



An Introduction to  
**Shakespeare's**  
Late  
Plays

**Joe Nutt**



# Shakespeares Late Plays Essays In Honor Of Charles Crow

**Michele Marrapodi**



## **Shakespeare's Late Plays Essays In Honor Of Charles Crow:**

**Shakespeare's Late Plays** Richard Clark Tobias, Paul G. Zolbrod, 1974      **The Cambridge Companion to**

**Shakespeare's Last Plays** Catherine M. S. Alexander, 2009-07-16 In this book leading international Shakespeare scholars consider the significant characteristics of Shakespeare's last plays and place them in their Jacobean context

*Shakespeare's Romance of the Word* Maurice Hunt, 1990 This work is a critical study of Pericles Cymbeline The Winter's Tale and The Tempest with a focus on Shakespeare's exploration of language in its destructive potentialities and its redemptive workings

**Reverberating Song in Shakespeare and Milton** Erin Minear, 2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare's and Milton's understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture

**Four Plays Ascribed to Shakespeare** G. Harold Metz, 2019-05-29 First published in 1982 this volume responds to the attribution of numerous plays to Shakespeare which were not his own and selects four plays which have been ascribed in whole or in part to Shakespeare by responsible talented scholars The Reign of King Edward III Sir Thomas More The History of Cardenio and The Two Noble Kinsmen Included in the bibliography are all the books chapters and appendices of books articles review articles reviews and notices of stage productions and a limited number of the more substantial discussions dealing with the four plays and published since 1930 The bibliography is organized by play with an initial section listing items dealing with two or more plays

**Shakespeare's Poetics** Sarah Dewar-Watson, 2017-09-18 The startling central idea behind this study is that the rediscovery of Aristotle's Poetics in the sixteenth century ultimately had a profound impact on almost every aspect of Shakespeare's late plays their sources subject matter and thematic concerns Shakespeare's Poetics

reveals the generic complexity of Shakespeare's late plays to be informed by contemporary debates about the tonal and structural composition of tragicomedy. Author Sarah Dewar Watson re-examines such plays as *The Winter's Tale*, *Pericles* and *The Tempest* in light of the important work of reception which was undertaken in Italy by pioneering theorists such as Giambattista Giraldi Cinthio (1504-73) and Giambattista Guarini (1538-1612). The author demonstrates ways in which these theoretical developments filtered from their intellectual base in Italy to the playhouses of early modern England via the work of dramatists such as Jonson and Fletcher. Dewar Watson argues that the effect of this widespread revaluation of genre not only extends as far as Shakespeare but that he takes a leading role in developing its possibilities on the English stage. In the course of pursuing this topic, Dewar Watson also engages with several areas of current scholarly debate: the nature of Shakespeare's authorship; recent interest in and work on Shakespeare's later plays; and new critical work on Italian language learning in Renaissance England. Finally, Shakespeare's Poetics develops current critical thinking about the place of Greek literature in Renaissance England, particularly in relation to Shakespeare.

*The Cambridge Companion to Shakespeare and Religion* Hannibal Hamlin, 2019-03-28 A wide-ranging yet accessible investigation into the importance of religion in Shakespeare's works from a team of eminent international scholars.

*The Staging of Romance in Late Shakespeare* Christopher J. Cobb, 2007 This book examines Shakespeare's response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators. Taking *The Winter's Tale* as a case study, the book's central chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare's own romance experiments. The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text; the history of dramatic romance to 1610; and Shakespeare's further experiments with the staging of romance after *The Winter's Tale*.

*Shakespeare's Rome* Robert S. Miola, 2004-06-10 This book studies Shakespeare's changing vision of Rome in the six works where the city serves as a setting. Unlike other scholars' treatment of the subject, Dr Miola offers a coherent analysis of all the major appearances of Rome in the Shakespeare canon. Shakespeare's recurrent and varied treatment of Rome suggests that a close examination of the city's transformations can teach us much about his development as a playwright and the development of his dramatic vision. The book focuses on Shakespeare's changing conception of the Roman city, its people, and its ideals. Dr Miola examines the symbolic and topographical features that help define the city.

