

A Kingdom for a Stage

The
Achievement
of Shakespeare's
History
Plays

Robert
Ornstein

Re Visions Of Shakespeare Essays In Honor Of Robert Ornstein

William Shakespeare



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Re-Visions of Shakespeare Robert Ornstein, 2003 *Re-visions of Shakespeare* Robert Ornstein, 2004 *Re Visions of Shakespeare Essays in Honor of Robert Ornstein* is a tribute to one of the most prominent Shakespeareans in the last half of the twentieth century past president of the Shakespeare Association of America and author of *Shakespeare's Comedies From Roman Farce to Romantic Mystery and Other texts* Twelve original contributions by an international group of scholars including some of the most prominent working in Shakespeare studies today use a variety of theoretical perspectives to address issues of contemporary import in the dramatic texts Janus like the collection suggests the directions of Shakespeare studies at the outset of the new millennium while considering their roots in the last **Images of Matter** Yvonne Bruce, 2005 *Itineraries perambulations and surveys the intersections of chorography and cartography in the sixteenth century* John M Adrian *To serve my purpose interpretive agency in George Wither's A collection of emblemes* Rob Browning *The three noble kinsmen* Chaucer Shakespeare Fletcher Kathryn L Lynch *Ovid and the question of politics in early modern England* Heather James *Parodies lost Aretino reads Raimondi* Helen M Whall *Accepting the flesh* George Herbert and the sacrament of Holy Communion Jeannie Sargent Judge *Twixt treason and convenience some images of Thomas Wentworth first Earl of Strafford* Julia B Griffin *Backbiters flatterers and monarchs domestic politics in The tragedy of Mariam* Heather E Ostman *Gender and the market in Henry VI I* Jennifer A Rich *Hrethel's heirloom kinship succession and weaponry in Beowulf* Erin Mullally *Shylock Shakespeare's bad Jew* Jay L Halio *Coping with providentialism trauma identity and the failure of the English Reformation* Scott Lucas *The Arden Research Handbook of Contemporary Shakespeare Criticism* Evelyn Gajowski, 2020-10-15 *The Arden Research Handbook of Contemporary Shakespeare Criticism* is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography *William Shakespeare* Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection of critical essays on the comedic works of William Shakespeare *Faith in Shakespeare* Richard C. McCoy, 2015 Rather than exploring faith as it relates to various political and historical controversies of the early modern period Richard McCoy argues that faith in Shakespearean drama is best viewed as secular and poetic

instead of an exclusively religious phenomenon **Shakespeare** Gabriel Egan,2007-11-21 This book helps the reader make sense of the most commonly studied writer in the world It starts with a brief explanation of how Shakespeare s writings have come down to us as a series of scripts for actors in the early modern theatre industry of London The main chapters of the book approach the texts through a series of questions what s changed since Shakespeare s time to what uses has Shakespeare been put and what value is there in Shakespeare These questions go to the heart of why we study Shakespeare at all which question the book encourages the readers to answer for themselves in relation to their own critical writing

Shakespeare's Folktale Sources Charlotte Artese,2015-06-03 Shakespeare s Folktale Sources examines how Shakespeare adapted folktales for one or more plots in seven of his plays When we acknowledge that Shakespeare constructed his plays from traditional stories with wide written and oral circulation we can see how he used his folktale sources to engage his audience on common ground **All's Well That Ends Well** William Shakespeare,2018-11-29 In All s Well That Ends Well

Helen a lowly ward risks her life to satisfy her boundless love for Bertram a count and ward to the King of France Following him to Paris she concocts an endangering plan to win the King of France s favour and induce Bertram s hand in marriage In the comprehensive introduction to this new fully illustrated Arden edition Suzanne Gossett takes a transformative look at the play s critical and performance history by offering fresh perspectives on the conundrum of genre sexuality and moral dilemmas with masculinity and the structures of family The authoritative play text is amply annotated to clarify its language and allusions and two appendices debate the play s authorship and review its casting Offering students and scholars alike a wealth of insight and new research this edition maintains the rigorous standards of the Arden Shakespeare *All's Well, That Ends Well* Gary Waller,2006-12-01 Described as one of Shakespeare s most intriguing plays All s Well That Ends Well has only recently begun to receive the critical attention it deserves Noted as a crucial point of development in Shakespeare s career this collection of new essays reflects the growing interest in the play and presents a broad range of approaches to it including historical feminist performative and psychoanalytical criticisms In addition to fourteen essays written by leading scholars the editor s introduction provides a substantial overview of the play s critical history with a strong focus on performance analysis and the impact that this has had on its reception and reputation Demonstrating a variety of approaches to the play and furthering recent debates this book makes a valuable contribution to Shakespeare criticism **Shakespeare**

