



# Shakespeares Chaucer

**Heather Hirschfeld**



## **Shakespeare's Chaucer:**

*Shakespeare and the Middle Ages* Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays

**Chaucer & the Rival Poet in Shakespeare's Sonnets** Hubert William Ord, 1921 **Love, history and emotion in Chaucer and Shakespeare** Andrew

James Johnston, Russell West-Pavlov, Elisabeth Kempf, 2016-02-05 This collection of essays explores medieval and early modern Troilus texts from Chaucer to Shakespeare The contributions show how medieval and early modern fictions of Troy use love and other emotions as a means of approaching the problem of tradition As these texts reflect on their own traditionality they highlight both the affective nature of temporality and the role of affect in scrutinising tradition itself Focusing on a specific textual lineage that bridges the conventional period boundaries the collection participates in an exchange between medievalists and early modernists that seeks to generate a dialogic encounter between the periods with the aim of further dismantling the rigid notions of chronology and periodisation that have kept medieval and early modern scholarship apart

*Shakespeare's Lyric Stage* Seth Lerer, 2018-11-29 What does it mean to have an emotional response to poetry and music And just as important but considered less often what does it mean not to have such a response What happens when lyric utterances which should invite consolation revelation and connection somehow fall short of the listener's expectations As Seth Lerer shows in this pioneering book Shakespeare's late plays invite us to contemplate that very question offering up lyric as a displaced and sometimes desperate antidote to situations of duress or powerlessness Lerer argues that the theme of lyric misalignment running throughout *The Tempest* *The Winter's Tale* *Henry VIII* and *Cymbeline* serves a political purpose a last ditch effort at transformation for characters and audiences who had lived through witch hunting plague regime change political conspiracies and public executions A deep dive into the relationship between aesthetics and politics this book also explores what Shakespearean lyric is able to recuperate for these victims of history by virtue of its disjointed utterances To this end Lerer establishes the concept of mythic lyricism an estranging use of songs and poetry that functions to recreate the past as present to empower the mythic dead and to restore a bit of magic to the commonplaces and commodities of Jacobean England Reading against the devotion to form and prosody common in Shakespeare scholarship Lerer's account of lyric utterance's vexed role in his late works offers new ways to understand generational distance and cultural change throughout the playwright's oeuvre

*From Chaucer's Pardoner to Shakespeare's Iago* Maik Goth, 2009 In *The Western Canon The Books and School of the Ages* the American critic Harold

Bloom claims that Shakespeare drew on Chaucer's Pardoner when creating the villain Iago for his Othello. This book turns Bloom's observation of influences within the canon of Western literature into a more complex intermedial analysis of dramatic and literary traditions at the waning of the Middle Ages and the dawn of the Renaissance. The discussion of verbal and non-verbal codes in Chaucer's presentation of the Pardoner and Shakespeare's depiction of Iago sheds light on the various strands of the Vice's development and shows that Chaucer's pilgrim who descends obliquely from the stage Vices stands at the very beginning of the Vice tradition while Iago is a late development of him who adapts his role to new dramatic challenges.

**Chaucer Traditions** Ruth Morse, Barry Windeatt, 2006-11-02 An important collection of essays which will be of interest to teachers and students of Chaucer.

**Shakespeare's Blank Verse** Robert Stagg, 2022 Offers an alternative account of Shakespeare's blank verse his unrhymed iambic pentameter and provides a new history of the first blank verse in English and of Shakespeare's involvement in its development.

**Shakespeare's Chaucer** Ann Thompson, 1978

**The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld, 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises. It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama. Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials, gender and sexuality, hetero and homoerotic desire, race and religion, and they reformulate these topics in the materialist, formalist, phenomenological, or revisionist terms of current scholarship and critical debate. Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology, cross-species interaction, and humoral theory. Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty-first century. Others still investigate distinct sets of plays from unexpected and often polemical angles, noting connections between the comedies under inventive, unpredicted banners such as the theology of adultery, early modern pedagogy, global exploration, or monarchical rule. All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences. The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up-to-date work in the field.

