



# Shakesps Histories

**William Shakespeare**



## **Shakesps Histories:**

*Shakespeare's Histories* Emma Smith, 2004 Shakespeare's history plays with their insistent depictions of leadership and its discontents have prompted very different critical views over the last four centuries This book introduces students to the key critical debates under five headings genre history and politics gender and sexuality language and performance The Guide serves both to enhance students enjoyment of the history plays and to broaden their critical repertoire By presenting ten recent critical interventions in the field it provides a compendium of current scholarship These articles are contextualised with brief critical overviews and annotated suggestions for further reading An additional chapter on pre twentieth century criticism is mainly in narrative form but excerpts significant early views by Johnson Hazlitt and Coleridge *Shakespeare's History* Lily B Campbell, 2013-09-13 First published in 1947 in the USA This edition reprints the first UK edition of 1964 Published to critical acclaim the central argument of this book is that the historical play must be studied as a genre separate from tragedy and comedy Just as there is in Shakespearean tragedies a dominant ethical pattern of passion opposed to reason so there is in the history plays a dominant political pattern characteristic of the political philosophy of the age From the troublesome reign of King John to the tragical doings of Richard III Shakespeare wove the events of English history into plots of universal interest *Shakespeare's Histories* George Joseph Becker, 1977 Genealogical charts and a discussion of Shakespeare's art and time precede summaries of ten plays treated in historical sequence **Shakespeare's Histories: Volume One** William Shakespeare, 2014-05-30 List of Histories Volume One by William Shakespeare 1 King Henry IV Part I 2 King Henry IV Part II 3 King Henry V In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies The histories might be more accurately called the English history plays and include the outliers King John and Henry VIII as well as a continuous sequence of eight plays covering the Wars of the Roses These last are considered to have been composed in two cycles The so called first tetralogy apparently written in the early 1590s deals with the later part of the struggle and includes Henry VI parts one two three and Richard III The second tetralogy finished in 1599 and including Richard II Henry IV Part 1 Henry IV Part 2 and Henry V is frequently called the Henriad after its protagonist Prince Hal the future Henry V The folio's classifications are not unproblematic Besides proposing other categories such as romances and problem plays many modern studies treat the histories together with those tragedies that feature historical characters These include Macbeth set in the mid 11th century during the reigns of Duncan I of Scotland and Edward the Confessor and also the Roman plays Coriolanus Julius Caesar Antony and Cleopatra and the legendary King Lear Sources The source for most of the English history plays as well as for Macbeth and King Lear is the well known Raphael Holinshed's Chronicle of English history The source for the Roman history plays is Plutarch's Lives of the Noble Grecians and Romans Compared Together in the translation made by Sir Thomas North in 1579 Shakespeare's history plays focus on only a small part of the characters lives and also frequently omit significant events for dramatic purposes

**William Shakespeare** Harold Bloom, 2009 Presents a collection of critical essays on the works of William Shakespeare

**Shakespeare's Histories: Volume Two** William Shakespeare, 2014-05-30 List of Histories Volume Two by William Shakespeare 1 King Henry VI Part I 2 King Henry VI Part II 3 King Henry VI Part III In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies The histories might be more accurately called the English history plays and include the outliers King John and Henry VIII as well as a continuous sequence of eight plays covering the Wars of the Roses These last are considered to have been composed in two cycles The so called first tetralogy apparently written in the early 1590s deals with the later part of the struggle and includes Henry VI parts one two three and Richard III The second tetralogy finished in 1599 and including Richard II Henry IV Part 1 Henry IV Part 2 and Henry V is frequently called the Henriad after its protagonist Prince Hal the future Henry V The folio s classifications are not unproblematic Besides proposing other categories such as romances and problem plays many modern studies treat the histories together with those tragedies that feature historical characters These include Macbeth set in the mid 11th century during the reigns of Duncan I of Scotland and Edward the Confessor and also the Roman plays Coriolanus Julius Caesar Antony and Cleopatra and the legendary King Lear Sources The source for most of the English history plays as well as for Macbeth and King Lear is the well known Raphael Holinshed s Chronicle of English history The source for the Roman history plays is Plutarch s Lives of the Noble Grecians and Romans Compared Together in the translation made by Sir Thomas North in 1579 Shakespeare s history plays focus on only a small part of the characters lives and also frequently omit significant events for dramatic purposes

