

# Shakespeare

## and the Late Moral Plays



Alan C. Dessen

# Shakespeare And The Late Moral Plays

**Michael Mangan**



## Shakespeare And The Late Moral Plays:

**Shakespeare and the Late Moral Plays** Alan C. Dessen, 1986-01-01      **Shakespeare and the Late Moral Plays** Alan C. Dessen, 1986      Shakespeare's Late Plays Nicholas Potter, 2009-07-28 Shakespeare's late plays are a mixed bag with a common theme from the fiendishly jealous Leontes to the saintly Pericles from the ineffectual Cymbeline to the omnipotent Prospero from the sprites and goblins of *The Tempest* to the famous bear of *The Winter's Tale* the characters have excited wonder and contempt while the range of incident is almost irresponsibly extravagant Was Shakespeare losing his grip or his interest or both Was he striking out in some bold new theatrical direction This Guide provides a critical survey of the major debates and issues surrounding the late plays from the earliest published accounts to the present day Nicholas Potter offers a clear guiding narrative and an exploration of literary history focusing on how criticism of these remarkable works and attempts to make sense of them have developed over the years      Shakespeare Scholars in Conversation Michael P. Jensen, 2019-07-29 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgson      Shakespeare, Theory and Performance James C. Bulman, 2003-09-02 Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance Bringing together the key names from both realms the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism new historicism feminism and deconstruction An exciting and fascinating volume it will be important reading for students and scholars of literary and theatre studies alike      *Shakespeare's Problem Plays* Simon Barker, 2005-04-25 This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare's three problem plays *All's Well that Ends Well* *Measure for Measure* and *Troilus and Cressida* Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues These include the meaning of the term problem play the historical context and political and cultural significance of the plays as well as issues of staging and theatre history The volume also provides a helpful introduction which guides the reader through the critical approaches terms and debates as well as explanatory notes for each essay and a useful section on further reading      A Preface to Shakespeare's Tragedies Michael Mangan, 2014-07-22 This book is a study of four of Shakespeare's major tragedies *Hamlet* *Othello* *King Lear* and *Macbeth* It looks at these plays in a

variety of contexts both in isolation and in relation to each other and to the cultural ideological social and political contexts which produced them

**Medieval English Drama** Sidney E. Berger, 2019-07-05 Originally published in 1990 Medieval English Drama is an exhaustive bibliography of scholarship on medieval English drama Each item has been annotated in the bibliography with considerable care these annotations are descriptive rather than critical and give a clear synopsis of the content of each reference the texts with which it deals and a brief indication of its critical position The bibliography is divided into two sections editions and collections of plays and critical works The bibliography is exhaustive rather than selective and provides English annotations for foreign language works as well as a list of reviews for most books The book covers liturgical and folk drama other forms of entertainment and related material useful to researchers in the field The book provides an update of sources not listed in Carl J Stratman's comprehensive Bibliography of Medieval Drama published in 1972

**Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins

**Shakespeare and Space** Ina Habermann, Michelle Witen, 2016-04-11 This collection offers an overview of the ways in which space has become relevant to the study of Shakespearean drama and theatre It distinguishes various facets of space such as structural aspects of dramatic composition performance space and the evocation of place linguistic social and gendered spaces early modern geographies and the impact of theatrical mobility on cultural exchange and the material world These facets of space are exemplified in individual essays Throughout the Shakespearean stage is conceived as a topological node or interface between different times places and people an approach which also invokes Edward Soja's notion of Thirdspace to describe the blend between the real and the imaginary characteristic of Shakespeare's multifaceted theatrical world Part Two of the volume emphasises the theatrical mobility of Hamlet conceptually from an anthropological perspective and historically in the tragedy's migrations to Germany Russia and North America

**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

**Unconformities in Shakespeare's Tragedies** Kristian Smidt, 2016-01-01 This work attempts to analyze Shakespeare's tragedies concentrating on the accidental irregularities and the inspired unconformities to the found there The aim is to understand Shakespeare's mind and craft by an interpretation of

the plays to see what problems of consistency they present

**Placing the Plays of Christopher Marlowe** Sara Munson Deats, 2016-04-22

Focusing upon Marlowe the playwright as opposed to Marlowe the man the essays in this collection position the dramatist's plays within the dramaturgical ethical and sociopolitical matrices of his own era. The volume also examines some of the most heated controversies of the early modern period such as the anti-theatrical debate, the relations between parents and children, Machiavelli's ideology, the legitimacy of sectarian violence and the discourse of addiction. Some of the chapters also explore Marlowe's polysemous influence on the theater of his time and of later periods but most centrally upon his more famous contemporary poet-playwright William Shakespeare.