**Shakespeare's Humanism** Robin Headlam Wells, 2005-12-08 Renaissance humanists believed that if you want to build a just society you must begin with the facts of human nature. This book argues that the idea of a universal human nature was as important to Shakespeare as it was to every other Renaissance writer. In doing so, it questions the central principle of post-modern Shakespeare criticism. Postmodernists insist that the notion of defining a human essence was alien to Shakespeare and his contemporaries as radical anti-essentialists. The

Elizabethans were in effect postmodernists before their time In challenging this claim Shakespeare's Humanism shows that for Shakespeare as for every other humanist writer in this period the key to all wise action was the knowledge of our selves and our human condition **Shakespeare's Literary Authorship** Patrick Cheney,2008-06-26 This book considers

Shakespeare as a literary figure analysing his full professional career both poetry and plays *Shakespeare's Ovid and the Spectre of the Medieval* Lindsay Ann Reid,2018 A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet The debt owed by Shakespeare to Ovid is a major and important topic in scholarship This book offers a fresh approach to the subject in aiming to account for the Middle English literary lenses through which Shakespeare and his contemporaries often approached Greco Roman mythology Drawing its principal examples from *The Two Gentlemen of Verona* *The Taming of the Shrew* *Romeo and Juliet* *Lucrece* and *Twelfth Night* it reinvestigates a selection of moments in Shakespeare's works that have been widely identified in previous criticism as Ovidian scrutinising their literary alchemy with an eye to uncovering how ostensibly classical references may be haunted by the under acknowledged spectral presences of medieval intertexts and traditions Its central concern is the mutual hauntings of Ovid Geoffrey Chaucer and John Gower in the early modern literary imagination it demonstrates that Ovidian allusions to mythological figures such as Ariadne Philomela or Narcissus in Shakespeare's dramatic and poetic works were sometimes simultaneously mediated by the hermeneutic and affective legacies of earlier vernacular texts including *The Legend of Good Women* *Troilus and Criseyde* and the *Confessio Amantis* LINDSAY ANN REID is a Lecturer in English at the National University of Ireland Galway

Shakespeare and Chaucer Examinations William Taylor Thom,1888 Examination papers by pupils of Hollins Institute Virginia **Shakespeare's Books** Stuart Gillespie,2016-02-25 Shakespeare's Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer's place in Shakespeare's time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool **Shakespeare and the Middle Ages** Curtis Perry,John Watkins,2009-05-07

*Shakespeare and the Middle Ages* brings together a distinguished multidisciplinary group of scholars to rethink the medieval origins of modernity Shakespeare provides them with the perfect focus since his works turn back to the Middle Ages as decisively as they anticipate the modern world almost all of the histories depict events during the Hundred Years War and King John glances even further back to the thirteenth century Angevins several of the comedies tragedies and romances rest on medieval sources and there are important medieval antecedents for some of the poetic modes in which he worked as well

Several of the essays reread Shakespeare by recovering aspects of his works that are derived from medieval traditions and whose significance has been obscured by the desire to read Shakespeare as the origin of the modern. These essays taken cumulatively challenge the idea of any decisive break between the medieval period and early modernity by demonstrating continuities of form and imagination that clearly bridge the gap. Other essays explore the ways in which Shakespeare and his contemporaries constructed or imagined relationships between past and present. Attending to the way these writers thought about their relationship to the past makes it possible in turn to read against the grain of our own teleological investment in the idea of early modernity. A third group of essays reads texts by Shakespeare and his contemporaries as documents participating in social cultural transformation from within. This means attending to the way they themselves grapple with the problem of change attempting to respond to new conditions and pressures while holding onto customary habits of thought and imagination. Taken together the essays in this volume revisit the very idea of transition in a refreshingly non teleological way.

**English Literature in the Age of Chaucer** Dieter Mehl, 2014-06-11 Written in an engaging and accessible manner English Literature in the Age of Chaucer serves as both a lucid introduction to Middle English literature for those coming fresh to the study of earlier English writing and as a stimulating examination of the themes traditions and the literary achievement of a number of particularly original and interesting authors. In addition to detailed and sensitive treatment of Chaucer's major works the book includes chapters on his chief contemporaries such as John Gower William Langland and the Gawain poet. It also examines the often underrated contribution to the English literary tradition of his successors John Lydgate and Thomas Hoccleve as well as the interesting and original work of the Scottish poets Robert Henryson William Dunbar and Gavin Douglas who also claim Chaucer as their model. Apart from the narrative poetry of Chaucer and his followers the book also contains chapters on the Middle English lyric Middle English prose including Mandeville's travels the most original and imaginative writings of the Middle English mystics in particular Julian of Norwich and Margery Kempe and Thomas Malory's impressive prose compilation of Arthurian stories.

