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Shakespeare And Others

Stuart Kells



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Shakespeare and Others Samuel Schoenbaum, 1985 **Shakespeare and Other Literary Essays** George William Foote, 1929 **Close Reading Without Readings** Stephen Booth, 2016 Dealing mainly with the works of William Shakespeare the essays in *Close Readings without Readings* reflect Stephen Booth's lifelong interest in uncovering the ways great literature works upon readers As the book's title suggests the author does not aim to create new or novel interpretations or to uncover the political agendas of literary works but to notice language patterns repetitions analogies correspondences echoes overtones and other ways in which the choice and the arrangement of words affect readers For Booth close reading is a practice of attentiveness He notices how why and in what ways Shakespeare's works affect his readers Whether readers agree with the premises of a literary work or not they subject themselves knowingly or not to its effects For Booth what we value in literature is the experience He has devoted his own work to recognizing the nature process and functions of reading literature and to teaching others to do the same Recent years have seen Booth's efforts recognized by volumes dedicated both to close reading and to his achievements as editor scholar critic and teacher

Shakespeare's Others in 21st-century European Performance Boika Sokolova, Janice Valls-Russell, 2021-08-26 The *Merchant of Venice* and *Othello* are the two Shakespeare plays which serve as touchstones for contemporary understandings and responses to notions of the stranger and the other This groundbreaking collection explores the dissemination of the two plays through Europe in the first two decades of the 21st century tracing how productions and interpretations have reflected the changing conditions and attitudes locally and nationally Packed with case studies of productions of each play in different countries the volume opens vistas on the continent's turbulent history marked by the instability of allegiances and boundaries and shifting senses of identity in a context of war decolonization and migration Chapters examine productions in Bulgaria Hungary Poland Romania Serbia Italy France Portugal and Germany to shed light on wide scale European developments for the first time in English In a final section performance insights are offered by interviews with three directors Karin Coonrod on directing *The Merchant in Venice* at the Venetian Ghetto in 2016 Plamen Markov on his 2020 *Othello* for the Varna Theatre Bulgaria and Arnaud Churin whose *Othello* toured France in 2019 In drawing attention to the ways in which historical circumstances and collective memory shape and refashion performance Shakespeare's *Others* in 21st century European Performance offers a rich review of European theatrical engagements with Otherness in the productions of these two plays **"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 The Bellman, 1919 *Shakespeare Biography and Other Papers*,

Chiefly Elizabethan Felix E. Schelling, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press's distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas **Shakespeare's Home and Rural Life** James Walter, 2023-12-31 Reprint of the original first published in 1874 *Shakespeare and the Uses of Antiquity* Charles Martindale, Michelle Martindale, 1994 Against a recent tendency to exaggerate Shakespeare's classical learning this study examines how the playwright used his relatively restricted knowledge to create an unusually convincing picture of Rome

White People in Shakespeare Arthur L. Little, Jr., 2022-12-29 What part did Shakespeare play in the construction of a white people and how has his work been enlisted to define and bolster a white cultural and racial identity Since the court of Queen Elizabeth I through the early modern English theatre to the storming of the United States Capitol on 6 January 2021 white people have used Shakespeare to define their cultural and racial identity and authority *White People in Shakespeare* unravels this complex cultural history to examine just how crucial Shakespeare's work was to the early modern development of whiteness as an embodied identity as well as the institutional dissemination of a white Shakespeare in contemporary theatres politics classrooms and other key sites of culture Featuring contributors from a wide range of disciplines the collection moves across Shakespeare's plays and poetry and between the early modern and our own time to interrogate these relationships Split into two parts *Shakespeare's White People* and *White People's Shakespeare* it explores a variety of topics ranging from the education of the white self in *Hamlet* or affective piety and racial violence in *Measure for Measure* to Shakespearean education and the civil rights era and interpretations of whiteness in more contemporary work such as *American Moor* and *Desdemona* *New Readings & New Renderings of Shakespeare's Tragedies* Henry Halford Vaughan, 1878 **Shakespeare's Library** Stuart Kells, 2019-04-02 A tantalizing true story of one of literature's most enduring enigmas is at the heart of this lively even sprightly book Michael Dirda *The Washington Post* the quest to find the personal library of the world's greatest writer Millions of words of scholarship have been expended on the world's most famous author and his work And yet a critical part of the puzzle Shakespeare's library is a mystery For four centuries people have searched for it in mansions palaces and libraries in riverbeds sheep pens and partridge coops and in the corridors of the mind Yet no trace of the bard's manuscripts books or letters has ever been found The search for Shakespeare's library is much more than a treasure hunt Knowing what the Bard read informs our reading of his work and it offers insight into the mythos of Shakespeare and the debate around authorship The library's fate has profound implications for literature for national and cultural identity and for the global Shakespeare industry It bears on fundamental principles of art identity history meaning and truth Unfolding the search like the mystery story that it is acclaimed author Stuart Kells follows the trail of the hunters taking us through different conceptions of the library and of the man himself Entertaining and enlightening

Shakespeare's Library is a captivating exploration of one of literature's most enduring enigmas. An engaging and provocative contribution to the unending world of Shakespeariana. An enchanting work that bibliophiles will savor and Shakespeare fans adore. Kirkus Reviews

