

# SHAKESPEAREAN ICONOCLASM

JAMES R. SIMON

University of California Press  
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# Shakespearean Iconoclasm

**James R. Siemon, Diana E. Henderson**



## **Shakespearean Iconoclasm:**

**Shakespearean Iconoclasm** James R. Siemon, 1985      **Shakespeare's Religious Allusiveness** Maurice Hunt, 2019-10-28 Shakespeare's Religious Allusiveness complicates debates about whether Shakespeare's plays are fundamentally Protestant or Catholic in sympathy challenging analyses that either find Protestant elements consistently undercutting Catholic motifs or less often discover evidence of the playwright's endorsement of Catholic doctrine and customs Rather Maurice Hunt argues that Shakespeare's syncretistic method of incorporating both Protestant and Catholic elements into his plays was singular among early modern English playwrights at a time when governmental and social tolerance of Protestantism in the theatre was high and criticism of stereotyped Catholicism was correspondingly rampant in drama In depth discussions of *The Two Gentlemen of Verona* *The Second Henriad* *All's Well That Ends Well* *Twelfth Night* and *Othello* reveal how Shakespeare allusively integrates Reformation Protestant and Roman Catholic motifs and systems of thought This book sheds new light on the playwright's knowledge of and interest in Elizabethan and Jacobean religious debates over the nature of spiritual reformation the efficacy of merit for redemption and the operation of Providence It will appeal not only to Shakespeare scholars but to those interested in the cultural history of the Reformation      **The Cambridge Companion to Shakespearean Tragedy** Claire McEachern, 2013-08-08 This updated Companion has been fully revised and includes an extensively overhauled bibliography and four new chapters by leading scholars      [The Culture of Playgoing in Shakespeare's England](#) Anthony B. Dawson, Paul Yachnin, 2001-03-26 How was the experience of watching a play influenced by practices beyond the walls of the playhouse and what were the broader social and historical implications of the culture of playgoing The book sets out to answer such questions Interested first in what happened within the playhouse itself the authors focus on the person of the actor on stage props visual pleasure and audience behaviour At the same time their discussion moves outward to consider a range of cultural assumptions and practices such as eucharistic controversy prostitution social mobility iconoclasm Renaissance optics the formation of national memory and the dissemination of news Since the two authors have very different perspectives on these issues they have chosen a unique format rather than submerging their opposition they have highlighted it Their attacks and counter attacks as they contest each other's views in paired chapters result in a lively and illuminating debate      **Narrating the Visual in Shakespeare** Richard Meek, 2017-03-02 This book examines Shakespeare's fascination with the art of narrative and the viscosity of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an exploration of the pictorialism of Shakespeare's narrative poems the book goes on to examine several moments in Shakespeare's dramatic works when characters break off the action to describe an absent offstage event place or work of art Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he repeatedly exploits the

interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his audiences and readers Setting Shakespeare's works in their literary and rhetorical contexts and engaging with contemporary literary theory the book offers new readings of Venus and Adonis The Rape of Lucrece Hamlet King Lear and The Winter's Tale The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a literary dramatist

*Making Sense of Shakespeare* Charles H. Frey, 1999 He argues that Lear's howl for example targets and rewards physical hearing physical speaking and their accompanying emotions as somatically connected to current or remembered sensations in mouth throat and lungs BOOK JACKET

**Shakespeare's Histories** Emma Smith, 2008-04-15 This Guide steers students through four centuries of critical writing on Shakespeare's history plays enhancing their enjoyment and broadening their critical repertoire Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

*Shakespeare In The New Europe* Boika Sokolova, Derek Roper, Michael Hattaway, 2015-12-17 Shakespeare is the national poet of many nations besides his own though a peculiarly subversive one in both east and west This volume contains a score of essays by scholars from Britain Bulgaria Croatia Germany Poland Romania Spain Ukraine and the USA written to show how the momentous changes of 1989 were mirrored in the way Shakespeare has been interpreted and produced The collection offers a valuable record of what Shakespeare has meant in the modern world and some pointers to what he may mean in the future

Inheritance Law and Political Theology in Shakespeare and Milton Joseph S. Jenkins, 2016-05-23 Reading God's will and a man's Last Will as ideas that reinforce one another this study shows the relevance of England's early modern crisis regarding faith in the will of God to current debates by legal academics on the theory of property and its succession The increasing power of the dead under law in the US the UK and beyond a concern of recent volumes in law and social sciences is here addressed through a distinctive approach based on law and humanities Vividly treating literary and biblical battles of will the book suggests approaches to legal constitution informed by these dramas and by English legal history This study investigates correlations between the will of God in Judeo-Christian traditions and the Last Wills of humans especially dominant males in cultures where these traditions have developed It is interdisciplinary in the sense that it engages with the limits of several fields it is informed by humanities critical theory especially Benjaminian historical materialism and Lacanian psychoanalysis but refrains from detailed theoretical considerations Dramatic narratives from the Bible Shakespeare and Milton are read as suggesting real possibilities for alternative inheritance i.e. constitutional regimes As Jenkins shows these texts propose ways to alleviate violence violence both personal and political through attention to inheritance law

**Shakespeare's Political and Economic Language** Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and

concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs

### **Shakespeare's Tragic Language** Paul

Hammond, 2025-03-27 In Shakespearean tragedy language is used to bring about the downfall of characters but there is also a tragedy which affects language itself through the decomposition of the fundamental concepts and mythologies which give identity to both societies and individuals This book shows how in Shakespeare's English history plays Roman plays tragicomedies and romances characters use language to manipulate and destroy others but also imprison themselves in false reasoning The misuse of language creates tragedies for individuals but also for society at large as its conceptual building blocks lose their capacity to function For Shakespeare tragedy happens both to individuals and to cultures and happens both in language and to language