and University Drama in Early Modern England Daniel Blank,2023-01-31 Dramatic performances at the universities in early modern England have usually been regarded as insular events completely removed from the plays of the London stage Shakespeare and University Drama in Early Modern England challenges that long held notion illuminating how an apparently secluded theatrical culture became a major source of inspiration for Shakespeare and his contemporaries While many university plays featured classical themes others reflected upon the academic environments in which they were produced allowing a window into the universities themselves This window proved especially fruitful for Shakespeare who as this book

reveals had a sustained fascination with the universities and their inhabitants Daniel Blank provides groundbreaking new readings of plays from throughout Shakespeare's career illustrating how depictions of academic culture in *Love's Labour's Lost*, *Hamlet* and *Macbeth* were shaped by university plays Shakespeare was not unique however This book also discusses the impact of university drama on professional plays by Christopher Marlowe Robert Greene and Ben Jonson all of whom in various ways facilitated the connection between the university stage and the London commercial stage Yet this connection perhaps counterintuitively is most significant in the works of a playwright who had no formal attachment to Oxford or Cambridge Shakespeare this study shows was at the center of a rich exchange between two seemingly disparate theatrical worlds

Measure for Measure, Troilus and Cressida, and All's Well that Ends Well William Shakespeare, 2009-08-26

An exciting new edition of the complete works of Shakespeare with these features Illustrated with photographs from New York Shakespeare Festival productions vivid readable readable introductions for each play by noted scholar David Bevington a lively personal foreword by Joseph Papp an insightful essay on the play in performance modern spelling and pronunciation up to date annotated bibliographies and convenient listing of key passages

Coriolanus: A Critical Reader Liam E. Semler, 2021-01-28

Coriolanus is the last and most intriguing of Shakespeare's Roman tragedies Critics directors and actors have long been bewitched by this gripping character study of a warrior that Rome can neither tolerate nor do without Caius Martius Coriolanus is a terrifying war machine in battle a devoted son to a wise and ambitious mother at home and an inflammatory scorner of the rights and rites of the common people This Critical Reader opens up the extraordinary range of interpretation the play has elicited over the centuries and offers exciting new directions for scholarship The volume commences with a Timeline of key events relating to Coriolanus in print and performance and an Introduction by the volume editor Chapters survey the scholarly reaction to the play over four centuries the history of Coriolanus on stage and the current research and thinking about the play The second half of the volume comprises four New Directions essays exploring the rhetoric and performance of the self the play's relevance to our contemporary world an Hegelian approach to the tragedy and the insights of computer assisted stylometry A final chapter critically surveys resources for teaching the play

Voice in Motion Gina Bloom, 2013-04-19

Voice in Motion explores the human voice as a literary historical and performative motif in early modern English drama and culture where the voice was frequently represented as struggling even failing to work In a compelling and original argument Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice's materiality Voices can be cracked by the bodies that produce them scattered by winds when transmitted as breath through their acoustic environment stopped by clogged ears meant to receive them and displaced by echoic resonances The early modern theater underscored the voice's volatility through the use of pubescent boy actors whose vocal organs were especially vulnerable to malfunction Reading plays by Shakespeare Marston and their contemporaries alongside a wide range of late sixteenth and early seventeenth century texts including