Evolution of Shakespeare's Comedy Larry S. Champion, 1970 The evolution of Shakespeare's comedy in Larry Champion's view is apparent in the expansion of his comic vision to include a complete reflection of human life while maintaining a comic detachment for the audience. Like the other popular dramatists of Elizabethan England, Shakespeare used the diverse comic motifs and devices which time and custom had proved effective. He went further, however, and created progressively deeper levels of characterization and plot interaction, thereby forming characters who were not merely devices subordinated to the needs of the plot. Shakespeare's development as a comic playwright suggests Champion was consistently in the direction of complexity or depth of characterization. His earliest works like those of his contemporaries are essentially situation comedies; the humor arises from action rather than character. There is no significant development of the main characters; instead, they are manipulated into situations which are humorous as a result, for example, of mistaken identity or slapstick confusion. The ensuing phase of Shakespeare's comedy sets forth plots in which the emphasis is on identity rather than physical action, a revelation of character which occurs in one of two forms: either a hypocrite is exposed for what he actually is, or a character who has assumed an unnatural or abnormal pose is forced to realize and admit the ridiculousness of his position. In the final comedies involving sin and sacrificial forgiveness, however, character development is concerned with a transformation of values. Although each of the comedies is discussed, Champion concentrates on nine, dividing them according to the complexity of characterization. He pursues, as well, the playwright's efforts to achieve for the spectator the detached stance so vital to comedy. Shakespeare obtained this perspective, Champion observes, through experimentation with the use of material mirroring the main action: mockery, parody, or caricature; and through the use of a comic pointer who is himself involved in the action but is sufficiently independent of the other characters to provide the audience with an omniscient view.

Approaches to Teaching Shakespeare's English History Plays Laurie Ellinghausen, 2017-06-01 Offers pedagogical techniques for teaching Shakespeare's English history plays in the college classroom, including considerations of historiography, digital archives, political rhetoric, gender, ecocriticism, masculinity, maps, authority, and legitimacy, performance, and composition. Includes information on editions, reference works, biographies, and online resources. Gives syllabus suggestions for undergraduate and graduate courses.

Shakespeare and Tourism Robert Ormsby, Valerie Clayman Pye, 2022-08-19 Shakespeare and Tourism provides a dialogical mapping of Shakespeare studies and touristic theory through a collection of essays by scholars on a wide range of material. This volume examines how Shakespeare tourism has evolved since its inception and how the phenomenon has been influenced and redefined by performance studies, the prevalence of the World Wide Web, developments in technology, and the globalization of Shakespearean performance. Current scholarship recognizes Shakespearean tourism as a thriving international industry; the

result of centuries of efforts to attribute meanings associated with the playwright's biography and literary prestige to sites for artistic pilgrimage and the consumption of cultural heritage Through bringing Shakespeare and tourism studies into more explicit contact this collection provides readers with a broad base for comparisons across time and location and thereby encourages a thorough reconsideration of how we understand both fields *Shakespeare and Space* Ina

Habermann, Michelle Witen, 2016-04-11 This collection offers an overview of the ways in which space has become relevant to the study of Shakespearean drama and theatre It distinguishes various facets of space such as structural aspects of dramatic composition performance space and the evocation of place linguistic social and gendered spaces early modern geographies and the impact of theatrical mobility on cultural exchange and the material world These facets of space are exemplified in individual essays Throughout the Shakespearean stage is conceived as a topological node or interface between different times places and people an approach which also invokes Edward Soja's notion of Thirdspace to describe the blend between the real and the imaginary characteristic of Shakespeare's multifaceted theatrical world Part Two of the volume emphasises the theatrical mobility of Hamlet conceptually from an anthropological perspective and historically in the tragedy's migrations to Germany Russia and North America [Staging Female Characters in Shakespeare's English History Plays](#)

Hailey Bachrach, 2023-11-22 Hailey Bachrach reveals how Shakespeare used female characters in deliberate and consistent ways across his history plays Illuminating these patterns she helps us understand these characters not as incidental or marginal presences but as a key lens through which to understand Shakespeare's process for transforming history into drama Shakespeare uses female characters to draw deliberate attention to the blurry line between history and fiction onstage bringing to life the constrained but complex position of women not only in the past itself but as characters in depictions of said past In Shakespeare's historical landscape female characters represent the impossibility of fully recovering voices the record has excluded and the empowering potential of standing outside history that Shakespeare can only envision by drawing upon the theatre's material conditions This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details *Host Bibliographic Record for Bound with Item Barcode*

30112106187302 and Others , 1912 **The Comic Matrix of Shakespeare's Tragedies** Susan Snyder, 2019-01-29 Comic elements in Shakespeare's tragedies have often been noted but while most critics have tended to concentrate on humorous interludes or on a single play Susan Snyder seeks a more comprehensive understanding of how Shakespeare used the conventions structures and assumptions of comedy in his tragic writing She argues that Shakespeare's early mastery of romantic comedy deeply influenced his tragedies both in dramaturgy and in the expression and development of his tragic vision From this perspective she sheds new light on Romeo and Juliet Hamlet Othello and King Lear The author shows Shakespeare's tragic vision evolving as he moves through three possibilities comedy and tragedy functioning first as polar opposites later as two sides of the same coin and finally as two elements in a single compound In the four plays examined

here Professor Snyder finds that traditional comic structures and assumptions operate in several ways to shape the tragedy they set up expectations which when proven false reinforce the movement into tragic inevitability they underline tragic awareness by a pointed irrelevance they establish a point of departure for tragedy when comedy's happy assumptions reveal their paradoxical shadow side and they become part of the tragedy itself when the comic elements threaten the tragic hero with insignificance and absurdity Susan Snyder is Professor of English at Swarthmore College Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Shakespeare's Literary Lives** Paul Franssen, 2016-01-21 In this book Franssen investigates the use of Shakespeare as a fictional character in different literary genres periods and cultures

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