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Shakespeare and the Rival Traditions

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Shakespeare And The Rival Traditions

Heather Hirschfeld



Shakespeare And The Rival Traditions:

Shakespeare and the Rival Traditions Alfred Harbage, 1952 **Shakespeare & the Rival Traditions** Alfred Harbage, 1970 *Othello and Interpretive Traditions* Edward Pechter, 2012-02-01 During the past twenty years or so Othello has become the Shakespearean tragedy that speaks most powerfully to our contemporary concerns Focusing on race and gender and on class ethnicity sexuality and nationality the play talks about what audiences want to talk about Yet at the same time as refracted through Iago it forces us to hear what we do not want to hear like the characters in the play we become trapped in our own prejudicial malice and guilt *St Paul's Cathedral Precinct in Early Modern Literature and Culture* Roze Hentschell, 2020-06-16 Prior to the 1666 fire of London St Paul's Cathedral was an important central site for religious commercial and social life in London The literature of the period both fictional and historical reveals a great interest in the space and show it to be complex and contested with multiple functions and uses beyond its status as a church St Paul's Cathedral Precinct in Early Modern Literature and Culture Spatial Practices animates the cathedral space by focusing on the every day functions of the building deepening and sometimes complicating previous works on St Paul's St Paul's Cathedral Precinct in Early Modern Literature and Culture is a study of London's cathedral its immediate surroundings and its everyday users in early modern literary and historical documents and images with special emphasis on the late sixteenth and early seventeenth centuries It discusses representations of several of the seemingly discrete spaces of the precinct to reveal how these spaces overlap with and inform one another spatially and argues that specific locations should be seen as mutually constitutive and in a dynamic and ever evolving state The varied uses of the precinct including the embodied spatial practices of early modern Londoners and visitors are examined including the walkers in the nave sermon goers those who shopped for books the residents of the precinct the choristers and those who were devoted to church repairs and renovations

Shakespeare and the Culture of Paradox Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare's plays and in performance By adopting this discourse one in which opposites can co exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He then looks at selected plays in terms of paradox including the geographical site of Venice in Othello and The Merchant of Venice and equity law in The Comedy of Errors Merchant and Measure for Measure Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in the Henriad Hamlet As You Like It Twelfth Night Antony and Cleopatra The Winter's Tale and The Tempest In showing that Shakespeare's plays create and are created by a culture of paradox Platt

offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience

Imagining Shakespeare's Original Audience, 1660-2000 Bettina Boecker, 2016-04-29 Comparatively little is known about Shakespeare's first audiences. This study argues that the Elizabethan audience is an essential part of Shakespeare as a site of cultural meaning and that the way criticism thinks of early modern theatre goes is directly related to the way it thinks of and uses the Bard himself.

Shakespeare's Hobby-Horse and Early Modern Popular Culture Natália Pikli, 2021-08-26 This book explores the ways in which the early modern hobby horse featured in different productions of popular culture between the 1580s and 1630s. Natália Pikli approaches this study with a thorough and interdisciplinary examination of hobby horse references with commentary on the polysemous uses of the word, offers an informative background to reconsider well-known texts by Shakespeare and others and provides an overview on the workings of cultural memory regarding popular culture in early modern England. The book will appeal to those with interest in early modern drama and theatre, dramaturgy, popular culture, cultural memory and iconography.

Shakespeare's History Plays Robert Watt, 2014-06-11 Shakespeare's history plays are central to his dramatic achievement. In recent years they have become more widely studied than ever, stimulating intensely contested interpretations due to their relevance to central contemporary issues such as English national identities and gender roles. Interpretations of the history plays have been transformed since the 1980s by new theoretically informed critical approaches. Movements such as New Historicism and cultural materialism as well as psychoanalytical and post-colonial approaches have swept away the humanist consensus of the mid-twentieth century with its largely conservative view of the plays. The last decade has seen an emergence of feminist and gender-based readings of plays which were once thought overwhelmingly masculine in their concerns. This book provides an up-to-date critical anthology representing the best work from each of the modern theoretical perspectives. The introduction outlines the changing debate in an area which is now one of the liveliest in Shakespearean criticism.

Great Tradition in English Lit Vol 2 Annette T. Rubinstein, 1969 This is an illuminating interpretation of the life and work of twenty-two major literary figures during three hundred years of English literature. It reveals how they were rooted in the political and social movements of their own time with representative selections from their writings.

Playing Companies and Commerce in Shakespeare's Time Roslyn Lander Knutson, 2001-07-26 *Playing Companies and Commerce in Shakespeare's Time* first published in 2011 examines the nature of commercial relations among the theatre companies in London during the time of Shakespeare. Roslyn Knutson argues that the playing companies cooperated in the adoption of business practices that would enable the theatrical enterprise to flourish. Suggesting the guild as a model of economic cooperation, Knutson considers the networks of fellowship among players, the marketing strategies of the repertory and company relationships with playwrights and members of the book trade. The book challenges two entrenched views about theatrical commerce: that companies engaged in cut-throat rivalry to drive one another out of business and that companies based business decisions on the personal and professional

quarrels of the players and dramatists with whom they worked This important contribution to theatre history will be of interest to scholars as well as historians

