

1591:	1594:	1597:	1601:	1606:	1611:
Henry VI, 1-III	Romeo and Juliet	Henry IV, 1 & II	Hamlet	King Lear	Cymbeline
Richard III	A Midsummer Night's Dream	Much Ado About Nothing	Twelfth Night	Macbeth	The Winter's Tale
Titus Andronicus	Richard II	Merry Wives of Windsor	Measure for Measure	Timon of Athens	The Tempest
Love's Labour Lost	King John	As You Like It	All's Well That Ends Well	Antony and Cleopatra	Henry VIII
The Two Gentlemen of Verona	The Merchant of Venice	Julius Caesar	Othello	Coriolanus	
The Comedy of Errors		Henry V			
The Taming of the Shrew		Troilus and Cressida		1609 Pericles	

# Timeline of Shakespeare's Plays & Historical Context



# Lost Garden A View Of Shakespeares English And Roman History Plays

**J. M. Gregson**



## **Lost Garden A View Of Shakespeares English And Roman History Plays:**

**The Lost Garden** John Wilders, 1978 Of the many books on Shakespeare's history plays this is the first conceived in terms of ideas rather than of individual plays and treating both the English and the Roman plays alike as evidence of the dramatist's point of view In his wide ranging and original enquiry into Shakespeare's interpretation of history Dr Wilders devotes each chapter to a prominent idea which can be discerned in all the history plays Book cover *Shakespeare's English and Roman History Plays* Paul N. Siegel, 1986 Examines Shakespearean drama's Christian overtones explaining why they have been ignored for so long and how those overtones can influence one's interpretation of Shakespeare's work

*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 **The Cambridge Companion to Shakespeare's History Plays** Michael Hattaway, 2002-12-05 Shakespeare's history plays have been performed more in recent years than ever before in Britain North America and in Europe This 2002 volume provides an accessible wide ranging and informed introduction to Shakespeare's history and Roman plays It is attentive throughout to the plays as they have been performed over the centuries since they were written The first part offers accounts of the genre of the history play of Renaissance historiography of pageants and masques and of women's roles as well as comparisons with history plays in Spain and the Netherlands Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories The Companion offers a full bibliography genealogical tables and a list of principal and recurrent characters It is a comprehensive guide for students researchers and theatre goers alike

**Shakespeare's History Plays** A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide The plays have had a rich international reception tradition but critics and theatre

historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare *Shakespeare and Ireland* Mark Thornton Burnett,Ramona Wray,1997-12-13 Shakespeare and Ireland examines the complex relationship between the most celebrated icon of the British establishment and Irish literary and cultural traditions Addressing Shakespearean representations of Ireland as well as Irish writers responses to the dramatist it ranges widely across theatrical performances pedagogical practices editorial undertakings and political developments The writings of Joyce Heaney and Yeats are considered in addition to recent nationalist discourses In so doing the collection establishes the multiple Shakespeares and competing Irelands that inform the Irish imagination

Richard III Edward Burns,2006 Richard III has the status of a monster in British culture and the continuous popularity of Shakespeare s play has done much to foster this Deformity and distortion operate through this myth on many levels This study is an essay in five distortions tracking the way the play manipulates and explores fundamental human concerns the body history theatre childhood and family and the mirrors and shadows of individual identity and self knowledge BOOK JACKET **Shakespeare and Politics** Catherine M. S. Alexander,2004-09-02 This important collection of essays shows a full range of writing on Shakespeare and politics with shifts of focus as diverse as biography text and contexts language and film and from perspectives that are literary historical religious theoretical and cultural A new introductory article by John J Joughin provides a commentary on the essays relates them to other work in the field and gives an over view of the subject The comprehensive collection is a stimulating and provocative introduction to a subject that is complex but never dull

**William Shakespeare: Histories** Harold Bloom,Sterling Professor of Humanities Harold Bloom,2009 Presents a collection of critical essays on the works of William Shakespeare **Shakespearean Motives** Derek Cohen,1987-12-17

Routledge Library Editions: Study of Shakespeare Various,2021-11-01 This 14 volume set contains titles originally published between 1926 and 1992 An eclectic mix this collection examines Shakespeare s work from a number of different perspectives looking at history language performance and more it includes references to many of his plays as well as his sonnets *King Henry VI Part 3* William Shakespeare,2014-09-25 In their lively and engaging edition of this sometimes neglected early play Cox and Rasmussen make a strong claim for it as a remarkable work revealing a confidence and sureness that very few earlier plays can rival They show how the young Shakespeare working closely from his chronicle sources nevertheless freely shaped his complex material to make it both theatrically effective and poetically innovative The resulting work creates in Queen Margaret one of Shakespeare s strongest female roles and is the source of the popular view of Richard Neville Earl of Warwick as kingmaker Focusing on the history of the play both in terms of both performance and criticism the editors open it to a wide and challenging variety of interpretative and editorial paradigms **Shakespeare and the Elizabethan Reformation** Dennis Taylor,2022-07-18 Shakespeare and the Elizabethan Reformation Literary

Negotiation of Religious Difference explores how Shakespeare's plays dramatize key issues of the Elizabethan Reformation: the conflict between the sacred, the critical, and the disenchanted; alternatively, the Catholic, the Protestant, and the secular. Each play imagines their reconciliation or the failure of reconciliation. The Catholic sacred is shadowed by its degeneration into superstition; Protestant critique by its unintended fissiparous consequences; the secular ordinary by stark disenchantment. Shakespeare shows how all three perspectives are needed if society is to face its intractable problems, thus providing a powerful model for our own ecumenical dialogues. Shakespeare begins with history plays contrasting the saintly but impractical King Henry VI whose assassination is the primal crime with the pragmatic and secular Henry IV, until imagining in the later 1590s how Hal can reconnect with sacred sources. At the same time, in his comedies, Shakespeare imagines cooperative ways of resolving the national comedy of errors of sorting out erotic and marital and contemplative confusions by applying his triple lens. His late Elizabethan comedies achieve a polished balance of wit and devotion, ordinary and the sacred, old and new orders. Hamlet is Shakespeare's ultimate Elizabethan consideration of these issues: its so-called lack of objective correlation, a response to the unsorted trauma of the Reformation.

