PHILIP MARTIN

Shakespeare's
Sonnets
Self, Love and Art

Shakespeares Self

Julián Jiménez Heffernan

Shakespeares Self:

Shakespeare's Self William Teignmouth Shore,1920 Shakespeare's Self, Shakespeare's Self-portrait William Shakespeare,Alfred Leslie Rowse,1985 Shakespeare's Individualism Peter Holbrook,2010-01-21 Why should we bother with Shakespeare today A provocative perspective on the theme of individual freedom in Shakespeare's work

Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Shakespeare's Sonnets Exposed: Volume 1 fisher king, 2020-01-22 Shakespeare's Sonnets the Bard s only self published works are arguably the most beautiful tragic mystifying and crazy compilation of words in the English language For four hundred years they we been almost exclusively the domain of scholars and academics and for four hundred years their dark magic has passed the rest of us by Transcribed from the podcast series of the same name this is the first in a series analysing Shakespeare's Sonnets which is aimed as much at those who have never encountered the sonnets before as at seasoned scholars The analysis is based on the original 1609 Quarto edition and introduces a new reading based exclusively off the text and uncontaminated by contemporary theories All proceeds will be going towards the production of a wonderfully illustrated graphic novel adaptation of Shakespeare's Sonnets Shakespeare's Apprenticeship Ramon Jiménez, 2018-09-14 The contents of the Shakespeare canon have come into question in recent years as scholars add plays or declare others only partially his work Now new literary and historical evidence demonstrates that five heretofore anonymous plays published or performed during his lifetime are actually his first versions of later canonical works Three histories The Famous Victories of Henry the Fifth The True Tragedy of Richard the Third and The Troublesome Reign of John a comedy The Taming of a Shrew and a romance King Leir are products of Shakespeare's juvenile years Later in his career he transformed them into the plays that bear nearly identical titles Each is strikingly similar to its canonical counterpart in terms of structure plot and cast though the texts were entirely rewritten Virtually all scholars critics and editors of Shakespeare have overlooked or disputed the idea that he had anything to do with them This addition of five plays to the Shakespeare canon introduces a new facet to the authorship debate and supplies further evidence that the real Shakespeare was Edward de Vere seventeenth Earl of Oxford **Shakespeare's Prop Room** John Leland, Alan Baragona, 2016-03-25 This study provides the first comprehensive examination of every prop in Shakespeare's plays whether mentioned in stage directions indicated in dialogue or implied by the action Building on the latest scholarship and offering a witty treatment of the subject the authors delve into numerous historical documents the business of theater in Renaissance England and the plays themselves to explain what audiences might have seen at the Globe the Rose the Curtain or the Blackfriars Playhouse and why it matters Students of the plays will be able to read beyond Shakespeare's words and visualize the drama as it might have appeared on the stage Scholars will find a wealth of previously unmined material for reconstructing Renaissance

theatrical practices School drama groups amateur theaters and directors and prop masters of professional troupes will find help in mounting their own productions as the Bard's audiences would have seen them **Posthumanist Shakespeares** S. Herbrechter, I. Callus, 2012-07-31 Shakespeare scholars and cultural theorists critically investigate the relationship between early modern culture and contemporary political and technological changes concerning the idea of the human The volume covers the tragedies King Lear and Hamlet in particular but also provides posthumanist readings of other Shakespearean **Shakespeare's Muse** John O'Meara, 2007 Recent interest in who Shakespeare's Muse may have been prompts one to come forth to dispel the drastically simplistic notions that have been brought forward In this essay John O Meara suggests where our concern with Shakespeare should actually lie or what form of Muse we can suppose it was that commanded his development the way it did Shakespeare was fated for a certain experience from which he could not extricate himself even if he had wished to Highlighted is his struggle with Martin Luther's injunction to imagine human depravity to the fullest with which O Meara compares the route travelled by Christopher Marlowe The challenge was laid down to Shakespeare to imagine the worst of human tragedy which finally focuses for him in the precipitated death of the loved one But it testifies to the enduring power of Shakespeare's Muse that She has borne this death with him I find myself very much in sympathy with your general approach Stanley Wells general editor of The Oxford Shakespeare and formerly Director of The Shakespeare Institute Stratford Upon Avon England Shakespeare's Literary Authorship Patrick Cheney, 2008-06-26 This book considers Shakespeare as a literary figure analysing his full professional career both poetry and plays **Shakespeare and** the Poet's Life Gary Schmidgall, 2021-11-21 Shakespeare and the Poet's Life explores a central biographical question why did Shakespeare choose to cease writing sonnets and court focused long poems like The Rape of Lucrece and Venus and Adonis and continue writing plays Author Gary Schmidgall persuasively demonstrates the value of contemplating the professional reasons Shakespeare or any poet of the time ceased being an Elizabethan court poet and focused his efforts on drama and the Globe Students of Shakespeare and of Renaissance poetry will find Schmidgall's approach and conclusions both challenging and illuminating Shakespeare's Big Men Richard van Oort, 2016-01-01 Shakespeare's Big Men examines five Shakespearean tragedies Julius Caesar Hamlet Othello Macbeth and Coriolanus through the lens of generative anthropology and the insights of its founder Eric Gans Generative anthropology s theory of the origins of human society explains the social function of tragedy to defer our resentment against the big men who dominate society by letting us first identify with the tragic protagonist and his resentment then allowing us to repudiate the protagonist s resentful rage and achieve theatrical catharsis Drawing on this hypothesis Richard van Oort offers inspired readings of Shakespeare s plays and their representations of desire resentment guilt and evil His analysis revives the universal spirit in Shakespearean criticism illustrating how the plays can serve as a way to understand the ethical dilemma of resentment and discover within ourselves the nature of the human experience Shakespeare and the History of Soliloquies James E. Hirsh, 2003-06 Provides the