### *Shakespeare, The Movie* Lynda E. Boose, Richard Burt, 2005-06-28 Shakespeare The Movie

brings together an impressive line up of contributors to consider how Shakespeare has been adapted on film TV and video and explores the impact of this popularization on the canonical status of Shakespeare Taking a fresh look at the Bard and his place in the movies Shakespeare The Movie includes a selection of what is presently available in filmic format to the Shakespeare student or scholar ranging across BBC television productions filmed theatre productions and full screen adaptations by Kenneth Branagh and Franco Zeffirelli Films discussed include Amy Heckerling's Clueless Gus van Sant's My Own Private Idaho Branagh's Henry V Baz Luhrman's William Shakespeare's Romeo and Juliet John McTiernan's Last Action Hero Peter Greenaway's Prospero's Books Zeffirelli's Hamlet

### Shakespeare Studies, volume 45 James R. Siemon, Diana E.

Henderson, 2017-12-31 Shakespeare Studies is an annual volume featuring the work of scholars critics and cultural historians from across the globe This issue includes a Forum on the drama of the 1580s from eleven contributors a Next Gen Plenary from four contributors three articles and reviews of sixteen books

### *Shakespeare and the Arts of Language* Russ

McDonald, 2001-02-01 Oxford Shakespeare Topics provide students and teachers 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 For the modern reader or playgoer English as Shakespeare used it can seem alien and puzzling vocabulary and grammar are in transition pronouns and verb forms can seem unfamiliar Moreover the conventions of poetic drama may also pose an impediment Shakespeare and the Arts of Language provides a clear and helpful guide to the linguistic and

rhetoical dimensions of the plays and poems Written in a lucid non technical style the book starts with the story of how the English language changed throughout the sixteenth century Subsequent chapters define Shakespeare s main artistic tools and illustrate their poetic and theatrical contributions Renaissance rhetoric imagery and metaphor blank verse prose speech and wordplay The conclusion surveys Shakespeare s multiple and often conflicting ideas about language encompassing both his enthusiasm at what words can do for us and his suspicion of what words can do to us Throughout Russ McDonald helps his readers to appreciate a play s concerns and theatrical effects by thinking about its language in relation to other writings of the period He also emphasizes pleasure in the physical properties of Shakespeare s words their colour weight and texture the appeal of verbal patterns and the irresistible power of intensified language *Staging Touch in Shakespeare's England*

Alex MacConochie,2022 Examines the social roles of touch as depicted and debated in the plays of Shakespeare and his contemporaries to show how touch is central to the dramatic vocabulary of early modern England **Shakespeare's**

**Speaking Properties** Frances N. Teague,1991 This book is the first attempt to discuss systematically the properties in Shakespeare s plays and analyzes the properties that Shakespeare specifies either explicitly in stage directions or implicitly in speeches Property lists for all of Shakespeare s plays and frequency tables for various categories of property are included

Automata and Mimesis on the Stage of Theatre History K. Reilly,2011-08-26 The automaton known today as the robot can be seen as a metaphor for the historical period in which it is explored Chapters include examinations of Iconoclasm s fear that art might surpass nature the Cartesian mind body divide automata as objects of courtly desire the uncanny Olympia and the revolutionary Robots in post WWI drama **Nothingness, Negativity, and Nominalism in Shakespeare and**

**Petrarch** Benjamin Boysen,2020-11-09 Being exposed to the Nominalist expansion in early modernity Petrarch and Shakespeare are highly preoccupied with a Nominalist dimension of language and representation Against this background the study shows how these Renaissance poets advanced a special notion of subjectivity and identity as rooted in negativity otherness and representation The book thus argues for a new understanding of negative modes of subjectivity in Petrarch and Shakespeare A new and sharpened understanding emerging from an interpretation of Francesco Petrarch s notion of exile and of love in his great poetical cycle *Rerum vulgarium fragmenta* as well as a meticulous examination of the concept of nothingness in William Shakespeare s works Petrarch and Shakespeare poetically show how identity is alien and decentred yet also free and expanding In other words these poets illustrate how subjectivity is constituted by heterogeneity Moreover pointing to other examples of this negative subjectivity in Renaissance philosophy and poetry the study suggests that these models for subjectivity could be extended to other early modern writers Shakespeare's Tudor History: A Study of Henry IV Parts 1 and 2 Tom McAlindon,2017-11-01 This title was first published in 2002 An intensive study of Shakespeare s most ambitious and complex achievement in the historical mode The book offers an account of the play s critical history from 1700 until the 1980s deals with the aspects of Tudor history relevant to an understanding and offers close readings of the text

structured around what the author believes to be the play's three dominant concepts: time, truth, and grace. In an attempt to correct what he sees as a certain falsification of critical history, the author aligns his account of the play's reception with one of its major preoccupations: the inescapable and informing presence of the past. **Shakespeare's Hyperontology** Harald William Fawcner, 1990. Utilizing a number of poststructuralist devices, H. W. Fawcner employs an ontodramatic line of approach in order to suggest that a single hidden pattern of hyperontological suggestion organizes Shakespeare's entire imaginative outlook in *Antony and Cleopatra*.

## **Shakespearean Iconoclasm Book Review: Unveiling the Power of Words**

In some sort of driven by information and connectivity, the energy of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Shakespearean Iconoclasm**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published 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 affect readers.

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