*Shakespeare's Serial History Plays*  
 Nicholas Grene, 2002-01-03 Shakespeare's Serial History Plays provides a re-reading of the two sequences of English history plays: Henry VI, Richard III, and Richard II; Henry V. Reconsidering the chronicle sources and the staging practices of Shakespeare's time, Grene argues that the history plays were originally designed for serial performance. He charts the cultural and theatrical conditions that led to serial productions of the histories in Europe as well as in the English-speaking world and looks at their original creation in the 1590s and at modern productions or adaptations from famous stagings such as the Royal Shakespeare Company's 1960s Wars of the Roses through to the present day. Grene focuses on the issues raised by the plays' seriality: the imagination of war, the emergence of character, and the uses of prophecies and curses through the first four techniques of retrospection, hybrid dramatic forms, and questions of irony and agency in the second.

**Public and Private Man in Shakespeare**  
 J. M. Gregson, 2021-03-30 The potential duality of human character and its capacity for dissembling was a source of fascination to the Elizabethan dramatists. Where many of them used the Machiavellian picture to draw one fair-faced scheming villain after another, Shakespeare absorbed more deeply the problem of the tensions between the public and private face of man. Originally published in 1983, this book examines the ways in which this psychological insight is developed and modified as a source of dramatic power throughout Shakespeare's career. In the great sequence of history plays, he examines the conflicting tensions of kingship and humanity, and the destructive potential of this dilemma is exploited to the full in the problem plays. In the last plays, power and virtue seem altogether divorced. Prospero can retire to an old age at peace only at the abdication of all his power. This theme is central to the art of many dramatists, but in the context of Renaissance political philosophy it takes on an added resonance for Shakespeare.

Hamlet and the Vision of Darkness  
 Rhodri Lewis, 2020-04-14 Hamlet and the Vision of Darkness is a radical new interpretation of the most famous play

in the English language By exploring Shakespeare's engagements with the humanist traditions of early modern England and Europe Rhodri Lewis reveals a Hamlet unseen for centuries an innovative coherent and exhilaratingly bleak tragedy in which the governing ideologies of Shakespeare's age are scrupulously upended Shakespeare's Tragic Art Rhodri Lewis, 2024-10-08 In this book Rhodri Lewis argues that Shakespeare's tragedies are a series of experiments that attempt to tell the truth about the world as Shakespeare sees it and to discover how far he can stretch tragic affirmation to accommodate the darker aspects of this vision Lewis argues that Shakespeare worked hard to develop an understanding of what tragedy might be good for that this understanding emerged from his engagement with the traditions of tragic writing and theorizing that had gone before him that he used this understanding to shape his tragic plays as carefully patterned aesthetic wholes and that Shakespeare's understanding of the tragic has as little to do with Hegel as it does with the unities of tragic time place and action that many of Shakespeare's peers and successors busied themselves abstracting from Aristotle's Poetics Lewis begins the book by tracing the ideas and practices of tragedy as they were known to Shakespeare and his contemporaries in the sixteenth century He then takes a chronological approach to Shakespeare's plays ultimately seeking to affirm the status of dramatic art in Shakespeare's time as a medium for telling the truth about the human experience in a world that is not fully susceptible to rational analysis *Fangs Of Malice* Matthew H Wikander, 2002 The idea that actors are hypocrites and fakes and therefore dangerous to society was widespread in the seventeenth and eighteenth centuries *Fangs of Malice* examines the equation between the vice of hypocrisy and the craft of acting as it appears in antitheatrical tracts in popular and high culture and especially in plays of the period Rousseau and others argue that actors expert at seeming other than they are pose a threat to society yet dissembling seems also to be an inevitable consequence of human social intercourse The antitheatrical prejudice offers a unique perspective on the high value that modern western culture places on sincerity on being true to one's own self Taking a cue from the antitheatrical critics themselves Matthew Wikander structures his book in acts and scenes each based on a particular slander against actors A prologue introduces his main issues Act One deals with the proposition They Dress Up foppish slavery to fashion cross dressing and dressing as clergy Act Two treats the proposition They Lie by focusing on social dissembling and the phenomenon of the self-deceiving hypocrite and the public princely hypocrite Act Three They Drink examines a wide range of antisocial behavior ascribed to actors such as drinking gambling and whoring An epilogue ties the ancient ideas of possession and the panic that actors inspire to contemporary anxieties about representation not only in theatre but also in the visual and literary arts *Fangs of Malice* will be of great interest to scholars and students of drama as well as to theatre professionals and buffs Just and Unjust Wars in Shakespeare Franziska Quabeck, 2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph *Just and Unjust Wars in Shakespeare* demonstrates that the

necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare's plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

Theater and World Jonathan Hart, 2021-11-26 First published in 1992 Theater and World is a detailed exploration of Shakespeare's representation of history and how it affects the relation between theatre and world The book focuses primarily on the Second Tetralogy Richard II Henry IV Part I Henry IV Part II and Henry V and includes a wealth of analysis and interpretation of the plays In doing so it explores a wide range of topics including the relation between literary and theatrical representations and the world the nature of illusion and reality genre the connection between history and fiction especially plays historiography and literary criticism or theory poetry and philosophy and irony both rhetorical and philosophical Theater and World continues to have lasting relevance for anyone with an interest in Shakespeare's words and his representation of history in particular

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