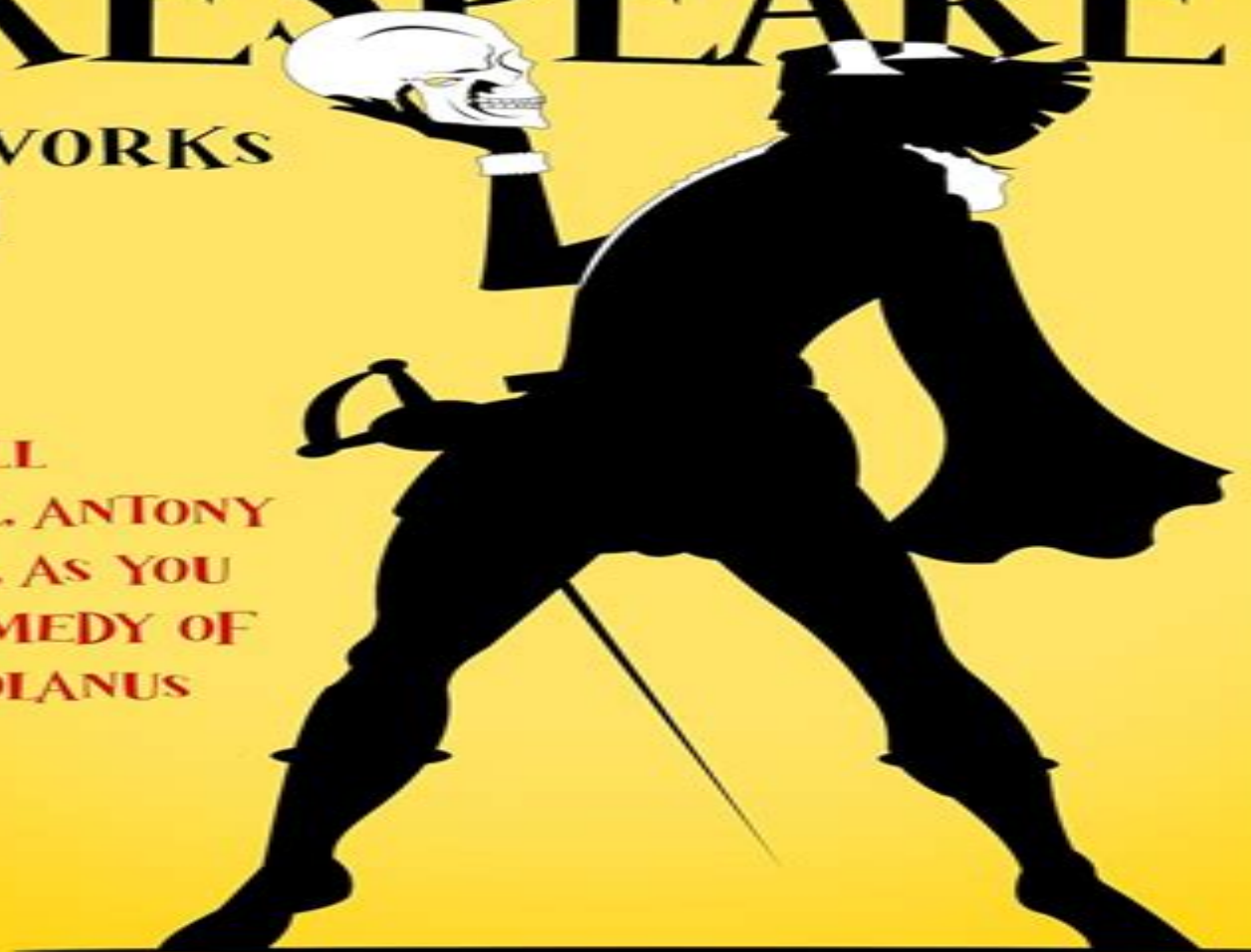


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VOL. 1

ALL'S WELL
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AND CLEOPATRA, AS YOU
LIKE IT, THE COMEDY OF
ERRORS, CORIOLANUS



