



Reclamations Of Shakespeare

Patrick Cheney



Reclamations Of Shakespeare:

Reclamations of Shakespeare A. J. Hoenselaars, 1994 **Reclamations of Shakespeare** ,2021-11-08 The Author as Character A. J. Hoenselaars, 1999 Many fictional works have real historical authors as characters Great national literary icons like Virgil and Shakespeare have been fictionalized in novels plays poems movies and operas This fashion might seem typically postmodern the reverse side of the contention that the Author is Dead but this collection of essays shows that the representation of historical authors as characters can boast of a considerable history and may well constitute a genre in its own right This volume brings together a collection of articles on appropriations of historical authors written by experts in a wide range of major Western literatures **BOOK JACKET** **Royal Power and Authority in Shakespeare's Late Tragedies** Alisa Manninen, 2015-10-05 William Shakespeare explores political survival as a question of interaction at court in King Lear Macbeth and Antony and Cleopatra Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions Shakespeare's Letters Alan Stewart, 2008-11-13 Shakespeare's plays are stuffed with letters 111 appear on stage in all but five of his dramas But for modern actors directors and critics they are frequently an awkward embarrassment Alan Stewart shows how and why Shakespeare put letters on stage in virtually all of his plays By reconstructing the very different uses to which letters were put in Shakespeare's time and recapturing what it meant to write send receive read and archive a letter it throws new light on some of his most familiar dramas Early modern letters were not private missives sent through an anonymous postal system but a vital sometimes the only means of maintaining contact and sending news between distant locations Penning a letter was a serious business in a period when writers made their own pen and ink letter writing protocols were strict letters were dispatched by personal messengers or carriers often received and read in public and Shakespeare exploited all these features to dramatic effect Surveying the vast range of letters in Shakespeare's oeuvre the book also features sustained new readings of Hamlet King Lear Antony and Cleopatra The Merchant of Venice and Henry IV Part One Shakespeare's Literary Lives Paul Franssen, 2016-01-21 In this book Franssen investigates the use of Shakespeare as a fictional character in different literary

genres periods and cultures **The Cambridge Companion to Shakespeare's Poetry** Patrick Cheney,2007-01-04 This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems the Sonnets and his plays Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics from Shakespeare's seminal role in the development of English poetry the wide ranging practice of his poetic form and his enigmatic place in print and manuscript culture to his immersion in English Renaissance politics religion classicism and gender dynamics With individual chapters on *Venus and Adonis* *The Rape of Lucrece* *The Passionate Pilgrim* *The Phoenix and the Turtle* the Sonnets and *A Lover's Complaint* the Companion also includes chapters on the presence of poetry in the dramatic works on the relation between poetry and performance and on the reception and influence of the poems The volume includes a chronology of Shakespeare's life a note on reference works and a reading list for each chapter

A Feminist Companion to Shakespeare Dymphna Callaghan,2016-05-23 The question is not whether Shakespeare studies needs feminism but whether feminism needs Shakespeare This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare* Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition to highlighting changes it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award this second edition maintains its coverage and range and brings the scholarship right up to the present day *Discourses of Service in Shakespeare's England* D. Evett,2005-04-15 One way and another nearly all of Shakespeare's countrymen and women including the playwright himself spent at least parts of their lives as servants of someone else But until now that fact has gone largely unregarded This book remedies the oversight by showing how the ideals and practices of early modern service affect dozens of characters in almost all the plays in ways that enrich our understanding of familiar figures like Iago and Falstaff and enhance the significance of lesser known people and events across the canon And it introduces an important concept volitional primacy into contemporary critical discourse

The Shakespearean Death Arts William E. Engel,Grant Williams,2022-05-05 This is the first book to view Shakespeare's plays from the prospect of the premodern death arts not only the *ars moriendi* tradition but also the plurality of cultural expressions of memento mori funeral rituals commemorative activities and rhetorical techniques and strategies fundamental to the performance of the work of dying death and the dead The volume is divided into two sections first critically nuanced examinations of Shakespeare's corpus and then second of *Hamlet* exclusively as the ultimate proving ground of the death

arts in practice This book revitalizes discussion around key and enduring themes of mortality by reframing Shakespeare's plays within a newly conceptualized historical category that posits a cultural divide at once epistemological and phenomenological between premodernity and the Enlightenment

How the Classics Made Shakespeare Jonathan Bate, 2019-04-16 From one of our most eminent and accessible literary critics a groundbreaking account of how the Greek and Roman classics forged Shakespeare's imagination Ben Jonson famously accused Shakespeare of having small Latin and less Greek But he was exaggerating Shakespeare was steeped in the classics Shaped by his grammar school education in Roman literature history and rhetoric he moved to London a city that modeled itself on ancient Rome He worked in a theatrical profession that had inherited the conventions and forms of classical drama and he read deeply in Ovid Virgil and Seneca In a book of extraordinary range acclaimed literary critic and biographer Jonathan Bate one of the world's leading authorities on Shakespeare offers groundbreaking insights into how perhaps more than any other influence the classics made Shakespeare the writer he became Revealing in new depth the influence of Cicero and Horace on Shakespeare and finding new links between him and classical traditions ranging from myths and magic to monuments and politics Bate offers striking new readings of a wide array of the plays and poems At the heart of the book is an argument that Shakespeare's supreme valuation of the force of imagination was honed by the classical tradition and designed as a defense of poetry and theater in a hostile world of emergent Puritanism Rounded off with a fascinating account of how Shakespeare became our modern classic and has ended up playing much the same role for us as the Greek and Roman classics did for him *How the Classics Made Shakespeare* combines stylistic brilliance accessibility and scholarship demonstrating why Jonathan Bate is one of our most eminent and readable literary critics

