



Shakespeares Theater Of Likeness

Sheldon Cheney



Shakespeare's Theater Of Likeness:

Shakespeare's Theater of Likeness Richard Allen Shoaf, 2006 Shoaf shows that Shakespeare's theater is also Shakespeare's theory of the psychology of likeness and unlikeness in the human striving for the most elusive and allusive of all attainments an individual identity

Lucretius and Shakespeare on the Nature of Things Richard Allen Shoaf, 2014-10-16 Lucretius and Shakespeare on the Nature of Things maps large new vistas for understanding the relationship between *De rerum natura* and Shakespeare's works In chapters on six important plays across the canon King Lear Macbeth Hamlet The Merchant of Venice The Tempest and A Midsummer Night's Dream it demonstrates that Shakespeare articulates his erotics of being his great creating nature The Winter's Tale by drawing on imagery he learned from Ovid and other classical poets but especially from Lucretius in his powerful epic that celebrates Venus and her endless creativity Responding to Lucretius's widely admired Latinity in his exposition of the life of man in nature Shakespeare emerges as an early modern materialist who writes poetry that is effectively atomic marked as we might say today by fission hendiadys for example and fusion synoeciosis for example joining and splitting splitting and joining language and character as no other poet has ever done To give away yourself keeps yourself still My grave is like to be my wedding bed I begin To doubt the equivocation of the fiend That lies like truth Readers of Shoaf's book will encounter anew through both fresh evidence and close reading Shakespeare's universally acknowledged commitment to the art of nature and the nature of art With Lucretius's poetry as inspiration Shakespeare becomes the poet of the material both in art and in nature immensely creative with his *d dala lingua* like *d dala natura* his wonder crafting tongue like wonder working nature

The Shakespearean International Yearbook David Schalkwyk, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

The Shakespearean International Yearbook Professor David Schalkwyk, Professor Graham Bradshaw, Professor Tom Bishop, 2013-04-28 This issue marks the 10th anniversary of The Shakespearean International Yearbook On this occasion the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann whose work on the

Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship Ten essays in this issue of Yearbook including one by the honoree himself focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly the idea and practice of a popular tradition the materialist critique of early modern theater the practices of early modern authorship acting and theatricality and his celebrated bifold articulation of authority and representation In addition to this extensive exploration of Weimann's work the volume includes essays on *The Comedy of Errors* *Romeo and Juliet* Shakespeare and Lucretius and Shakespeare on BBC television *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Among the contributors are Shakespearean scholars from Ireland Japan France Germany South Africa UK and the US

Shakespeare, Rhetoric and Cognition Raphael Lyne, 2011-09-01 Raphael Lyne addresses a crucial Shakespearean question why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches How do they manage to be so inventive when they are perplexed Their dense complex articulate speeches at intensely dramatic moments are often seen as psychological they uncover and investigate inwardness character and motivation and as rhetorical they involve heightened language deploying recognisable techniques Focusing on *A Midsummer Night's Dream* *Othello* *Cymbeline* and the *Sonnets* Lyne explores both the psychological and rhetorical elements of Shakespeare's language In the light of cognitive linguistics and cognitive literary theory he shows how Renaissance rhetoric could be considered a kind of cognitive science an attempt to map out the patterns of thinking His study reveals how Shakespeare's metaphors and similes work to think interpret and resolve and how their struggle to do so results in extraordinary poetry [Being Played: Gadamer and Philosophy's Hidden Dynamic](#) Jeremy Sampson, 2019-09-02 Are we being played Is our understanding of the traditionally fixed and static concepts of philosophy based on an oversimplification This book explores some of the theories of the self since Descartes together with the rationalism and the empiricism that sustain these ideas and draws some startling conclusions using Gadamer's philosophical study of play as its starting point Gadamer's ludic theory Sampson argues reveals a dynamic of play that exists at the deepest level of philosophy It is this dynamic that could provide a solution in relation to the Gadamer Habermas hermeneutics debate and the Gadamer Derrida relativism debate together with a theory of totality Sampson shows how ludic theory can be a game changer in understanding the relationship between philosophy and literature exploring the dynamic between the fictive and non fictive worlds These worlds are characterized simultaneously by sameness univocity of Being and difference equivocality of Being The book questions Heidegger's idea that the univocity of Being is universal instead maintaining that the relationship between the univocity of Being and equivocality of Being is real and that ontological mediation is required to present them as a unified whole Using the works of Shakespeare Beckett and Wilde Sampson contends that such a mediation termed the ludicity of Being takes place between literature and its audience This literary example has profound implications not only for literature and its attendant theories but also for philosophy in

