

REMATERIALIZING SHAKESPEARE

**Authority and Representation on
the Early Modern English Stage**

**Edited by
Bryan Reynolds
& William N. West**



Rematerializing Shakespeare Authority And Representation On The Early Modern English Stage

Joseph M. Ortiz



Rematerializing Shakespeare Authority And Representation On The Early Modern English Stage:

Rematerializing Shakespeare B. Reynolds, W. West, 2005-11-01 To rematerialize in the sense of Rematerializing Shakespeare Authority and Representation on the Early Modern English Stage is not to recover a lost material infrastructure as Marx spoke of nor is it to restore to some material existence its priority over the imaginary Indeed this collection of work by some of the most highly regarded critics in Shakespeare studies does not offer a single theoretical stance on any of the various forms of critical materialism Marxism cultural materialism new historicism transversal poetics gender studies or performance criticism but rather demonstrates that the materiality of Shakespeare is multidimensional and consists of the imagination the intended and the desired Nothing returns in this rematerialization unless it is a return in the sense of the repressed which when it comes back comes back as something else An all star line up of contributors includes Kate McLuskie Terence Hawkes Catherine Belsey and Doug Bruster **Writing Robert Greene** Kirk Melnikoff, Edward Gieskes, 2016-02-17 Robert Greene contemporary of Shakespeare and Marlowe and member of the group of six known as the University Wits is the subject of this essay collection the first to be dedicated solely to his work Although in his short lifetime Greene published some three dozen prose works composed at least five plays and was one of the period's most recognized even notorious literary figures his place within the canon of Renaissance writers has been marginal at best Writing Robert Greene offers a reappraisal of Greene's career and of his contribution to Elizabethan culture Rather than drawing lines between Greene's work for the pamphlet market and for the professional theatres the essays in the volume imagine his writing on a continuum Some essays trace the ways in which Greene's poetry and prose navigate differing cultural economies Others consider how the full spectrum of his writing contributes to an emergent professional discourse about popular print and theatrical culture The volume includes an annotated bibliography of recent scholarship on Greene and three valuable appendices presenting apocrypha edition information and editions organized by year of publication *The Materiality of Religion in Early Modern English Drama* Elizabeth Williamson, 2016-03-03 The Materiality of Religion in Early Modern English Drama is the first book to present a detailed examination of early modern theatrical properties informed by the complexity of post Reformation religious practice Although English Protestant reformers set out to destroy all vestiges of Catholic idolatry public theater companies frequently used stage properties to draw attention to the remnants of traditional religion as well as the persistent materiality of post Reformation worship The Materiality of Religion in Early Modern English Drama explores the relationship between popular culture and theatrical performance by considering the social history and dramatic function of these properties addressing their role as objects of devotion idolatry and remembrance on the professional stage Rather than being aligned with identifiably Catholic or Protestant values the author reveals how religious stage properties functioned as fulcrums around which more subtle debates about the status of Christian worship played out Given the relative lack of existing documentation on stage properties The Materiality of Religion in Early Modern English

Drama employs a wide range of source materials including inventories published in the Records of Early English Drama REED volumes to account for the material presence of these objects on the public stage By combining historical research on popular religion with detailed readings of the scripts themselves the book fills a gap in our knowledge about the physical qualities of the stage properties used in early modern productions Tracing the theater's appropriation of highly charged religious properties *The Materiality of Religion in Early Modern English Drama* provides a new framework for understanding the canonization of early modern plays especially those of Shakespeare

Globalizing Fortune on the Early Modern Stage Jane Hwang Degenhardt, 2022 Explores the theme of fortune in early modern plays within the context of England's mercantile and colonial ventures and provides original readings of several plays written for the London stage by dramatists including Christopher Marlowe Thomas Heywood William Shakespeare and Thomas Dekker

The Poetics of Literary Transfer in Early Modern France and England Hassan Melehy, 2016-02-24 Examining both familiar and underappreciated texts Hassan Melehy foregrounds the relationships that early modern French and English writers conceived with both their classical predecessors and authors from flourishing literary traditions in neighboring countries In order to present their own avowedly national literatures as successfully surpassing others they engaged in a paradoxical strategy of presenting other traditions as both inspiring and dead Each of the book's four sections focuses on one early modern author Joachim Du Bellay Edmund Spenser Michel de Montaigne and William Shakespeare Melehy details the elaborate strategies that each author uses to rewrite and overcome the work of predecessors His book touches on issues highly pertinent to current early modern studies among these are translation the relationship between classicism and writing in the vernacular the role of literature in the consolidation of the state attitudes toward colonial expansion and the New World and definitions of modernity and the past