Music in Shakespearean Tragedy Frederick William Sternfeld, 2005 First published in 1963 When originally published this book was the first to treat at full length the contribution which music makes to Shakespeare's great tragedies among them Hamlet Othello and King Lear Here the playwright's practices are studied in conjunction with those of his contemporaries Marlowe and Jonson Marston and Chapman From these comparative assessments there emerges the method that is peculiar to Shakespeare the employment of song and instrumental music to a degree hitherto unknown and their use as an integral part of the dramatic structure

Common: The Development of Literary Culture in Sixteenth-Century England Neil Rhodes, 2018-04-19 This volume explores the development of literary culture in sixteenth century England as a whole and seeks to explain the relationship between the Reformation and the literary renaissance of the Elizabethan period Its central theme is the common in its double sense of something shared and something base and it argues that making common the work of God is at the heart of the English Reformation just as making common the literature of antiquity and of early modern Europe is at the heart of the English Renaissance Its central question is why was the Renaissance in England so late That question is addressed in terms of the relationship between Humanism and Protestantism and the tensions between democracy and the imagination which persist throughout the century Part One establishes a social dimension for literary culture in the period by exploring the associations of commonwealth and related terms It addresses the role of Greek in the period before and during the Reformation in disturbing the old binary of elite Latin and common English It also argues that the Reformation principle of making common is coupled with a hostility towards fiction which has the effect of closing down the humanist renaissance of the earlier decades Part Two presents translation as the link between Reformation and Renaissance and the final part discusses the Elizabethan literary renaissance and deals in turn with poetry short prose fiction and the drama written for the common stage

Railing, Reviling, and Invective in English Literary Culture, 1588-1617 Dr Maria Teresa Micaela Prendergast, 2013-05-28 *Railing Reviling and Invective in English Literary Culture 1588-1617* is the first book to consider railing plays and pamphlets as participating in a coherent literary movement that dominated much of the English literary landscape during the late Elizabethan early Jacobean period Author Prendergast considers how these crisis ridden texts on religious gender and aesthetic controversies were encouraged and supported by the emergence of the professional theater and print pamphlets She argues that railing texts by Shakespeare Nashe Jonson Jane Anger and others became sites for articulating anxious emotions including fears about the stability of England after the death of Queen Elizabeth and the increasing factional splits between Protestant groups But given that railings about religious and political matters often led to censorship or even death most railing writers chose to circumvent such possible repercussions by railing against unconventional gender identity perverse sexual proclivities and controversial aesthetics In the process Prendergast argues railers shaped an anti aesthetics

that was itself dependent on the very expressions of perverse gender and sexuality that they discursively condemned an aesthetics that created a conceptual third space in which bitter enemies male or female conformist or nonconformist could bond by engaging in collaborative experiments with dialogical invective By considering a literary mode of articulation that vehemently counters dominant literary discourse this book changes the way that we look at late Elizabethan and early Jacobean literature as it associates works that have been studied in isolation from each other with a larger coherent literary movement

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

The Masks of Anthony and Cleopatra Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction

Shakespeare Roland Mushat Frye, 2013-10-11 This edition first published in 1982 Previous edition published in 1972 by Houghton Mifflin Outlining methods and techniques for reading Shakespeare's plays Roland Frye explores and develops a comprehensive understanding of Shakespeare's drama focussing on the topics which must be kept in mind the formative influence of the particular genre chosen for telling a story the way in which the story is narrated and dramatized the styles used to convey action character and mood and the manner in which Shakespeare has constructed his living characterizations As well as covering textual analysis the book looks at Shakespeare's life and career his theatres and the actors for whom he wrote and the process of printing and preserving Shakespeare's plays Chapters cover King Lear in the Renaissance Providence Kind Fortune Anarchy and Order Reason and Will Show and Substance Redemption and Shakespeare's Poetics

Acting Companies and their Plays in Shakespeare's London Siobhan Keenan, 2014-05-08 Acting Companies and their Plays in Shakespeare's London explores the intimate and dynamic relationship between acting companies and playwrights in this seminal era in English theatre history Siobhan Keenan's analysis includes chapters on the traditions and workings of contemporary acting companies playwriting practices stages and staging audiences and patrons each illustrated with detailed case studies of individual acting companies and their plays including troupes such as Lady Elizabeth's players Beeston's Boys and the King's Men and works by Shakespeare Jonson Middleton Brome and Heywood We are accustomed to focusing on individual playwrights Acting Companies and their Plays in Shakespeare's London makes the case that we also need to think about the

companies for which dramatists wrote and with whose members they collaborated if we wish to better understand the dramas of the English Renaissance stage **Shakespeare's Dramatic Art** Wolfgang Clemen, 2013-10-08 First published in 1972 Studying Shakespeare's art of preparation this book illustrates the relationship between the techniques of preparation and the structure and theme of the plays Other essays cover Shakespeare's use of the messenger's report his handling of the theme of appearance and reality and the basic characteristics of Shakespearian drama The Whirligig of Time Zdeněk Stříbrný, 2007 Zdenek Stribrny an internationally respected Shakespeare scholar was Professor of English and American Studies at Charles University Prague until the Russian occupation of 1968 He was reinstated after the Velvet Revolution of 1989 This volume prefaced by a new autobiographical introduction collects papers on Shakespeare most of which were written originally in English from various periods of his eventful career Their two main themes are the role of Time and the Czech critical and theatrical response to Shakespeare with special emphasis on the various ways in which during an era of censorship productions offered coded political readings of the plays Zdenek Stribrny is Professor Emeritus of English and American Studies at Charles University Prague Lois Potter is Ned B Allen Professor of English at the University of Delaware

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

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