Shakespeare And The Ends Of Comedy

Charlotte Artese



Shakespeare And The Ends Of Comedy:

Shakespeare and the Ends of Comedy Ejner J. Jensen, 1991 Discusses *The Merchant of Venice* *Much ado about nothing* *As you like it* *Twelfth night* and *Measure for measure* The Happy End of Comedy Zvi Jagendorf, 1984 *The Happy End of Comedy* is an analysis of the most necessary of all comic conventions the happy ending The book begins by assuming that the study of the ways three major playwrights brought their works to a close will reveal much about their conception of the artifice of theater and comedy and about their sense of human experience which informs this artifice *Happy End* is thus both a study of the uses and variations on a convention and a definition of each playwright's comic ethos from book jacket

Shakespeare Mari Lu Robbins, 1995-03 **The Oxford Companion to Shakespeare** , **Shakespeare's Dramatic Genres** Lawrence Danson, 2000 *Oxford Shakespeare Topics* provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research The history of the genres or kinds of drama is one of contradictory traditions and complex cultural assumptions The divisions established by the original edition of Mr William Shakespeare's *Comedies Histories and Tragedies* the First Folio 1623 give shape to whole curricula but as Lawrence Danson reminds us in this lively book there is nothing inevitable and much unsatisfying about that tripartite scheme Yet students of Shakespeare cannot avoid thinking about questions of genre often they are the unspoken reason why classrooms full of smart people fail to agree on basic interpretative issues Danson's guide to the kinds of Shakespearian drama provides an accessible account of genre theory in Shakespeare's day an overview of the genres on the Elizabethan stage and a provocative look at the full range of Shakespeare's comedies histories and tragedies **Shakespeare's Comedies** Bart van Es, 2016-03-24 From *The Two Gentlemen of Verona* in the early 1590s to *The Two Noble Kinsmen* at the end of his career around 1614 Shakespeare wrote at least eighteen plays that can be called comedies a far higher number than that for any other genre in which he wrote So what is a Shakespearean comedy We associate these plays with such themes as mistaken identities happy marriages and exuberant cross dressing but how representative are these of the oeuvre as a whole In this *Very Short Introduction* Bart van Es explores the full range of the playwright's comic writing from the neat classical plotting of early works like *The Comedy of Errors* to the corrupt world of the so called problem plays written in the middle years of Shakespeare's life Examining Shakespeare's influences and sources van Es compares his plays to those of his rivals and looks at the history of the plays in performance from the biographies of Shakespeare's original actors to the plays' endless reinvention in modern stage productions and in films Identifying the key qualities that make Shakespearean comedy distinctive van Es traces the changing nature of Shakespeare's comic writing over the course of a career that spanned nearly a quarter century of theatrical change ABOUT THE SERIES The *Very Short Introductions* series from Oxford University Press

contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

Shakespeare's World: The Comedies John Pendergast, 2019-12-02 With summaries discussions and excerpts from primary source documents this book examines Shakespeare's world through careful consideration of the historical background of four of his comedies Comedy was popular during the Renaissance and it was also one of Shakespeare's specialties The four plays discussed in this book *A Midsummer Night's Dream* *The Merchant of Venice* *Twelfth Night* and *The Tempest* span Shakespeare's career and remind us that Shakespeare more than any of his contemporaries explored the possibilities of comedy consistently developing new approaches to the genre Shakespeare was a fairly traditional playwright well aware of the long tradition of comedy which dates back to the Greeks and Romans This book places Shakespeare's comedies in their historical context It includes dedicated chapters on each of the four comedies with each chapter providing a plot summary a discussion of the play's historical background and significance and excerpts from primary source documents related to the play An introduction surveys the historical background of the plays while a timeline chronicles key events that influenced them Suggestions for further reading direct readers to additional sources of information

Shakespeare's Comedy of All's Well That Ends Well William Shakespeare, 2019-02-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