particular ontology and hermeneutics *Mythologies* Joseph A. Dane, 2018 *Mythologies* challenges the implied methodology in contemporary studies in the humanities We claim at times that we gather facts or what we will call evidence and from that form hypotheses and conclusions Of course we recognize that the sum total of evidence for any argument is beyond comprehension therefore we construct and we claim preliminary hypotheses perhaps to organize the chaos of evidence or perhaps simply to find it we might then see we claim whether that evidence challenges our tentative hypotheses Ideally we could work this way Yet the history of scholarship and our own practices suggest we do nothing of the kind Rather we work the way we teach our composition students to write choose or construct a thesis then invent the evidence to support it This book has three parts examining such methods and pseudo methods of invention in medieval studies bibliography and editing Part One Noster Chaucer looks at examples in Chaucer studies such as the notion that Chaucer wrote iambic pentameter and the definition of a canon in Chaucer Our Chaucer has it seems little to do with Chaucer himself and in constructing this entity Chaucerians are engaged largely in self validation of their own tradition Part Two Bibliography and Book History consists of three studies in the field of bibliography the recent rise in studies of annotations the implications of presumably neutral terminology in editing a case study in cataloguing Part Three Cacophonies A Bibliographical Rondo is a series of brief studies extending these critiques to other areas in the humanities It seems not to matter what we talk about meter book history the sex life of bonobos In all of these discussions we see the persistence of error the intractability of uncritical assumptions and the dominance of authority over evidence

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Social Dramas David A. Postles, 2010-11-22 How the repeated social tropes and paradigms of the City comedies give us an in depth look into everyday London society in the early 17th century Although literature is often assumed to belong to the sphere of representation rather than constituting an accurate reflection of social reality early modern English drama can tell us much about social attitudes in the early seventeenth century The City comedies were in particular composed by authors who were embedded in the mundane social existence of London in its quotidian transactions and exchanges in its less salubrious contexts of debt drinking death and incarceration To elucidate the complex social attitudes of the City urban elite five particular themes are explored the symbolism of attire matrimonial talk the use of money coin as

metaphor and metonymy over exuberance towards the opportunity of the New World and continuing differences of speech and customary language use Although the dramatists had slightly differing allegiances their commentaries all illuminate middling society in the City of London This new work by David Postles raises important questions in an innovative manner It will certainly be welcomed by the historical community Bernard Capp FBA Dept of History University of Warwick David Postles is one of the most innovative social historians writing today Nigel Goose Professor of Social and Economic History University of Hertfordshire This book will be significant reading for all those working in the field It will be warmly received by readers and reviewers and will remain a work of reference for scholars and students for the future Greg Walker Regius Professor of Rhetoric and English Literature University of Edinburgh

Turkey's Modernization Arnold Reisman, 2006-09-01 This historical study examines the lives of European Jews who found safe haven in Turkey and helped the nation transform in the years before WWII Out of the ashes of the Ottoman Empire Mustafa Kemal Atatürk formed the modern Republic of Turkey As the nation's founding father and first president he initiated numerous progressive reforms In 1933 he welcomed German and Austrian Jews who fled the rise of antisemitic violence in their homelands In Turkey Modernization historian Arnold Reisman chronicles the lives of some of these refugees as they pursued new lives in a new nation Using archival documents letters memoirs oral histories photos and other surviving evidence Arnold Reisman sheds light on courage and determination of these individuals as well as their important contributions in several fields of knowledge With a clear-eyed analysis of Turkey's achievements and shortcomings Reisman also speculates about its inability to fully capitalize on these emigres' legacy This book adds to our knowledge of an important aspect of the Holocaust and of the behavior of Nation States in the modern world of woe and grief Sir Martin Gilbert Winston Churchill's official biographer

The Methuen Drama Handbook of Gender and Theatre Sean Metzger, Roberta Mock, 2023-12-28 Shortlisted for the 2024 TaPRA Edited Collection Prize This is a guide to contemporary debates and theatre practices at a time when gender paradigms are both in flux and at the centre of explosive political battlegrounds The confluence of gender and theatre has long created intense debate about representation identification social conditioning desire embodiment and lived experience As this handbook demonstrates from the conventions of early modern English Chinese Japanese and Hispanic theatres to the subversion of racialized binaries of masculinity and femininity in recent North American African Asian Caribbean and European productions the matter of gender has consistently taken centre stage This handbook examines how critical discourses on gender intersect with key debates in the field of theatre studies as a lens to illuminate the practices of gender and theatre as well as the societies they inform and represent across space and time Of interest to scholars in the interrelated areas of feminist gender and sexuality studies theatre and performance studies cultural studies and globalization and diasporic studies this book demonstrates how researchers are currently addressing theatre about gender issues and gendered theatre practices While synthesizing and summarizing foundational and evolving debates from a contemporary