*Shakespeare and His Contemporaries* J. Hart, 2011-03-28 This book is concerned with language, genre, drama, and literary and historical narrative, and examines the comedy of Shakespeare in the context of comedies from Italy, Spain, and France in the sixteenth and seventeenth centuries.

**A Companion to Romance** Corinne Saunders, 2008-04-15 Romance is a varied and fluid literary genre, notoriously difficult to define. This groundbreaking Companion surveys the many permutations of romance throughout the ages. Considers

the literary and historical development of the romance genre from its classical origins to the present day Incorporates discussion of the changing readership of romance and of romance's special relation to women readers Comprises 30 essays written by leading authorities on different periods and sub genres Challenges the idea that the appeal of romance is exclusively escapist Draws on a wide range of specific and influential literary examples *Shakespeare and the Classical Tradition* Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

**Italian Culture in the Drama of Shakespeare and His Contemporaries** Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects *Coriolanus on Stage in England and America, 1609-1994* John Ripley, 1998 Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology

**Roman Invasions** John E. Curran, 2002 This study locates the main cause for this abiding presence of the British History in its relevance to Protestant patriotism *The Upstart Crow*, 2000

**Shakespeare, Politics, and Italy** Michael J. Redmond, 2016-04-01 The use of Italian culture in the Jacobean theatre was never an isolated gesture In considering the ideological repercussions of references to Italy in prominent works by Shakespeare and his contemporaries Michael J Redmond argues that early modern intertextuality was a dynamic process of allusion quotation and revision Beyond

any individual narrative source Redmond foregrounds the fundamental role of Italian textual precedents in the staging of domestic anxieties about state crisis nationalism and court intrigue By focusing on the self conscious overt rehearsal of existing texts and genres the book offers a new approach to the intertextual strategies of early modern English political drama The pervasive circulation of Cinquecento political theorists like Machiavelli Castiglione and Guicciardini combined with recurrent English representations of Italy to ensure that the negotiation with previous writing formed an integral part of the dramatic agendas of period plays

**Memory in Play** A. Favorini, 2008-12-08 This innovative study examines the role of memory in the history of theatre and drama Favorini analyzes issues of memory in self construction collective memory the clash of memory and history and even explores what the work of cognitive scientists can teach us about brain function and our response to drama

*Collaborations with the Past* Diana E. Henderson, 2018-09-05 Like the artists studied here we pick and choose our Shakespeares and through that labor another story emerges Frozen in time on the page or screen some of those collaborations continue to speak but denuded of their immediate moment and surroundings we are left to supplement the traces In recovering that past the present takes on greater clarity and contrast But the proof must be in the telling A writer lifts a pen Enter the multiple forces political and economic psychological formal and technical that serendipitously transform imagination into memory Let the collaborative play begin from the Introduction Focusing on key writers actors theater directors and filmmakers who have kept Shakespeare at the center of their endeavors over the past two hundred years *Collaborations with the Past* illuminates not only the playwright's work but also the choices and responsibilities involved in re-creating culture and the ingenuity and peril of the artistic process By concentrating on rich yet problematic instances of Shakespeare's reanimation in such quintessentially modern forms as the novel and film from Sir Walter Scott's *Kenilworth* to Kenneth Branagh's *Henry V* Diana E Henderson sketches a complex history of the pleasures and difficulties that ensue when Shakespeare and modern artists collaborate Working with texts across the entire range of Shakespeare's career Henderson demonstrates through detailed analyses of novels including *Jane Eyre* and *Mrs Dalloway* as well as filmed televised and staged performances that art even in the newest media cannot avoid collaborating with the past Only by studying that collaborative process can we comprehend Shakespeare and Anglo American culture

*Shakespeare and the Courtly Aesthetic* Gary R. Schmidgall, 2023-11-15 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1981

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