**Shakespearean Ethics in Extremity** James Kearney, 2025-03-05 Shakespearean Ethics in Extremity addresses forms of ethical experience on the Shakespearean stage. Early modern theater traffics in the vicarious experience of ethics often in some extreme or impossible circumstance. It does so not by parading concepts across the stage or ventriloquizing ideas from the philosophical tradition but by bringing to life stories and characters and worlds by crafting scenes and moments of great emotional and cognitive intensity. What does it feel like to be enjoined to avenge your father's murder? What is it like to banish your daughter or disavow your community? To murder? James Kearney contends that Shakespearean theater is fundamentally oriented to the experiential; it invites its audiences to entertain and to be entertained by what the philosopher Bernard Williams calls a phenomenology of the ethical life. The early modern world inherited and developed rhetorical and philosophical practices geared toward the creation of immersive virtual experience. These phenomenological arts share underlying assumptions about the cultivation and management of the self as well as a straightforward orientation toward ethics. Taking up key concepts from the long history of moral philosophy—recognition, obligation, decision, luck—Shakespearean Ethics in Extremity brings together a discursive history of ideas and the more phenomenological realms of body and affect, environment and world. In Shakespearean theater we encounter or witness or simply have our attention called to the ethical problem of other minds, the obligation to neighbor and community, the mysteries of decision, the moral quandaries posed by epistemological uncertainty, the risk of ethico-affective relations and the vagaries of luck. Each of these concepts points to an elemental aspect of ethical life and they all have long and rich histories, ancient and modern. With a concentrated focus on formally inventive plays written in the later part of Shakespeare's theatrical career—King Lear, Timon of Athens, Macbeth, Pericles, The Tempest, and The Winter's Tale—Kearney explores Shakespearean theater as an arena or lab in which the experience of ethics in extremis is simulated or reverse-engineered, counterfeited or created.

**Mankind - An Interpretation of a Medieval Morality Play** Torben Schmidt, 2003-01-26 Seminar paper from the year 2001 in the subject English Language and Literature Studies. Literature grade 1. A Justus Liebig University Giessen. Institute of English Linguistics course: The Medieval Drama. Texts and Cultural Backgrounds. Language: English. Abstract: There are some obvious differences between the morality and the miracle plays. The latter did stress moral truths besides teaching facts of the Bible but on the whole did not lend

