary Sidney Wroth Providing fresh insight into the development of the novel this study identifies the politicisation of erotic romance by the European philhellene lovers of all things Greek Protestant movement To English translators and authors the complex plots well developed moralised characters particularly female and rhetorical styles of the ancient novels signify political and social reform Generous quotation and translations ensure that European Erotic Romance is accessible to a broad spectrum of readers Its organisation lends itself to use as a course text It is suitable for use by senior undergraduates and specialists in Renaissance literature translation rhetoric and history

**Greek Tragic Women on Shakespearean Stages** Tanya Pollard, 2017-09-15 Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape Drawing on original research to challenge longstanding assumptions about Greek texts invisibility the book shows not only that the plays were more prominent than we have believed but that early modern readers and audiences responded powerfully to specific plays and themes The Greek plays most popular in the period were not male centered dramas such as Sophocles Oedipus but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters especially Hecuba and Iphigenia Because tragedy was firmly linked with its Greek origin in the period's writings these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences When Hamlet reflects on the moving power of tragic performance he turns to the most prominent of these figures What's Hecuba to him or he to Hecuba That he should weep for her Through readings of plays by Shakespeare and his contemporary dramatists this book argues that newly visible Greek plays identified with the origins of theatrical performance and represented by passionate female figures challenged early modern writers to reimagine the affective possibilities of tragedy comedy and the emerging genre of tragicomedy

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