

Shakespeare's
Country Mirror

Modesty and Pleasure in
A Late Twentieth-Century Novel

David Huxley

Shakespeares Courtly Mirror Reflexivity And Prudence In Alls Well That Ends Well

Nancy Mohrlock Bunker



Shakespeare's Courtly Mirror Reflexivity And Prudence In All's Well That Ends Well:

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 *All's Well that Ends Well* William Shakespeare, 2004-01-19 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For the second edition of *All's Well That Ends Well* Alexander Leggatt has written a completely new introduction to Russell Fraser's text of one of Shakespeare's most puzzling ambiguous and demanding plays Leggatt's interest in performance is evident throughout the introduction particularly in his discussion of the instability of the main characters He also provides a full illustrated and thoughtful account of the play's critical and theatrical fortunes to the end of

the twentieth century and explores our experience as an audience of seeing and hearing the play performed An updated reading list completes the volume

All's Well, That Ends Well Gary Waller, 2006-12-01 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 strong focus on performance analysis and the impact that this has had on its reception and reputation Demonstrating a variety of approaches to the play and furthering recent debates this book makes a valuable contribution to Shakespeare criticism

Alchemy, Paracelsianism, and Shakespeare's The Winter's Tale Martina Zamparo, 2022-10-05 This book explores the role of alchemy Paracelsianism and Hermetic philosophy in one of Shakespeare's last plays The Winter's Tale A perusal of the vast literary and iconographic repertory of Renaissance alchemy reveals that this late play is imbued with several topoi myths and emblematic symbols coming from coeval alchemical Paracelsian and Hermetic sources It also discusses the alchemical significance of water and time in the play's circular and regenerative pattern and the healing role of women All the major symbols of alchemy are present in Shakespeare's play the intertwined serpents of the caduceus the chemical wedding the filius philosophorum and the so called rex chymicus This book also provides an in depth survey of late Renaissance alchemy Paracelsian medicine and Hermetic culture in the Elizabethan and Jacobean ages Importantly it contends that The Winter's Tale in symbolically retracing the healing pattern of the rota alchemica and in emphasising the Hermetic principles of unity and concord glorifies King James's conciliatory attitude

Shakespeare Gabriel Egan, 2007-11-21 This book helps the reader make sense of the most commonly studied writer in the world It starts with a brief explanation of how Shakespeare's writings have come down to us as a series of scripts for actors in the early modern theatre industry of London The main chapters of the book approach the texts through a series of questions what's changed since Shakespeare's time to what uses has Shakespeare been put and what value is there in Shakespeare These questions go to the heart of why we study Shakespeare at all which question the book encourages the readers to answer for themselves in relation to their own critical writing

Catholic Theology in Shakespeare's Plays David N. Beauregard, 2008 Explores and reexamines Shakespeare's theology from the standpoint of revisionist history of the English Reformation

Marriage and Land Law in Shakespeare and Middleton Nancy Mohrlock Bunker, 2014-07-30 Marriage and Land Law in Shakespeare and Middleton examines the dynamics of early modern marriage making a time honored practice that was evolving often surreptitiously from patriarchal control based on money and inheritance to a companionate union in which love and the couple's own agency played a role Among early modern playwrights the marriage plays of Shakespeare and Middleton are particularly though not uniquely concerned with this evolution observing the movement towards spousal choice determined

by the couple themselves Through the late Elizabethan and early Jacobean period the role of the patriarch though often compromised remained intact the father or guardian negotiated the financial terms And in a culture that was still tied to feudal practices land law held a primary place in the bargain This book while following the arc of changing marriage practices focuses on the ways in which the oldest determination of status land affects marital decisions Land is not a constant topic of conversation in the twenty one theatrical marriages scrutinized here but it is a persistent and omnipresent truth of family and economic life In paired discussions of marriage plays by Shakespeare and Middleton *The Taming of the Shrew* *A Chaste Maid in Cheapside* *All's Well That Ends Well* *A Trick To Catch the Old One* *Measure for Measure* *A Mad World My Masters* *The Merchant of Venice* *The Roaring Girl* and *Much Ado About Nothing* *No Wit No Help Like A Woman's* this book explores the attempts maneuvers intrigues ruses and schemes that marriageable characters deploy in order to control spousal choice and secure land Special attention is given to patriarchal figures whose poor judgment exploits inheritance law weaknesses and to the lack of legal protection and hence the vulnerability of women and men who engage the system in unconventional ways Investigation into the milieu of early modern patriarchal influence in marriage making and the laws governing inheritance practices enables a fresh reading of Shakespeare's and Middleton's marriage comedies

Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

Love's Pilgrimage Grace Tiffany, 2006 In *Love's Pilgrimage* Grace Tiffany explores literary adaptations of the Catholic pilgrimage in the Protestant poetry and prose of Edmund Spenser William Shakespeare John Donne John Milton and John Bunyan Her discussion of these authors works illuminates her larger claim that while in the sixteenth century conventional pilgrimages to saints shrines disappeared as did shrines themselves from English life the imaginative importance of the pilgrimage persisted and manifested itself in various ways in English culture

The World Must be Peopled Michael D. Friedman, 2002 The book surveys the impact of these recent productions and suggests additional ways in which a feminist approach to performance might produce theatrical versions of these plays more consistent with their generic features

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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 *as drama* 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 its 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

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Forensic Shakespeare Quentin Skinner, 2014-10-30 Forensic Shakespeare illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed Focusing on the narrative poem *Lucrece* on four of his late Elizabethan plays *Romeo and Juliet* *The Merchant of Venice* *Julius Caesar* and *Hamlet* and on three early Jacobean dramas *Othello* *Measure for Measure* and *All's Well That Ends Well* Quentin Skinner argues that major speeches and sometimes sequences of scenes are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case either in accusation or defence Some of these works have traditionally been grouped together as problem plays but here Skinner offers a different explanation for their frequent similarities of tone There have been many studies of Shakespeare's rhetoric but they have generally concentrated on his wordplay and use of figures and tropes By contrast this study concentrates on Shakespeare's use of judicial rhetoric as a method of argument By approaching the plays from this perspective Skinner is able to account for some distinctive features of Shakespeare's vocabulary and also help to explain why certain scenes follow a recurrent pattern and arrangement More broadly he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought

Shakespeare's Imagined Persons P. Murray, 1996-05-10 Challenging our understanding of ideas about psychology in Shakespeare's time *Shakespeare's Imagined Persons* proposes we should view his characters as imagined persons A new reading of B F Skinner's radical behaviourism brings out how contrary to the impression he created Skinner ascribes an important role in human behaviour to cognitive activity Using this analysis Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare an approach little explored in the current debates about subjectivity in Elizabethan culture Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role playing Drawing on these analyses of earlier and modern psychology Murray goes on to reveal the dynamics of Shakespeare's characterizations of *Hamlet* *Prince Hal* *Rosalind* and *Perdita* in a fascinating new light

Shakespeare and Commedia dell'Arte Artemis Preeshl, 2017-07-14 *Shakespeare and Commedia dell'Arte* examines the ongoing influence of *commedia dell'arte* on Shakespeare's plays Exploring the influence of *commedia dell'arte* improvisation sight gags and wordplay on the development of Shakespeare's plays Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best known works today Each chapter focuses on a specific play from *A Midsummer Night's Dream* to *The Winter's Tale* drawing out elements of *commedia dell'arte* style in the playscripts and in contemporary performance Including contemporary directors notes and interviews

with actors and audience members alongside Elizabethan reviews criticism and commentary Shakespeare and Commedia dell Arte presents an invaluable resource for scholars and students of Renaissance theatre

The King's a Beggar David Young, 2017-08-21 Shakespeare enjoys an enduring curiosity While epilogues are rare in his work the ones we have can bring us the authors perspective in a more direct fashion than is the case with the plays they conclude Since we are naturally curious about Shakespeares thoughts and attitudes as a working actor and playwright might not these moments of stepping out from the story to address the audience directly give us some direct insight into what he was thinking and what he was like as a person In *The King's a Beggar* A Study of Shakespeares Epilogues author poet and actor David Young explores the liminal in between space of the epilogue in Shakespeares plays Inspired in part by his performance with Patrick Stewart in a production of *The Tempest* Young offers a chronological survey of the nine plays with epilogues and draws a conjectural portrait of Shakespeare as a working dramatist Written both for experts and for the general reader *The King's a Beggar* is succinct lively and informative and it is the first and only study of Shakespeares epilogues as a group Though the point is not that Shakespeare himself spoke these epilogues though in some cases he might have the epilogue in Shakespeares plays represents those times when he felt the necessity of direct address to the audience and broke his usual habit of ending his plays inside the story Exploring this liminal space between play actor and audience can reveal fascinating insights into Shakespeares mind and art