themselves to allegorical formulation except when there was no well defined Bible story to be followed A good example in this case is the life of Maria Magdalen before she was converted The miracle play dealt with what were believed to be historical events and its main characters were for the most part ready made for the playwright by the Bible and inherited tradition The morality play on the other hand stood by itself unconnected to a cycle and the plots were extremely stereotyped They afforded less scope for original creation than those of the miracles which were crowded with major and minor characters Herold Pilate Pharaoh Noah s wife Satan Adam and Eve Kinghorn 1968 p 116 and a host of others both scriptural and non scriptural As far as the characters in the morality plays are concerned one could say that these characters like for instance the Seven Deadly Sins did only offer very limited opportunities for development Gluttony could hardly be other than a fat lout Sloth a half awake lounging luxury an overdressed woman Avarice a grasping old man and Anger continually in a rage Kinghorn 1968 p 116 As far as allegorical formulations are concerned it has to be pointed out that the morality play characters were always personified vices and virtues producing a conflict of sorts and providing enough material for a plot The Christian Virtues the Seven Deadly Sins Pride of Life World Flesh Youth Age Holy Church Wealth Health Mercy Learning and of course Mankind are just a few examples for personages which were made to behave as though they were human by the didactic aim of the author Kinghorn 1968 p 116 but all these characters are always contained within their own narrow definition Since these allegorical personages were not characters but walking abstractions they provided the playwright only very limited opportunities for development Everything that was said and done by these characters showed clearly the moral truth which was of course the subject of the plot The late medieval morality plays mark a well defined movement away from the religious drama towards the completely secular drama in England *Pity and Identity in the Age of Shakespeare* Toria Johnson, 2021 Exploring a wide range of material including dramatic works medieval morality drama and lyric poetry this book argues for the central significance of literary material to the history of emotions Early modern English writing about pity evidences a social culture built specifically around emotion one at least partially defined by worries about who deserves compassion and what it might cost an individual to offer it *Pity and Identity in the Age of Shakespeare* positions early modern England as a place that sustains messy and contradictory views about pity all at once bringing together attraction fear anxiety positivity and condemnation to paint a picture of an emotion that is simultaneously unstable and essential dangerous and vital deceptive and seductive The impact of this emotional burden on individual subjects played a major role in early modern English identity formation centrally shaping the ways in which people thought about themselves and their communities Taking in a wide range of material including dramatic works by William Shakespeare Thomas Heywood Ben Jonson Thomas Middleton and William Rowley medieval morality drama and lyric poetry by Philip Sidney Thomas Wyatt Samuel Daniel Thomas Lodge Barnabe Barnes George Rodney and Frances Howard this book argues for the central significance of literary material to the broader history of emotions a field which has thus far remained largely the concern of

social and cultural historians Pity and Identity in the Age of Shakespeare shows that both literary materials and literary criticism can offer new insights into the experience and expression of emotional humanity *Moral Play and Counterpublic* Ineke Murakami, 2011-02-25 In this study Murakami overturns the misconception that popular English morality plays were simple medieval vehicles for disseminating conservative religious doctrine On the contrary Murakami finds that moral drama came into its own in the sixteenth century as a method for challenging normative views on ethics economics social rank and political obligation From its inception in itinerate troupe productions of the late fifteenth century moral play served not as a cloistered form but as a volatile public forum This book demonstrates how the genre's apparently inert conventions from allegorical characters to the battle between good and evil for Mankind's soul veiled critical explorations of topical issues Through close analysis of plays representing key moments of formal and ideological innovation from 1465 to 1599 Murakami makes a new argument for what is at stake in the much discussed anxiety around the entwined social practices of professional theater and the emergent capitalist market Moral play fostered a phenomenon that was ultimately more threatening to the peace of the realm than either theater or the notorious market a political self consciousness that gave rise to ephemeral non elite counterpublics who defined themselves against institutional forms of authority *Shakespeare's Late Plays* Jennifer Richards, 2019-08-07 This new collection reflects a resurgence of interest in Shakespeare's plays performed between 1608 and 1613 Pericles Cymbeline The Winter's Tale The Tempest All is True Henry VIII The Two Noble Kinsmen and Cardenio It offers a broad range of new historicist approaches touching upon key topics in current Shakespearean studies such as kinship relations manliness magic medico politics nationalism rhetoric schism sexuality and staging conventions The plays are explored both individually and within generic thematic and chronological groups Each author combines new research with their experience of teaching the plays offering innovative approaches to some well known works as well as encouraging readers to explore less familiar dramas such as Pericles Cymbeline All is True and The Two Noble Kinsmen The volume is unusual in its coverage of the lost late play Cardenio and considers its significance for our conception of the lateness of these plays This book will fill a large gap in the market for a broad ranging critical introduction to this important and increasingly popular area in Shakespeare's work and is suitable as a textbook for undergraduate graduate and more general readers *A Buddhist's Shakespeare* James Howe, 1994 The essential Buddhist perspective Howe argues is that reality lacks the solidity which we habitually assume it has and that therefore the appropriate attitude toward life is to play it as we would a game with unusual seriousness for itself rather than for any ulterior motive even that of investing it with meaning Howe also demonstrates that the real subject of representational art is always just itself The significance of such art depends upon the concession that it has no significance In the same way it is precisely the self deconstructive nature of Shakespeare's plays which makes their Buddhist like affirmative positions visible BOOK JACKET *Reader's Guide to Literature in English* Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and

critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study



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