



# Shakespeare's Sweet Thunder

Essays on the Early Comedies

Edited by  
Michael J. Collins

# Shakespeares Sweet Thunder Essays On The Early Comedies

**Joseph Rosenblum**



## **Shakespeare's Sweet Thunder Essays On The Early Comedies:**

*Shakespeare's Sweet Thunder* Michael J. Collins, 1997 This collection of essays on Shakespeare's early comedies has been designed to suggest how five four hundred year old plays have been and might continue to be in the words of Jonathan Miller assimilated to the interests of the present to the men and women who encounter them as texts or performances in the last years of the twentieth century BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**Teaching Shakespeare and Early Modern Dramatists** A. Hiscock, L. Hopkins, 2007-07-02 This collection offers practical suggestions for the integration of non-Shakespearean drama into the teaching of Shakespeare It shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked

**The Comedies of William Shakespeare** Britannica Educational Publishing, 2012-12-01 In Shakespeare's time the term comedy did not necessarily denote something funny or amusing Rather through such plays such as *A Midsummer Night's Dream* and *The Merchant of Venice* the playwright examines other defining characteristics of comedic drama the social interactions of common folks and a focus on the contradictions inherent in everyday life Readers explore the major themes of Shakespearean comedies which have enchanted readers and theatergoers alike for centuries

**Shakespeare's Comedies of Love** Richard Paul Knowles, Karen Bamford, 2008-01-01 Shakespeare's *Comedies of Love* is a tribute to Alexander Leggatt a critic who has shaped the way the world understands Shakespeare and his comedies

*Arden Shakespeare Third Series Complete Works* Ann Thompson, David Scott Kastan, H. R. Woudhuysen, Richard Proudfoot, 2020-10-15 This new Complete Works marks the completion of the Arden Shakespeare Third Series and includes all of Shakespeare's plays poems and sonnets edited by leading international scholars New to this edition are the apocryphal plays part written by Shakespeare *Double Falsehood* *Sir Thomas More* and *King Edward III* The anthology is unique in giving all three extant texts of *Hamlet* from Shakespeare's time the first and second Quarto texts of 1603 and 1604 5 and the first Folio text of 1623 With a simple alphabetical arrangement the Complete Works are easy to navigate The lengthy introductions and footnotes of the individual Third Series volumes have been removed to make way for a general introduction short individual introductions to each text a glossary and a bibliography instead to ensure all works are accessible in one single volume This handsome Complete Works is ideal for

readers keen to explore Shakespeare's work and for anyone building their literary library

**The Taming of the Shrew** Dana Aspinall, 2013-10-28 This volume is a comprehensive collection of critical essays on *The Taming of the Shrew* and includes extensive discussions of the play's various printed versions and its theatrical productions Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play The issues discussed include gender authority female autonomy and unruliness courtship and marriage language and speech and performance and theatricality

**The Taming of the Shrew** Dana E. Aspinall, 2002 *The Taming of the Shrew Critical Essays* provides

comprehensive and up to date critical readings of the play The editor has selected essays that offer the most influential and controversial arguments surrounding the play *The Comedy of Errors* William Shakespeare, 2004-02-26 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 this second edition of *The Comedy of Errors* Ros King has revised T S Dorsch's renowned text and commentary and written a completely new introduction to the work She argues that the play cannot be regarded merely as a farcical romp based on a classical model but that it belongs to the critically misunderstood genre of tragic comedy Emphasising the seriousness that underlies the text she pays special attention to the play's religious imagery and at the same time engages fully with its lightness of touch and its continuing popularity in the theatre The volume also features accounts of recent and historical performances and an updated reading list **A Study Guide for William Shakespeare's "The Comedy of Errors"** Gale, Cengage Learning, 2016 **Shakespeare And Comedy** Robert Maslen, 2014-03-20 Comedy was at the centre of a critical storm that raged throughout the early modern period Shakespeare's plays made capital of this controversy In them he deliberately invokes the case against comedy made by the Elizabethan theatre haters They are filled with jokes that go too far laughter that hurts its victims wordplay that turns to swordplay and aggressive acts of comic revenge Through a detailed study which considers tragedies and histories as well as comedies Maslen contends that Shakespeare's use of the comic mode is always calculatedly unsettling and that this is part of what makes it pleasurable *Shakespeare's Blank Verse* Robert Stagg, 2022 Offers an alternative account of Shakespeare's blank verse his unrhymed iambic pentameter and provides a new history of the first blank verse in English and of Shakespeare's involvement in its development Shakespeare, Elizabeth and Ivan Rima Greenhill, 2023-04-03 Shakespeare's comedy *Love's Labour's Lost* has perplexed scholars and theatergoers for over 400 years due to its linguistic complexity obscure topical allusions and decidedly non-comedic ending According to traditional interpretations it is Shakespeare's French play based on events and characters from the French Wars of Religion This work argues that the play's French surface conceals a Russian core It outlines an interpretation of *Love's Labour's Lost* rooted in diplomatic and trade relations between Russia and Elizabethan England during the dramatic decades following England's discovery of a northern trade route to Muscovy in 1553 Drawing on original research of 16th century sources in English Latin and French the text also surveys Russian sources previously unavailable in translation This analysis provides new explanations for some of the play's previously most enigmatic elements such as its unconventional ending the significance of its secondary characters linguistic anomalies and the Masque of the Muscovites itself **Shakespeare's Dramatic Persons** Travis Curtright, 2016-12-05 In *Shakespeare's Dramatic Persons* Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays

Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's *Dramatic Persons* focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

**Shakespeare the Illusionist** Neil Forsyth, 2019-02-11 In *Shakespeare the Illusionist* Neil Forsyth reviews the history of Shakespeare's plays on film using the basic distinction in film tradition between what is owed to M li s and what to the Lumi re brothers He then tightens his focus on those plays that include some explicit magical or supernatural elements Puck and the fairies ghosts and witches or Prospero's island for example and sets out methodically but with an easy touch to review all the films that have adapted those comedies and dramas into the present day Forsyth's aim is not to offer yet another answer as to whether Shakespeare would have written for the screen if he were alive today but rather to assess what various filmmakers and TV directors have in fact made of the spells haunts and apparitions in his plays From analyzing early camera tricks to assessing contemporary handling of the supernatural Forsyth reads Shakespeare films for how they use the techniques of moviemaking to address questions of illusion and dramatic influence In doing so he presents a bold step forward in Shakespeare and film studies and his fresh take is presented in lively accessible language that makes the book ideal for classroom use

**Shakespeare's Fathers and Daughters** Oliver Ford Davies, 2017-06-29 A theme that obsessed Shakespeare in over 20 plays from *Titus Andronicus* to *The Tempest* was the relationship between a daughter and her father This study traces chronologically the development of this theme relating it to the little we know of his own two daughters and sheds new light on his exploration of the family that so dominated his approach to drama Drawing on a lifetime's experience of playing Shakespearean roles Oliver Ford Davies a former university lecturer and now an Honorary Associate Artist of the RSC and Olivier Award winner has written an engaging and deeply researched study of a topic that has intrigued him from playing Capulet in 1967 *King Lear* in 2002 to Polonius in 2008

**Christian Shakespeare: Question Mark** Michael Scott, Michael Collins, 2022-08-02 Christian Shakespeare The question was put to each contributor to this collection of essays They received no further guidance about how to understand the question nor how to shape their responses No particular theoretical approach no shared definition of the question was required or encouraged Rather they were free to join in whatever way they thought useful the extensive discourse about the impact that the Christian faith and the religious controversies of Shakespeare's time had on his poems and plays The range of responses

points not only to openness of Shakespeare's work to interpretation but to the seriousness with which the writers reflected on the question and to their careful and sensitive reading of the poems and plays. The heterogeneity of Shakespeare's world is reflected in the heterogeneity of the essays: each an individual response to the complex question they engage. In the end, what the plays and poems reveal about Shakespeare's Christianity remains unclear, and that lack of clarity has also contributed to the variety of responses in the collection. All the essays recognize to some degree or another that the tension in Shakespeare's world between old and new medieval and early modern Catholic and Protestant brought uncertainty and in some cases anxiety to the minds and hearts of Shakespeare's contemporaries. But what Shakespeare himself believed, how he responded in his work to the religious turmoil of his time, remains uncertain. For some of the contributors, Shakespeare's plays are inescapably indeterminate, even evasive and open to a multiplicity of possible readings. For others, Shakespeare takes a stand and through the careful patterning of his plays speaks more or less unambiguously to the religious and political issues of his time. Together, the essays reflect the varied ways in which the question of Shakespeare's Christianity might be answered.

**Shakespeare and the Materiality of Performance** E. Lin, 2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies. Drawing on a wide variety of primary sources, Lin reconstructs playgoers' typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action.

The Definitive Shakespeare Companion Joseph Rosenblum, 2017-06-22 This expansive four-volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age, life, theater, texts, and language. Numerous excerpts from primary source historical documents contextualize his works, while reviews of productions chronicle his performance history and reception. Shakespeare's works often served to convey simple truths, but they are also complex, multilayered masterpieces. Shakespeare drew on varied sources to create his plays, and while the plays are sometimes set in worlds before the Elizabethan age, they nonetheless parallel and comment on situations in his own era. Written with the needs of students in mind, this four-volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work. This indispensable ready reference examines Shakespeare's plots, language, and themes; his use of sources; and exploration of issues important to his age: the interpretation of his works through productions from the Renaissance to the present; and the critical reaction to key questions concerning his writings. The book provides coverage of each key play and poems in discrete sections, with each section presenting summaries, discussions of themes, characters, language, and imagery, and clear explications of key passages. Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions. The work also provides a comprehensive list of print and electronic resources suitable for student research.

The Oxford Shakespeare: The Two Gentlemen of Verona William Shakespeare, 2008-07-10 Designed to meet the needs of theatre

professionals as well as general readers the edition includes an extensive performance history a commentary illuminating the complexities of Shakespeare s language and a setting of the song Who is Silvia prepared from an Elizabethan source

**Rescripting Shakespeare** Alan C. Dessen, 2002-06-20 Building on almost 300 productions from the last 25 years this 2002 book focuses on the playtexts used when directors stage Shakespeare s plays the words spoken the scenes omitted or transposed and the many other adjustments that must be made Directors rescript to streamline the playscript and save running time to eliminate obscurity conserve on personnel and occasionally cancel out passages that might not fit their concept They rewrite when they make more extensive changes moving closer to the role of playwrights as when the three parts of Henry VI are compressed into two plays Alan Dessen analyzes what such choices might exclude or preclude and explains the exigencies faced by actors and directors in placing before today s audiences words targeted at players playgoers and playhouses that no longer exist The results are of interest and importance as much to theatrical professionals as to theatre historians and students

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