first systematic and comprehensive account of the conventions governing soliloquies in Western drama from ancient times to the twentieth century Over the course of theatrical history there have been several kinds of soliloquies Shakespeare s soliloquies are not only the most interesting and the most famous but also the most misunderstood and several chapters examine them in detail The present study is based on a painstaking analysis of the actual practices of dramatists from each age of theatrical history This investigation has uncovered evidence that refutes long standing commonplaces about soliloquies in general about Shakespeare's soliloquies in particular and especially about the to be or not to be episode Shakespeare and the history of Soliloguies casts new lights on historical changes in the artistic representation of human beings and because representations cannot be entirely disentangled from perception on historical changes in the ways human beings have perceived theselves Shakespeare's Extremes Julián Jiménez Heffernan, 2015-08-18 Shakespeare s Extremes is a controversial intervention in current critical debates on the status of the human in Shakespeare's work By focusing on three flagrant cases of human exorbitance Edgar Caliban and Julius Caesar this book seeks to limn out the domain of the human proper in Shakespeare South African Essays on 'Universal' Shakespeare Chris Thurman, 2016-04-01 South African Essays on Universal Shakespeare collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generation gaps Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection In some cases this is simply because of the author's nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare s work in major Shakespearean centres such as Britain and the United States as well as across the global North and South **Shakespeare's Verbal Art** William Bellamy, 2016-01-14 Shakespeare's Verbal Art is a profoundly important study of the newly rediscovered anagrams that lie hidden below the surface of all Shakespearean texts It explains the essential role played by these concealed figures in Classical and Renaissance poetry demonstrating the revelatory function of anagram by reference to the close analysis of a wide range of examples Special attention is given to Shakespeare s use of these sub textual devices to clarify meaning and intention The focus is first on Shake speares Sonnets of 1609 and secondly on Hamlet Othello and Twelfth Night all of which are found to be composed around the concealed anagrams that render these works self interpreting A new kind of language use is revealed in terms of which pre Enlightenment text is envisaged as existing in two distinct dimensions the overt and the covert both of which must be read if any particular poem or play is to be fully understood In effect a wholly new set of Shakespearean texts is made available to the reader who will find Shakespeare's Verbal Art an essential guide to the new discoveries The book will also be indispensable in the fields of Classical and Renaissance literature linguistics poetics rhetoric and literary history and in relation to the pre Enlightenment

text in general and will interest both the specialist and the general reader Shakespeare Survey: Volume 53, **Shakespeare and Narrative** Peter Holland, 2000-11-02 The theme for Shakespeare Survey 53 is Shakespeare and Narrative **Shakespeare's Sonnets and Narrative Poems** A. D. Cousins, 2014-07-21 Alongside Spenser Sidney and the early Donne Shakespeare is the major poet of the 16th century largely because of the status of his remarkable sequence of sonnets Professor Cousins new book is the first comprehensive study of the Sonnets and narrative poems for over a decade He focuses in particular on their exploration of self knowledge sexuality and death as well as on their ambiguous figuring of gender Throughout he provides a comparative context looking at the work of Shakespeare's contemporaries The relation between Shakespeare's non-dramatic verse and his plays is also explored **Shakespeare's Marlowe** Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts guestions and reflections that illuminate the dramatists connections Further after guestioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends

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