Fools and Jesters in Literature, Art, and History Vicki K. Janik, 1998-05-21 Jesters and fools have existed as important and consistent figures in nearly all cultures Sometimes referred to as clowns they are typological characters who have conventional roles in the arts often using nonsense to subvert existing order But fools are also a part of social and religious history and they frequently play key roles in the rituals that support and shape a society's system of beliefs This reference book includes alphabetically arranged entries for approximately 60 fools and jesters from a wide range of cultures Included are entries for performers from American popular culture such as Woody Allen Mae West Charlie Chaplin and the Marx Brothers literary characters such as Shakespeare's Falstaff Rabelais Gargantua and Pantagruel and Singer's Gimpel and cultural and mythological figures such as India's Birbal the American circus clown the Native American Coyote Taishu Engeki of Japan Hephaestus Loki the Norse fool schlimiels and schlimazels and the drag queen The entries written by expert contributors are critical as well as informative Each begins with a biographical artistic religious or historical background section which places the subject within a larger cultural and historical context A description and analysis follow This section may include a discussion of the fool's appearance gender role ethical and moral roles social function and relationship to such themes as nature time and mortality The entry then discusses the critical reception of the

subject and concludes with an extensive bibliography of general works Antony and Cleopatra Marga Munkelt, 2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how Antony and Cleopatra has been received and understood by critics editors and general readers The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century **Shakespeare's Classical Mythology: A Dictionary** Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare's plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare's spectators and readers who knew them from the writings of Ovid Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies *All's Well, That Ends Well* Gary Waller, 2006-12-01 Described as one of Shakespeare's most intriguing plays *All's Well That Ends Well* has only recently begun to receive the critical attention it deserves Noted as a crucial point of development in Shakespeare's career this collection of new essays reflects the growing interest in the play and presents a broad range of approaches to it including historical feminist performative and psychoanalytical criticisms In addition to fourteen essays written by leading scholars the editor's introduction provides a substantial overview of the play's critical history with a strong focus on performance analysis and the impact that this has had on its reception and reputation Demonstrating a variety of approaches to the play and furthering recent debates this book makes a valuable contribution to Shakespeare criticism Shakespeare Studies Susan Zimmerman, Garrett Sullivan, Linda Neiberg, 2007-10 Contains essays and studies by critics and cultural historians from both hemispheres This

title features essays on Shakespeare's tragedies in the context of early modern cultural history. It also includes reviews that consider studies of such historical issues as gender and literacy, sexual practices and England's cultural encounters with Italy.

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.

Re-imagining Western European Geography in English Renaissance Drama M. Matei-Chesnoiu, 2012-07-25 Matei-Chesnoiu examines the changing understanding of world geography in sixteenth-century England and the concomitant involvement of the London theatre in shaping a new perception of Western European space. Fresh readings are offered of Shakespeare, Jonson, Marlowe, Middleton, Dekker, Massinger, Marston and others.

World-Wide Shakespeares Sonia Massai, 2007-05-07 *World Wide Shakespeares* brings together an international team of leading scholars in order to explore the appropriation of Shakespeare's plays in film and performance around the world.

Presentist Shakespeares Hugh Grady, Terence Hawkes, 2006-11-30 Featuring an outstanding list of contributors, this collection of readings adopts a new approach to Shakespeare by focusing on the principles of presentism, a critical movement that takes account of the continual dialogue between past and present.

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Table of Contents Reclamations Of Shakespeare

1. Understanding the eBook Reclamations Of Shakespeare
 - The Rise of Digital Reading Reclamations Of Shakespeare
 - Advantages of eBooks Over Traditional Books
2. Identifying Reclamations Of Shakespeare
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reclamations Of Shakespeare
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reclamations Of Shakespeare
 - Personalized Recommendations

- Reclamations Of Shakespeare User Reviews and Ratings
- Reclamations Of Shakespeare and Bestseller Lists
- 5. Accessing Reclamations Of Shakespeare Free and Paid eBooks
 - Reclamations Of Shakespeare Public Domain eBooks
 - Reclamations Of Shakespeare eBook Subscription Services
 - Reclamations Of Shakespeare Budget-Friendly Options
- 6. Navigating Reclamations Of Shakespeare eBook Formats
 - ePub, PDF, MOBI, and More
 - Reclamations Of Shakespeare Compatibility with Devices
 - Reclamations Of Shakespeare Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reclamations Of Shakespeare
 - Highlighting and Note-Taking Reclamations Of Shakespeare
 - Interactive Elements Reclamations Of Shakespeare
- 8. Staying Engaged with Reclamations Of Shakespeare
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reclamations Of Shakespeare
- 9. Balancing eBooks and Physical Books Reclamations Of Shakespeare
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reclamations Of Shakespeare
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Reclamations Of Shakespeare
 - Setting Reading Goals Reclamations Of Shakespeare
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Reclamations Of Shakespeare
 - Fact-Checking eBook Content of Reclamations Of Shakespeare

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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