**SHAKESPEARE'S HISTORIES** Jeanne Arthur, 2025-01-21 Shakespeare s Histories is a prose translation of Shakespeare s eleven history plays into Standard English These translations stand on their own so that they may be read quickly and easily eliminating the need to search for the meaning of every second word of Shakespeare s original text As well they are supplemented by explanations of the world in which Shakespeare lived for those who are curious about it Jeanne Arthur s Shake Shakespeare s Hand and make a friend for life translations make Shakespeare s texts accessible to the ordinary person by clearing away four hundred years of changes to the English language to reveal the fresh liveliness of Shakespeare s dialogue She hopes that they will enable the reader or audience member to travel back in time to the history of England that Shakespeare wrote for his own audience and make it live in contemporary Western culture once again for many more people Some lovers of Shakespeare s writing may object to the idea that his work needs to be translated However Jeanne Arthur believes that their love of Shakespeare argues for a translation rather than against one It is over four hundred years since Shakespeare s death Not only has the English language evolved since this time but so has the culture of the world Making a translation of the language enables us to appreciate more accurately the cultural differences and similarities between us and the world he lived in With the right help our imagination is a wonderful tool that can enable us to move freely into the past across cultures and into the future Drama and other fictional forms exploit this capacity that we

have to imagine ourselves anywhere and in any time      Shakespeare's Histories on Screen Jennie M. Votava, 2023-06-29

This volume reframes the critical conversation about Shakespeare's histories and national identity by bringing together two growing bodies of work: early modern race scholarship and adaptation theory. Theorizing a link between adaptation and intersectionality, it demonstrates how over the past thirty years race has become a central and constitutive part of British and American screen adaptations of the English histories. Available to expanding audiences via digital media platforms, these adaptations interrogate the dialectic between Shakespeare's cultural capital and racial reckonings on both sides of the Atlantic and across time. By engaging contemporary representations of race, ethnicity, gender, sexuality, disability, and class, adaptation not only creates artefacts that differ from their source texts but also facilitates the conditions in which race and its intersections in the plays become visible. At the centre of this analysis stand two landmark 21st-century history adaptations that use non-traditional casting: the British TV miniseries *The Hollow Crown* (2012, 2016) and the American independent film *H4* (2012), an all-Black *Henry IV* conflation. In addition to demonstrating how the 21st-century screen history illuminates both past and present constructions of embodied difference, these works provide a lens for reassessing two history adaptations from Shakespeare's 1990s box office renaissance when actors of colour were first cast in cinematic versions of the plays. As exemplified by these formal adaptations, reappropriations of race in history, non-traditional Shakespearean casting practices are also currently shaping digital culture's conversations about race in non-Shakespearean period dramas such as *Bridgerton*.

**Shakespeare's Histories: Volume Three** William Shakespeare, 2014-05-31

List of Histories Volume Three by William Shakespeare: 1. King Richard II, 2. King Richard III. In the First Folio, the plays of William Shakespeare were grouped into three categories: comedies, histories, and tragedies. The histories might be more accurately called the English history plays and include the outliers *King John* and *Henry VIII*, as well as a continuous sequence of eight plays covering the Wars of the Roses. These last are considered to have been composed in two cycles. The so-called first tetralogy, apparently written in the early 1590s, deals with the later part of the struggle and includes *Henry VI* (parts one, two, three, and Richard III). The second tetralogy, finished in 1599 and including *Richard II*, *Henry IV* (Part 1, Henry IV Part 2, and *Henry V*), is frequently called the Henriad after its protagonist, Prince Hal, the future Henry V. The Folio's classifications are not unproblematic. Besides proposing other categories such as romances and problem plays, many modern studies treat the histories together with those tragedies that feature historical characters. These include *Macbeth* (set in the mid-11th century during the reigns of Duncan I of Scotland and Edward the Confessor) and also the Roman plays *Coriolanus*, *Julius Caesar*, *Antony and Cleopatra*, and the legendary *King Lear*.