Fairies, Fractious Women, and the Old Faith Regina Buccol, 2006-07 Fairies unruly women and vestigial Catholicism constituted a frequently invoked triad in late sixteenth and early seventeenth century drama which has seldom been critically examined and therefore constitutes a significant lacuna in scholarly treatments of early modern theater including the work of Shakespeare Fairy tradition has lost out in scholarly critical convention to the more masculine mythologies of Christianity and classical Greece and Rome in which female deities either serve masculine gods or are themselves masculinized i e Diana as a buckskinned warrior However the fairy tradition is every bit as significant in our critical attempts to situate early modern texts in their historical contexts as the references to classical texts and struggles associated with state mandated religious beliefs are widely agreed to be fairy rebellious woman quasi Catholic trio repeatedly stages resistance to early modern conceptions of appropriate class and gender conduct and state mandated religion in *A Midsummer Night's Dream* *The Merry Wives of Windsor* *Cymbeline* *All's Well That Ends Well* and Ben Jonson's *The Alchemist*

Early Modern English Lives Ronald Bedford, Lloyd Davis, Philippa Kelly, 2016-12-05 How did early modern English people write about themselves and how do we listen to their voices four centuries later The authors of *Early Modern English Lives* Autobiography and Self Representation 1500-1660 argue that identity is depicted through complex subtle and often contradictory social interactions and literary forms Diaries letters daily spiritual reckonings household journals travel journals accounts of warfare incidental meditations on the nature of time death and self reflection as well as life stories themselves these are just some of the texts that allow us to address the social and historical conditions that influenced early

modern self writing The texts explored in Early Modern English Lives do not automatically speak to our familiar patterns of introspection and self inquiry Often formal highly metaphorical and emotionally restrained they are very different in both tone and purpose from the autobiographies that crowd bookshelves today Does the lack of emotional description suggest that complex emotions themselves in all the depth and variety that we now understand and expect of them are a relatively modern phenomenon This is one of the questions addressed by Early Modern English Lives The authors bring to our attention the kinds of rhetorical and generic features of early modern self representation that can help us to appreciate people living four hundred years ago as the complicated composite figures they were people whose expression of identity involved an elaborate interplay of roles and discourses and for whom the notion of privacy itself was a wholly different phenomenon

Teaching French Neoclassical Tragedy Hélène E. Bilis, Ellen McClure, 2021-06-19 Offers pedagogical techniques for teaching French neoclassical tragedy mainly from the reign of Louis XVI in undergraduate classes Topics include tragic themes fate freedom political subtexts postcolonial adaptations and productions performance rhetoric and performance practices Includes syllabus suggestions and information on editions reference works biographies film adaptations and online resources

The Decameron Third Day in Perspective Francesco Ciabattoni, Pier Massimo Forni, 2014-03-21 Divided into ten days of ten novellas each Giovanni Boccaccio's Decameron is one of the literary gems of the fourteenth century The Decameron Third Day in Perspective is an interpretive guide to the stories of the text's Third Day For each novella a distinguished Boccaccio scholar offers an essay that both reviews the current scholarly literature and advances new and intriguing interpretations of the work The whole collection reflects the series's guiding principle of examining the text in perspective revealing the connections among the novellas the Days and the framing narrative that holds the whole Decameron together The second of the University of Toronto Press's interpretive guides to Boccaccio's Decameron this collection forms part of an ambitious project to examine the entire Decameron Day by Day

"A Certain Text" Thomas Clayton, 2002 This collection takes its title from Romeo and Juliet 4.1.21 when meeting Paris in Friar Lawrence's cell Juliet muses What must be shall be and the Friar completes her line with That's a certain text Where text means a received truth both Friar Lawrence and Clayton are interested skeptics This essays gathered here reflect this attitude questioning received ideas about the activities to which Clayton has devoted his professional life literary editing and the close reading of literary works

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