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SHAKESPEARE'S HISTORY PLAYS

RICHARD II TO HENRY V
THE MAKING OF A KING



C. W. R. L. MONELEY

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Shakespeares History Plays Richard Ii To Henry V The Making Of A King

Joseph Rosenblum



Shakespeare's History Plays Richard II to Henry V The Making Of A King:

Shakespeare's History Plays: Richard II to Henry V, the Making of a King C W R D Moseley, 1972-01-01 Part I examines the context for Shakespeare's history plays including the a treatment of Elizabethan cosmology and its relevance to political order Part 2 explores the Ricardian plays under the following headings Mirrors of our Fickle State Hawks and Handsaws Modes and Genres of the Plays This Blessed Plot Husbandry and the Garden Passing Brave to be a King Richard II This Royal Throne of Kings Henry IV parts 1 and 2 This Sceptred Isle Henry V A Trim Reckoning Language Poetics and Rhetoric **Shakespeare's History Plays: Richard II to Henry V, the Making of a King** C W R D Moseley, 2009-01-01

Part I examines the context for Shakespeare's history plays including the a treatment of Elizabethan cosmology and its relevance to political order Part 2 explores the Ricardian plays under the following headings Mirrors of our Fickle State Hawks and Handsaws Modes and Genres of the Plays This Blessed Plot Husbandry and the Garden Passing Brave to be a King Richard II This Royal Throne of Kings Henry IV parts 1 and 2 This Sceptred Isle Henry V A Trim Reckoning Language Poetics and Rhetoric *Richard II* Jeremy Lopez, 2008-11-25 This Handbook provides an introductory guide to Richard II offering a scene by scene theatrically aware commentary contextual documents a brief history of the text and first performances case studies of three or four key performances and productions a survey of film and TV adaptations a wide sampling of critical opinion and further reading **Shakespeare: King Lear A Guide to the Play** John

Lennard, 2010-01-01 A theatre based study guide to Shakespeare's greatest play emphasising the conditions of Jacobethan production textual variations and aspects of modern performance rather than the background of ideas or critical interpretations This book aims to introduce students including those with little or no prior experience of the field to the worlds of Shakespeare and his theatre revealed in King Lear It begins by Approaching Shakespeare as utterly a man of the theatre a professional actor before he was a playwright and a resident dramatist who knew intimately the actors for whom he wrote It continues by discussing King Lear in that light The middle chapters look in detail at the Actors and Players of the drama and at Shakespeare's favourite Acts and Devices as deployed within it A final chapter considers the concept of comedic agony The annotated Bibliography includes the current major editions major film adaptations and a selection of both the best criticism and the most useful websites **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 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 Palgrave Handbook of Shakespeare's Queens* Kavita Mudan Finn,Valerie Schutte,2018-07-20 Of Shakespeare's thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare's career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter's Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies Winner of the 2020 Royal Studies Journal book prize **The Definitive Shakespeare Companion** Joseph Rosenblum,2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to

his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare s sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research

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's History Plays: Rethinking Historicism Neema Parvini,2012-03-21 Boldly moves criticism of Shakespeare s history plays beyond anti humanist theoretical approaches This important intervention in the critical and theoretical discourse of Shakespeare studies summarises evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years It heralds a new more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker whose history plays address and illuminate the very questions with which cultural historicists have been so preoccupied since the 1980s The book reignites old debates and re energises recent bids to humanise Shakespeare and to restore agency to the individual in the critical readings of his plays

The Works of Shakespeare: King Richard II ; King Henry IV ; Henry V ; Antony and Cleopatra ; Othello William Shakespeare,1871

Shakespeare in Cambridge Andrew Muir,2015-07-15 This is a fascinating exploration of the influence of Shakespeare within Cambridge both through its university and annual festival

Staging England in the Elizabethan History Play Ralf Hertel,2016-04-01 Applying current political theory on nationhood as well as methods established by recent performance studies this study sheds new light on the role the public theatre played in the rise of English national identity around 1600 It situates selected history plays by Shakespeare and Marlowe in the context of non fictional texts such as historiographies chorographies political treatises or dictionary entries and cultural artefacts such as maps or portraits and thus highlights the circulation and mutation of national thought in late sixteenth century culture At the same time it goes beyond a New Historicist approach by foregrounding the performative surplus of the theatre event that is so essential for the shaping of collective identity How this

study crucially asks does the performative art of theatre contribute to the dynamics of the formation of national identity Although theories about the nature of nationalism vary a majority of theorists agree that notions of a shared territory and history as well as questions of religion class and gender play crucial roles in the shaping of national identity These factors inform the structure of this book and each is examined individually In contrast to existing publications this inquiry does not take for granted a pre existing national identity that simply manifested itself in the literary works of the period nor does it proceed from preconceived notions of the playwrights political views Instead it understands the early modern stage as an essentially contested space in which conflicting political positions are played off against each other and it inquires into how the imaginative work of negotiating these stances eventually contributed to a rising national self awareness in the spectators

King Richard II William Shakespeare, 2003-04-28 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For this second edition of King Richard II Andrew Gurr has added a new section to the introduction in which he discusses a number of important theatrical productions as well as the scholarly criticism of recent years Gurr foregrounds the growing interest in re historicising and re politicising the play emphasising that to Shakespeare s contemporaries King Richard II was a balanced dramatisation of the central political and constitutional issue of the day how to reign in an unjust ruler The Introduction provides a full context for both contemporaneous and modern views of King Richard s fall An updated reading list completes the edition

King Richard II Charles R. Forker, 2022-02-10 This revised edition of King Richard II Critical Tradition increases our the play was received and understood by critics editors and general readers Updated with a new introduction providing a survey of critical responses to Richard II since the 1990s to the present day this volume offers in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The updated introduction offers an overview of recent criticism on the play in relation to feminist theory queer theory performance theory and ecocriticism The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Featuring criticism by A C Swinburne Walter Pater Oscar Wilde and W B Yeats this volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

How to Do Things with Dead People Alice Dailey, 2022-06-15 How to Do Things with Dead People studies human contrivances for representing and relating to the dead Alice Dailey takes as her principal objects of inquiry Shakespeare s English history plays describing them as reproductive mechanisms by which living replicas of dead historical figures are regenerated in the present and re killed Considering the plays in these terms exposes their affinity with a transhistorical array of technologies for producing reproducing and

interacting with dead things technologies such as literary doppelgangers photography ventriloquist puppetry X ray imaging glitch art capital punishment machines and cloning By situating Shakespeare's historical drama in this intermedial conversation Dailey challenges conventional assumptions about what constitutes the context of a work of art and contests foundational models of linear temporality that inform long standing conceptions of historical periodization and teleological order Working from an eclectic body of theories pictures and machines that transcend time and media Dailey composes a searching exploration of how the living use the dead to think back and look forward to rule to love to wish and create

Shakespeare Reloaded Robin Garden, 2014-09-24 Shakespeare Reloaded encourages middle secondary students to imaginatively engage with Shakespeare's plays and poetry as they actively explore key ideas and themes and how these are expressed through language This active approach to studying Shakespeare will complement and enhance the study of individual text

PGT English Question Bank Chapterwise - for PGT Teachers Mocktime Publication, PGT English Question Bank Chapterwise for PGT Teachers

William Shakespeare: Histories Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection of critical essays on the works of William Shakespeare

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

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