Sources: The source for most of the English history plays, as well as for *Macbeth* and *King Lear*, is the well-known Raphael Holinshed's *Chronicle of English History*. The source for the Roman history plays is Plutarch's *Lives of the Noble Grecians and Romans*, compared together in the translation made by Sir Thomas North in 1579. Shakespeare's history plays focus on only a small part of the characters' lives and also frequently omit significant

events for dramatic purposes      *Memory in Shakespeare's Histories* Jonathan Baldo, 2011-12-22 A distinguishing feature of Shakespeare's later histories is the prominent role he assigns to the need to forget. This book explores the ways in which Shakespeare expanded the role of forgetting in histories from King John to Henry V as England contended with what were perceived to be traumatic breaks in its history and in the fashioning of a sense of nationhood. For plays ostensibly designed to recover the past and make it available to the present, they devote remarkable attention to the ways in which states and individuals alike passively neglect or actively suppress the past and rewrite history. Two broad and related historical developments caused remembering and forgetting to occupy increasingly prominent and equivocal positions in Shakespeare's history plays: an emergent nationalism and the Protestant Reformation. A growth in England's sense of national identity constructed largely in opposition to international Catholicism caused historical memory to appear a threat as well as a support to the sense of unity. The Reformation caused many Elizabethans to experience a rupture between their present and their Catholic past, a condition that is reflected repeatedly in the history plays where the desire to forget becomes implicated with traumatic loss. Both of these historical shifts resulted in considerable fluidity and uncertainty in the values attached to historical memory and forgetting. Shakespeare's histories in short become increasingly equivocal about the value of their own acts of recovery and recollection.

**Shakespeare's histories and counter-histories** Dermot Cavanagh, Stuart Hampton-Reeves, Stephen Longstaffe, 2018-07-30 Shakespeare's history plays have always been pivotal to our understanding of his works. This collection renews attention to these crucial plays by exploring official and unofficial versions of the past histories and counter histories in the plays of Shakespeare and his contemporaries. By exploring the diversity of Shakespeare's engagement with history in all its forms, these contributors open up a range of new interpretive possibilities for understanding the way history plays with the past. The book is divided into three sections: Memory and mourning, Counter histories, Identity and performance. In each section, leading theorists, historicists, and performance critics offer fresh perspectives on the key issues that are transforming our understanding of Shakespeare. These include gender and violence, the mapping of Britain, cultural memory and religion. This collection will appeal to all critically engaged readers of Shakespeare. In particular, it will command wide-ranging interest from undergraduates, postgraduates, academic researchers, and students of early modern theatre history and culture.

**Perspective in Shakespeare's English Histories** Larry S. Champion, 2011-04-01 Larry S. Champion examines Shakespeare's English history plays and describes the structural devices through which Shakespeare controls the audience's angle of vision and its response to the pattern of historical events. Champion observes the experimentation between stage worlds and the significance of a dramatic technique unique to the history play: one that combines the detachment of a documentary necessary for a broad intellectual view of history and the simultaneous engagement between character and spectator. Champion sees a conscious bifurcation occurring in Shakespeare's dramaturgy after Richard II. In *Julius Caesar*, Shakespeare continues to focus on the psychological analysis and internalized

protagonist which lead to his major tragic achievements In King John and Henry IV the playwright develops a middle ground between the polarities of Henry VI in which the flat onedimensional characters essentially serve the purposes of the narrative and the tragedies in which the spectator s consuming interest is in the developing centralfigure whose critical moments they share Champion sees Henry V as the culmination of Shakespeare s e fforts in the English history play

**Shakespeare's English Histories and Their Afterlives** Peter Holland,2010 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for volume 63 is Shakespeare s English Histories and their Afterlives The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

Shakespeare's History Plays: the Family and the State Robert B. Pierce,1971 Pierce systematically examines the nine history plays of Shakespeare in the 1590s in the approximate sequence of their composition He discovers in them a constant elaboration and rich development of the correspondence between the family and the state into an ever more subtle and effective dramatic technique Through a careful analysis of the language characterization and plots of the chronicles Pierce demonstrates how the family served as an analogue of those grave events that marked the turbulent reign of King John and the subsequent terrible century of civil strife and wars with the French that haunted the imaginations of Englishmen more than a hundred years later At times he finds Shakespeare depicts the family as a miniature of the kingdom and the life of the family becomes a direct or ironic comment on the larger life of the commonwealth At others the family is inextricably bound up in a political situation by means of characters who are portrayed both in their public roles and as members of their families