**A Cause Study on Troilus' Passivity in Shakespeare and Chaucer** Imke Fischer, 2017-10-02 Seminar paper from the year 2017 in the subject Didactics for the subject English Literature Works grade 1.0 University of Göttingen. Englishes Seminar course Shakespeare's Problem Plays language English abstract The story of Troilus his love of Cressida and her betrayal of this love against the backdrop of the Trojan War is a European story manifold told by many authors through the centuries. Troilus himself is a character from ancient times first mentioned shortly in the Iliad before Ovid picks up the theme in his Metamorphoses. The first version of the story as it is known today appears in the middle of the 12th century in Benoît de Sainte Maure's Roman de Troie. Giovanni Boccaccio's rewriting of the story in his Il Filostrato around 1340 increased its fame and had the father of English literature Geoffrey Chaucer base his epic poem Troilus and Criseyde 1380s thereon. Nowadays we find ourselves thus confronted with a conglomerate of different aspects of the same story. The focus is sometimes set on the war themes sometimes on the lovers

some authors target the love some the betrayal Contrary to other depictions both in Chaucer and in Shakespeare Troilus himself is not a particularly strong character He displays a certain leviness a reluctance to move and act according to his dreams and wishes that makes him appear very passive compared to other main characters Chaucer pioneered in this way of describing his hero and Shakespeare followed his lead both in the individual portrayal and in the general structure of their works While each representation in itself is unconventional it also represents important themes of each author's individual time and age This paper sets out to analyze the origins of Troilus' display of passivity in love and war Why are these two versions of Troilus so fundamentally different in their core when held against the example of earlier writers And why do their heroes appear so weak and passive in their actions Is this presentation a simple whim of Chaucer repeated by Shakespeare a plain weakness of character inane in their Troiluses or is there a method to his madness **Shakespeare's Tragic Cosmos**

T. McAlindon, Thomas McAlindon, 1996-04-18 This study focuses on Romeo and Juliet Julius Caesar the four main tragedies and Antony and Cleopatra Tom McAlindon argues that there were two models of nature in Renaissance culture one hierarchical in which everything has an appointed place and the other contrarious showing nature as a tense system of interacting opposites liable to sudden collapse and transformation This latter model informs Shakespeare's tragedy

*Shakespearean Pragmatism* Lars Engle, 1993-11-15 Just as Shakespeare's theater was an economic gamble subject to the workings of a market so the plays themselves submit actions persons and motives to an audience's judgment Such a theatrical economy Lars Engle suggests provides a model for the way in which truth is determined and assessed in the world at large a model much like that offered by contemporary pragmatism To Engle the problems of worth price and value that appear so frequently in Shakespeare's works reveal a playwright dramatizing the negotiable nature of perception and belief in short the nature of his audience's purchase on reality This innovative argument is the first to view Shakespeare in the context of contemporary pragmatism and to show that Shakespeare in many ways anticipated pragmatism as it has been developed in the thought of Richard Rorty Barbara Herrnstein Smith and others With detailed reference to the sonnets and plays Engle explores Shakespeare's tendency to treat knowledge truth and certainty as relatively stable goods within a theatrical economy of social interaction He shows the playwright recasting kingship aristocracy and poetic immortality in pragmatic terms As attentive to history as it is to contemporary theory this book mediates between current and traditional accounts of Shakespeare In doing so it offers a sweeping new account of Shakespeare's enterprise that will interest philosophers literary theorists and Shakespeare scholars alike *Shakespeare and the Medieval World* Helen

Cooper, 2014-09-26 Helen Cooper's unique study examines how continuations of medieval culture into the early modern period forged Shakespeare's development as a dramatist and poet Medieval culture pervaded his life and work from his childhood spent within reach of the last performances of the Coventry Corpus Christi plays to his dramatisation of Chaucer in *The Two Noble Kinsmen* three years before his death The world he lived in was still largely a medieval one in its topography

and its institutions The language he spoke had been forged over the centuries since the Norman Conquest The genres in which he wrote not least historical tragedy love comedy and romance were medieval inventions A high proportion of his plays have medieval origins and he kept returning to Chaucer acknowledged as the greatest poet in the English language Above all he grew up with an English tradition of drama developed during the Middle Ages that assumed that it was possible to stage anything all time all space Shakespeare and the Medieval World provides a panoramic overview that opens up new vistas within his work and uncovers the richness of his inheritance

## **Shakespeares Chaucer** Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Shakespeares Chaucer**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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