All's Well, That Ends Well Gary Fredric Waller, 2006 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

Shakespeare's Courtly Mirror David Haley, 1993 A leading premise of Haley's book is that modern psychological constructs are inadequate for understanding the courtly humanism dramatized by Shakespeare down to 1604 Renaissance culture knows nothing of the

bourgeois subject of Locke Freud and Lacan Shakespeare defines aristocratic identity in epic terms and presents not an autonomous individual but a hero whose persona is determined publicly in the courtly mirror That exemplary mirror from Henry IV to Measure for Measure reflects the heroic actions of rulers and courtiers The historical self awareness of Henry Hal and Brutus assumes a more contemporary aspect in the courtly self consciousness of Hamlet Duke Vincentio and the three main characters of All's Well That Ends Well Bertram Helena the King The reflexivity in the title does not indicate the self referentiality of language nor does it refer to the traditional paradigm of consciousness implying stable self knowledge Courtly reflexivity is oriented toward praxis rather than introspection Before taking action the courtier or cortigiana Helena is a good example knows only that she is not what she is The courtier's deliberation is guided by a reflexive self regulating prudence that is usually identified with honor or love In All's Well Shakespeare contrasts this self providence or heroic prudence with Divine Providence but he does so obliquely While focusing exclusively upon a court which prizes worldly action he sustains his contrast through a series of ironical allusions to Scripture Beginning with a prologue on the problems raised by structural and theatrical interpretations of Bertram's role Haley goes on to introduce his concept of reflexivity by way of an exchange with the new literary historicism Chapters 1 to 3 follow the courtly debate over providence and honor through Helena's triumph in act 2 to Bertram's deserting her The collapse of her providential design coincides with the crisis of the sick King's honor a crisis which Shakespeare describes alchemically implying that alchemy understood as reflexive chemistry offers another mirror of the courtier's self providence Chapter 4 the center of the book brings together historical providence and Boccaccian prudence *avvedimento* in the figure of Ahab with whom Shakespeare compares both Bertram and the Hal of Henry V Chapters 5 to 7 pursue Shakespeare's ironic parallel between biblical Providence and courtly prudence examining specific scenes of self judgment and self betrayal in the *Henriad* and *Measure for Measure* as well as in *All's Well*

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Shakespeare and Historical Formalism Stephen Cohen, 2016-04-01 Located at the intersection of new historicism and the new formalism historical formalism is one of the most rapidly growing and important movements in early modern studies taking seriously the theoretical issues raised by both history and form it challenges the anti formalist orthodoxies of new historicism and expands the scope of historicist criticism Shakespeare and Historical Formalism is the first volume devoted exclusively to collecting and assessing work of this kind With essays on a broad range of Shakespeare's works and engaging topics from performance theory to the emergence of the literary and from historiography to pedagogy the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole Shakespeare and Historical Formalism begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism The volume is then divided into two sections corresponding to the two chief objectives of historical formalism a historically informed and politically astute formalism and a

historicist criticism revitalized by attention to issues of form The first section *Historicizing Form* explores from a variety of perspectives the historical and political sources meanings and functions of Shakespeare's dramatic forms The second section *Re Forming History* uses questions of form to rethink our understanding of historicism and of history itself and in doing so challenges some of our fundamental literary critical pedagogical and epistemological assumptions Concluding with suggestions for further reading on historical formalism and related work *Shakespeare and Historical Formalism* invites scholars to rethink the familiar categories and principles of formal and historical criticism [A Preface to Shakespeare's Comedies](#) Michael Mangan, 2014-06-06 This is an informative and interesting guide to the comedies of love *The Two Gentlemen of Verona* *The Taming of the Shrew* *Love's Labour's Lost* *A Midsummer Night's Dream* *Much Ado About Nothing* *As You Like It* and *Twelfth Night* which were written in the early part of Shakespeare's career As well as supplying dramatic and critical analysis this study sets the plays within their wider social and artistic context Michael Mangan begins by considering the social function of laughter the use of humour in drama for handling social tensions in Elizabethan and Jacobean society and the resulting expectations the audience would have had about comedy in the theatre In the second section he discusses the individual plays in the light of recent critical and theoretical research The useful reference section at the end gives the reader a short bibliographic guide to key historical figures relevant to a study of Shakespeare's comedies and a detailed critical bibliography *Petry and Drama* Chicago Public Library, 1904 *Palaestra*, 1902