The Return of Theory in Early Modern English Studies, Volume II P. Cefalu, G. Kuchar, B. Reynolds, 2014-10-14 This companion volume to *The Return of Theory in Early Modern English Studies* Tarrying with the Subjunctive exemplifies the new directions in which the field is going as well as the value of crossing disciplinary boundaries within and beyond the humanities Topics studied include posthumanism ecological studies and historical phenomenology

The Return of Theory in Early Modern English Studies E. Aston, B. Reynolds, Paul Cefalu, 2016-04-30 This collection looks at the growing rapprochement between contemporary theory and early modern English literary cultural studies With sections on posthumanism and cognitive science political theology and rematerialism and performance the essays incorporate recent theoretical inquiries into new readings of early modern texts

Approaches to Teaching Shakespeare's *The Taming of the Shrew* Margaret Dupuis, Grace Tiffany, 2013-01-01 The impetus for this *Approaches to Teaching* volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom in the performing arts and in scholarship The result is a volume that offers practical advice to teachers on

editions and teaching resources in part 1 Materials while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects modes of early modern education the uses of clever rhetoric intergenerational and class politics the power of theater are being brought to life in college classrooms The essays in part 2 Approaches are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music Hollywood versions of *The Taming of the Shrew* and student performances

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

Travel and Travail Patricia Akhimie, Bernadette Andrea, 2019-01-01 Popular English travel guides from the sixteenth and seventeenth centuries asserted that women who wandered too far afield were invariably suspicious dishonest and unchaste As the essays in *Travel and Travail* reveal however early modern women did travel often quite extensively with no diminution of their moral fiber Female travelers were also frequently represented on the English stage and in other creative works both as a reproach to the ban on female travel and as a reflection of historical women's travel whether intentional or not *Travel and Travail* conclusively refutes the notion of female travel in the early modern era as an absent presence The first part of the volume offers analyses of female travelers often recently widowed or accompanied by their husbands the practicalities of female travel and how women were thought to experience foreign places The second part turns to literature including discussions of roving women in Shakespeare Margaret Cavendish and Thomas Heywood Whether historical actors or fictional characters women figured in the wider world of the global Renaissance not simply in the hearth and home

Broken Harmony Joseph M. Ortiz, 2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music's illegibility rather than come to terms with its actual effects In *Broken Harmony* Joseph M Ortiz revises our understanding of music's relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern debate over music along with close readings of several of Shakespeare's plays including *Titus Andronicus* *The Merchant of Venice* *The Tempest* and *The Winter's Tale* and Milton's *A Maske* Ortiz

challenges the consensus that music's affinity with poetry was widely accepted or even desired by Renaissance poets. Shakespeare more than any other early modern poet exposed the fault lines in the debate about music's function in art, repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities. Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function.

Shakespeare / Play Emma Whipday, 2024-07-11. What is a play? How do Shakespeare's plays engage with and represent early modern modes of play, from jests and games to music, spectacle, movement, animal baiting, and dance? How have we played with Shakespeare in the centuries since? And how does the structure of the plays experienced in the early modern playhouse shape our understanding of Shakespeare's plays today? Shakespeare Play brings together established and emerging scholars to respond to these questions using approaches spanning theatre and dance history, cultural history, critical race studies, performance studies, disability studies, archaeology, affect studies, music history, material history, and literary and dramaturgical analysis. Ranging across Shakespeare's dramatic oeuvre as well as early modern lost plays, dance notation, conduct books, jest books, and contemporary theatre and film, it includes consideration of *Measure for Measure*, *A Midsummer Night's Dream*, *Macbeth*, *Titus Andronicus*, *Merchant of Venice*, *Twelfth Night*, *Romeo and Juliet*, *Othello*, *King Lear*, and *The Merry Wives of Windsor*, among others. The subject of this volume is reflected in its structure. Shakespeare Play features substantial new essays across 5 acts interwoven with 7 shorter playful pieces: a prologue, 4 act breaks, a jig, and a curtain call to offer new directions for research on Shakespearean playing, playmaking, and performance. In so doing, this volume interrogates the conceptions of playing of in Shakespeare that shape how we perform, read, teach, and analyze Shakespeare today.

Cultural value in twenty-first-century England Kate McLuskie, Kate Rumbold, 2015-11-01. This book deals with Shakespeare's role in contemporary culture. It looks in detail at the way that Shakespeare's plays inform modern ideas of cultural value and the work required to make Shakespeare part of modern culture. It is unique in using social policy, anthropology, and economics as well as close readings of the playwright to show how a text from the past becomes part of contemporary culture and how Shakespeare's writing informs modern ideas of cultural value. It goes beyond the twentieth-century cultural studies debates that argued the case for and against Shakespeare's status to show how he can exist both as a free artistic resource and as a branded product in the cultural marketplace. It will appeal not only to scholars studying Shakespeare but also to educators and any reader interested in contemporary cultural policy.