perspective this collection offers interpretations and analyses that do not simply look back at existing scholarship but open up new possibilities and understandings Featuring essential research tools including a survey of keywords and an annotated play list this is an indispensable scholarly handbook for anyone working in theatre and performance *Approaches to Teaching Milton's Shorter Poetry and Prose* Peter C. Herman, 2007 Milton's shorter poetry and prose can be challenging to teach but they reward instructors and students many times over they introduce in compact accessible form the themes and difficult syntax of *Paradise Lost* expand and comment on the epic and on one another and provide students ideal training in close reading The essays in this volume constitute a road map for exploring the most frequently taught of Milton's shorter works *Lycidas* the *Nativity Ode* *Comus* *Samson Agonistes* *Areopagitica* and *The Doctrine and Discipline of Divorce* as well as the sonnets *Paradise Regained* *The Reason of Church Government* and *The Ready and Easy Way to Establish a Free Commonwealth* among others The contributors demonstrate ways of incorporating Milton's shorter works into a range of classrooms from survey courses to Milton seminars list specific tools to make the works relevance and aesthetic pleasures available to a wide variety of student populations and offer a wealth of techniques for helping students navigate Milton's demanding style and complicated historical context Like all volumes in the *Approaches* series this collection includes a convenient survey of original and supplementary materials and a comprehensive array of classroom tactics Three sections of essays provide general approaches to the poetry and prose through biography genre literary and political history and other methodologies The fourth section addresses the teaching of individual poems and the final section articulates ways into specific prose works

The Theatre, 1914 [Is There Any Resemblance Between Shakespeare and Bacon? ...](#) Charles F. Steel, 1888 *Defence of Shakespearean authorship* **The Theatre** Sheldon Cheney, 1929 *Theatre Magazine*, 1910 [Theatre Magazine](#) W. J. Thorold, Arthur Hornblow, Arthur Hornblow (Jr.), Perriton Maxwell, Stewart Beach, 1905 **The Theatre** Bernard Capes, Clement Scott, Addison Bright, Charles Eglington, 1893 Vol for 1888 includes dramatic directory for Feb Dec vol for 1889 includes dramatic directory for Jan May **Broken Harmony** Joseph M. Ortiz, 2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music's illegibility rather than come to terms with its actual effects In *Broken Harmony* Joseph M Ortiz revises our understanding of music's relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern debate over music along with close readings of several of Shakespeare's plays including *Titus Andronicus* *The Merchant of Venice* *The Tempest* and *The Winter's Tale* and Milton's *A Maske* Ortiz challenges the consensus that music's affinity with poetry was widely accepted or even desired by Renaissance poets Shakespeare more than any other early modern poet exposed the fault lines in the debate about music's function in art

repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function *The Indistinct Human in Renaissance Literature* J. Feerick, V. Nardizzi, 2012-02-14 Argues for the necessity of a re articulation of the differences that separated man from other forms of life The essays in this collection argue for recognition of the persistently indistinct nature of humans who cannot be finally divided ontologically or epistemologically from other forms of matter *The Great White Bard* Farah Karim-Cooper, 2023-04-27 SHAKESPEARE increasingly irrelevant or lone literary genius of the Western canon Powerful and illuminating James Shapiro author of *1599 A Year in the Life of William Shakespeare* winner of the Baillie Gifford Winner of Winners 2023 Professor Farah Karim Cooper grew up loving the Bard perhaps because Romeo and Juliet felt Pakistani to her But why was being white as a snowy dove essential to Juliet s beauty Combining piercing analysis of race gender and otherness in beloved plays from *Othello* to *The Tempest* with a radical reappraisal of Elizabethan London *The Great White Bard* entreats us neither to idealise nor to fossilise Shakespeare but instead to look him in the eye and reckon with the discomforts of his plays playhouses and society If we persist in reading Shakespeare as representative of only one group as the very pinnacle of the white Western canon then he will truly be in peril But if we dare to bring Shakespeare down from his plinth we might unveil a playwright for the twenty first century We might expand and enrich his extraordinary legacy We might even fall in love with him all over again A TIME MAGAZINE BOOK OF THE YEAR 2023 Insightful passionate piled with facts and has a warm infectious love for theatre and Shakespeare running through every chapter ADRIAN LESTER CBE Dive in and your whole cultural landscape will be refreshed and reframed A challenging riveting read *The Great White Bard* reminds us how powerful the stories we tell can be on our lives ADJOA ANDOH Vivid a thorough analysis but also a kind of love letter Karim Cooper sees Shakespeare as holding a mirror to this society with his plays interrogating live issues around race identity and the colonial enterprise Her arguments come to feel essential and should be absorbed by every theatre director writer critic interested in finding new ways into the work GUARDIAN There are plenty of books on Shakespeare but this one is different This is Shakespeare as we ve most of us never been willing to see him and the works emerge from the analysis as newly complicit powerful and yet recuperative EMMA SMITH AUTHOR OF *PORTABLE MAGIC*

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