Shakespeare's Folktale Sources Charlotte Artese, 2015-06-03 *Shakespeare's Folktale Sources* examines how Shakespeare adapted folktales for one or more plots in seven of his plays When we acknowledge that Shakespeare constructed his plays from traditional stories with wide written and oral circulation we can see how he used his folktale sources to engage his audience on common ground [On Measure for Measure](#) Lawrence J. Ross, 1997 That *Measure for Measure* a work of the dramatist's maturity remains the focus of unresolved controversy calls into question the adequacy of Shakespeare criticism to be answerable to what he hath left us This book illustrates a way to conduct eclectic and historical criticism capable of manifesting this problematic play's coherence It closely studies *Measure for Measure* according to the conventions demonstrably presupposed the play indicated by the text when construed as Shakespeare's extant provisions for its performance Analysis shows that *Measure for Measure*'s principal interest cannot be character as such but rather the searching play of thought about a rich nexus of issues radical to our humanity projected through the staged action it informs To apprehend it attention to structure dramaturgy and methods of representation is as essential as studying how Shakespeare uses ideas received from his co-creating culture Through this study *Measure for Measure* emerges as a great play uniquely daring in conception scope and comic purgation humanely wise and balanced in outlook brilliant in dramaturgical wit exhilaratingly entertaining and perhaps Shakespeare's most sophisticated work though its coherence has often previously been clouded by misconstrual BOOK JACKET Title Summary field provided by Blackwell North America Inc

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This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world: Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism, from performance studies to feminist historicist and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays, and poems. Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's comedies contains original essays on every comedy from *The Two Gentlemen of Verona* to *Twelfth Night* as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy, Shakespeare's comedies on film, Shakespeare's relation to other comic writers of his time, Shakespeare's cross-dressing comedies, and the geographies of Shakespearean comedy. Catalogue of the Books in the Manchester Public Free Library, Reference Department. Prepared by A. Crestadoro. (Vol. II. Comprising the Additions from 1864 to 1879.) [With the "Index of Names and Subjects".] Public Free Libraries (Manchester), 1864 The New Cambridge Bibliography of English Literature George Watson, Ian Roy Willison, 1974 **Shakespearean Intersections** Patricia Parker, 2018-05-02

What does the keyword continence in *Love's Labor's Lost* reveal about geopolitical boundaries and their breaching? What can we learn from the contemporary identification of the quince with weddings that is crucial for *A Midsummer Night's Dream*? How does the evocation of Spanish occupied Brabant in *Othello* resonate with contemporary geopolitical contexts? wordplay on Low Countries and fears of sexual territorial occupation? How does *supposes* connote not only sexual submission in *The Taming of the Shrew* but also the transvestite practice of boys playing women and what does it mean for the dramatic recognition scene in *Cymbeline*? With dazzling wit and erudition, Patricia Parker explores these and other critical keywords to reveal how they provide a lens for interpreting the language contexts and preoccupations of Shakespeare's plays. In doing so, she probes classical and historical sources, theatrical performance practices, geopolitical interrelations, hierarchies of race, gender, and class, and the multiple significances of preposterousness, including reversals of high and low, male and female, Latinate and vulgar, sinister or backward writing, and latter ends both bodily and dramatic. Providing innovative and interdisciplinary perspectives on Shakespeare from early to late and across dramatic genres, Parker's deeply evocative readings demonstrate how easy to overlook textual or semantic details reverberate within and beyond the Shakespearean text and suggest that the boundary between language and context is an incontinent divide.

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