Magical Epistemologies Anannya Dasgupta, 2021-07-21. This book began with a simple question: when readers such as us encounter the term magic or figures of magicians in early modern texts, dramatic or otherwise, how do we read them? In the twenty-first century, we have recourse to an array of genres and vocabulary from magical realism to fantasy fiction that does not, however, work to read a historical figure like John Dee or a fictional one he inspired in Shakespeare's Prospero. Between longings to transcend human limitation and the actual work of producing, translating, and organizing knowledge, figures such as Dee invite us to re-examine

our ways of reading magic only as metaphor If not metaphor then what else As we parse the term magic it reveals a rich context of use that connects various aspects of social cultural religious economic legal and medical lives of the early moderns Magic makes its presence felt not only as a forms of knowledge but in methods of knowing in the Renaissance The arc of dramatists and texts that this book draws between Doctor Faustus The Tempest The Alchemist and Comus A Masque at Ludlow Castle offers a sustained examination of the epistemologies of magic in the context of early modern knowledge formation This book is co published with Aakar Books New Delhi Taylor Francis does not sell or distribute the print versions of this book in India Pakistan Nepal Bhutan Bangladesh and Sri Lanka A Cultural History of Theatre in the Early Modern Age Robert Henke,2019-08-08 For both producers and consumers of theatre in the early modern era art was viewed as a social rather than an individual activity Emerging in the context of new capitalistic modes of production the birth of the nation state and the rise of absolute monarchies theatre also proved a highly mobile medium across geolinguistic boundaries This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650 and examines the socioeconomically heterodox nature of theatre and performance during this period Highly illustrated with 48 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission **Reformations of the Body** J. Waldron,2013-02-12 This project takes the human body and the bodily senses as joints that articulate new kinds of connections between church and theatre and overturns a longstanding notion about theatrical phenomenology in this period **Shakespeare's Body Language** Miranda Fay Thomas,2019-11-14 Why do the Capulets bite their thumbs at the Montagues Why do the Venetians spit upon Shylock s Jewish gaberline What is it about Volumnia s act of kneeling that convinces Coriolanus not to assault the city of Rome Shakespeare s Body Language is a ground breaking new study of Shakespearean drama revealing the previously unseen history of social tensions found within the performance of gestures and how such gestures are used to shame those within the body politic of early modern England The first full study of shaming gestures in Shakespearean drama this book establishes how shame is often rooted in the gendered expectations of the Renaissance era Exploring how the performance of gestures such as figging the cuckold s horns and even the in action of stillness created shaming spectacles on the early modern stage and its wider society Shakespeare s Body Language argues that gestures are embodied social metaphors which epitomise the personal as political It reveals the tensions of everyday life as key motivators behind the actions of Shakespeare s characters and considers how honour and its opposite shame are constructed in terms of gender norms Featuring in depth analyses of plays across Shakespeare s career this book explores how the playwright s understanding of shame and humiliation is rooted in performance anxiety and gender politics explaining how theatrical gestures can create dramatic tension in a way that words alone cannot It offers both rich insights into the early modern context of Shakespeare s

drama and confirms the startling relevance of his work to modern audiences Great Shakespeareans Set III Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies *Shakespeare's Fugitive Politics* Thomas P. Anderson, 2016-08-16 Establishes Shakespeares plays as some of the periods most speculative political literature Shakespeares Fugitive Politics makes the case that Shakespeares plays reveal there is always something more terrifying to the king than rebellion The book seeks to move beyond the presumption that political evolution leads ineluctably away from autocracy and aristocracy toward republicanism and popular sovereignty Instead it argues for affirmative politics in Shakespeare the process of transforming scenes of negative affect into political resistance Shakespeares Fugitive Politics makes the case that Shakespeares affirmative politics appears not in his dialectical opposition to sovereignty absolutism or tyranny nor is his affirmative politics an inchoate form of republicanism on its way to becoming politically viable Instead this study claims that it is in the place of dissensus that the expression of the eventful condition of affirmative politics takes place a fugitive expression that the sovereign order always wishes to shut down Key Features Promotes a new understanding of fugitive democracy Establishes the presence of a form of alternative politics in early modern drama articulated through the contours of theories of sovereignty Explores how the parameters of contemporary radical politics take shape in major Shakespeare plays including Coriolanus King John Henry V Titus Andronicus The Winters Tale and Julius Caesar

Shakespeare and the Materiality of Performance E. Lin, 2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies Drawing on a wide variety of primary sources Lin reconstructs playgoers typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action

Adopting the Melody of Term: An Emotional Symphony within **Rematerializing Shakespeare Authority And Representation On The Early Modern English Stage**

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