**Histories of Shakespeare in Plain and Simple English (a Modern Translation and the Original Version)** William Shakespeare,2013-03-13 Shakespeare is the most critically acclaimed playwright of all time So why is he so hard to understand This massive anthology of Shakespeare s Histories will give you a new appreciation of William Shakespeare by putting each of his history plays in plain and simple English Included in this anthology King John Richard II Henry IV Part 1 Henry IV Part 2 Henry V Henry VI Part 1 Henry VI Part 2 Henry VI Part Richard III Henry VIII The original text is also presented in the book along with a comparable version of both text The books may also be purchased separately We all need refreshers every now and then Whether you are a student trying to cram for that big final or someone just trying to understand a book more BookCaps can help We are a small but growing company and are adding titles every month

**The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays** Urszula Kizelbach,2014-10-10 Early modern kings adopted a new style of government Realpolitik as spelled out in Machiavelli s writings Tudor monarchs well aware of

their questionable right to the throne posed as great dissimulators similarly to the modern prince who must learn from the fox and the lion This book paints a portrait of a successful politician according to early modern standards Kingship is no longer understood as a divinely ordained institution but is defined as goal oriented policy making relying on conscious acting and the theatrical display of power The volume offers an intriguing discussion on kingship in pragmatic terms as the strategic face saving behaviour of Shakespeare s kings It also demonstrates how an efficient or inefficient management of the king s political face could decide his success or failure as a monarch and how the Renaissance world of Shakespeare s history plays is combined with modern theories of communication politeness and face Many studies in historical pragmatics or historical stylistics purport to expose language use in social context but they fall short when measured against this study The author approaches Shakespeare with concepts from literary studies and linguistic pragmatics and weaves them together seamlessly with social history The result is a treasure trove of insights Jonathan Culpeper Lancaster University Exploring Machiavellian politics from the perspective of linguistic pragmatics and sociological role theory Urszula Kizelbach s study sheds interesting new light on Shakespeare s stage kings Her discussion of the strategic uses of polite speech is a particularly welcome addition to our thinking about Shakespeare s English history plays A promising new voice in European Shakespeare studies Andreas H fele Munich University

**Shakespeare's English Kings** Peter Saccio,2000 The second edition of this which will appeal to both students and interested general readers

*Publishing the History Play in the Time of Shakespeare* Amy Lidster,2022-03-17 During the early modern period the publication process decisively shaped the history play and its reception Bringing together the methodologies of genre criticism and book history this study argues that stationers have through acts of selection and presentation constructed some remarkably influential expectations and ideas surrounding genre Amy Lidster boldly challenges the uncritical use of Shakespeare s Folio as a touchstone for the history play exposing the harmful ways in which this has solidified its parameters as a genre exclusively interested in the lives of English kings Reframing the Folio as a single example of participation in genre making this book illuminates the exciting and diverse range of historical pasts that were available to readers and audiences in the early modern period Lidster invites us to reappraise the connection between plays on stage and in print and to reposition playbooks within the historical culture and geopolitics of the book trade

Shakespeare's History Plays Robert Watt,2014-06-11 Shakespeare s history plays are central to his dramatic achievement In recent years they have become more widely studied than ever stimulating intensely contested interpretations due to their relevance to central contemporary issues such as English national identities and gender roles Interpretations of the history plays have been transformed since the 1980s by new theoretically informed critical approaches Movements such as New Historicism and cultural materialism as well as psychoanalytical and post colonial approaches have swept away the humanist consensus of the mid twentieth century with its largely conservative view of the plays The last decade has seen an emergence of feminist and gender based readings of plays which were once thought overwhelmingly



masculine in their concerns This book provides an up to date critical anthology representing the best work from each of the modern theoretical perspectives The introduction outlines the changing debate in an area which is now one of the liveliest in Shakespearean criticism 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

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