anatomy books acoustic science treatises Protestant sermons music manuals and even translations of Ovid Bloom maintains that cultural representations and theatrical enactments of the voice as unruly matter undermined early modern hierarchies of gender The uncontrollable physical voice creates anxiety for men whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates By contrast for women the voice is most effective not when it is owned and mastered but when it is relinquished to the environment beyond There the voice's fragile material form assumes its full destabilizing potential and becomes a surprising source of female power Indeed Bloom goes further to query the boundary between the production and reception of vocal sound suggesting provocatively that it is through active listening not just speaking that women on and off the stage reshape their world Bringing together performance theory theater history theories of embodiment and sound studies this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice body and self Presentist Shakespeares Hugh Grady, Terence Hawkes, 2006-11-30 Featuring an outstanding list of contributors this collection of readings adopts a new approach to Shakespeare by focusing on the principles of presentism a critical movement that takes account of the continual dialogue between past and present *A Monster with a Thousand Hands* Amy J. Rodgers, 2018-09-06 *A Monster with a Thousand Hands* makes visible a figure that has been largely overlooked in early modern scholarship on theater and audiences the discursive spectator an entity distinct from the actual bodies attending early modern English playhouses Amy J. Rodgers demonstrates how the English commercial theater's rapid development and prosperity altered the lexicon for describing theatergoers and the processes of engagement that the theater was believed to cultivate In turn these changes influenced and produced a cultural projection the spectator a figure generated by social practices rather than a faithful recording of those who attended the theater The early modern discursive spectator did not merely develop alongside the phenomenological one but played as significant a role in shaping early modern viewers and viewing practices as did changes to staging technologies exhibition practices and generic experimentation While audience and film studies have theorized the spectator these fields tend to focus on the role of twentieth century media film television and the computer in producing mass culture viewers Such emphases lead to a misapprehension that the discursive spectator is modernity's creature Fearing anachronism early modern scholars have preferred demographic studies of audiences to theoretical engagements with the effects of spectatorship While demographic work provides an invaluable snapshot it cannot account for the ways that the spectator is as much an idea as a material presence And while a few studies pursue the dynamics that existed among author text and audience using critical tools sharpened by film studies they tend to obscure how early modern culture understood the spectator Rather than relying exclusively on historical or theoretical methodologies *A Monster with a Thousand Hands* reframes spectatorship as a subject of inquiry shaped both by changes in entertainment technologies and the interaction of groups and individuals with different forms of cultural production **Passionate Playgoing in Early Modern England**

Allison P. Hobgood, 2014-01-23 Allison P Hobgood tells a new story about the emotional experiences of theatregoers in Renaissance England Through detailed case studies of canonical plays by Shakespeare Jonson Kyd and Heywood the reader will discover what it felt like to be part of performances in English theatre and appreciate the key role theatregoers played in the life of early modern drama How were spectators moved by delight fear or shame for example and how did their own reactions in turn make an impact on stage performances Addressing these questions and many more this book discerns not just how theatregoers were altered by drama s affective encounters but how they were undeniable influences upon those encounters Overall Hobgood reveals a unique collaboration between the English world and stage one that significantly reshapes the ways we watch read and understand early modern drama **Macbeth** John Drakakis, Dale

Townshend, 2013-09-12 The tragedy of Macbeth is filled with blood and darkness and is a morally and politically complex study of ambition power and guilt This guide offers practical aids to study and fresh new ways of responding to the play s ever expanding critical possibilities Back cover The Merry Wives of Windsor Evelyn Gajowski, Phyllis Rackin, 2014-09-19

The Merry Wives of Windsor has recently experienced a resurgence of critical interest At times considered one of Shakespeare s weaker plays it is often dismissed or marginalized however developments in feminist ecocritical and new historicist criticism have opened up new perspectives and this collection of 18 essays by top Shakespeare scholars sheds fresh light on the play The detailed introduction by Phyllis Rackin and Evelyn Gajowski provides a historical survey of the play and ties into an evolving critical and cultural context The book s sections look in turn at female community female agency theatrical alternatives social and theatrical contexts desire sexuality nature and performance to provide a contemporary critical analysis of the play Shakespeare - As You Like It Dana E. Aspinall, 2018-08-03 This essential guide

provides a comprehensive survey of the most important criticism surrounding As You Like It one of Shakespeare s most popular and engaging comedies from the earliest appraisals through to 21st century scholarship Dana Aspinall outlines assesses and explores the key critical issues including As You Like It and the genre of comedy Shakespeare s adaptation of sources gender love and marriage and interrogations of power Highlighting how critical and scholarly studies of As You Like It continue to enrich our understanding of this complex and popular play this guide is an invaluable resource for undergraduate and postgraduate students of English literature teachers researchers scholars and lovers of Shakespeare everywhere

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