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Without Women Law and Empire in English Renaissance Literature
Shakespeare, Man of the Theater Shakespeare Was a Woman and
Other Heresies Shakespeare's Rise to Cultural Prominence
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Shakespeare's Plays The Cambridge Companion to Shakespeare on
Screen The Shakespearean World*

*Shakespeare and Commedia dell'Arte examines the ongoing
influence of commedia dell'arte on Shakespeare's plays. Exploring
the influence of commedia dell'arte improvisation, sight gags, and*

wordplay on the development of Shakespeare's plays, Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best-known works today. Each chapter focuses on a specific play, from A Midsummer Night's Dream to The Winter's Tale, drawing out elements of commedia dell'arte style in the playscripts and in contemporary performance. Including contemporary directors' notes and interviews with actors and audience members alongside Elizabethan reviews, criticism, and commentary, Shakespeare and Commedia dell'Arte presents an invaluable resource for scholars and students of Renaissance theatre. A thrillingly provocative investigation into the Shakespeare authorship question, exploring how doubting that William Shakespeare wrote his plays became an act of blasphemy...and who the Bard might really be. The theory that Shakespeare may not have written the works that bear his name is the most horrible, vexed, unspeakable subject in the history of English literature. Scholars admit that the Bard's biography is a "black hole," yet to publicly question the identity of the god of English literature is unacceptable, even (some say) "immoral." In Shakespeare Was a Woman and Other Heresies, journalist and literary critic Elizabeth Winkler sets out to probe the origins of this literary taboo. Whisking readers from London to Stratford-upon-Avon to Washington, DC, she pulls back the curtain to show how the forces of nationalism and empire, religion and mythmaking, gender and class have shaped our admiration for Shakespeare across the centuries. As she considers the writers and thinkers—from Walt Whitman to Sigmund Freud to Supreme Court justices—who have grappled with the riddle of the plays' origins, she explores who may perhaps have been hiding behind his name. A forgotten woman? A disgraced aristocrat? A government spy? Hovering over the mystery are Shakespeare's plays themselves, with their love for mistaken identities, disguises, and things never quite being what they seem. As she interviews scholars and skeptics, Winkler's interest turns to the larger problem of historical truth—and

of how human imperfections (bias, blindness, subjectivity) shape our construction of the past. History is a story, and the story we find may depend on the story we're looking for. An irresistible work of literary detection, *Shakespeare Was a Woman and Other Heresies* will forever change how you think of Shakespeare... and of how we as a society decide what's up for debate and what's just nonsense, just heresy. "Exploring the similar underpinnings of early modern and contemporary ideas of difference, this book examines the English Renaissance understandings of race as depicted in drama. Reading plays by Shakespeare, Marlow, Webster, and Middleton, Lara Bovilsky offers case studies of how racial meanings are generated by narratives of boundary crossing--especially miscegenation, religious conversion, class transgression, and moral and physical degeneracy. In the process, she reveals the parallels between the period's conceptions of race and gender"--From publisher description. Shaul Bassi is Associate Professor of English and Postcolonial Literature at Ca'Foscari University of Venice, Italy. His publications include *Visions of Venice in Shakespeare*, with Laura Tosi, and *Experiences of Freedom in Postcolonial Literatures and Cultures*, with Annalisa Oboe. In this volume Peter Holbrook considers the complex interrelations between the literature and social structures of late-sixteenth- and early-seventeenth-century England. Arguing that social stratification is one of the central topics of much literature of the time, Holbrook draws on recent work in early modern English social history to describe the ways in which discursive modes in particular Renaissance texts articulate social difference. He argues that despite recent influential historicizations of English Renaissance literature, we still need a nuanced understanding of the ways in which "degree," the structure of social distinctions in Renaissance England, was symbolized in the period's literature. Holbrook suggests that it is time to reconsider approaches that take contradiction to be the key fact of English Renaissance social and socioliterary life, and look instead at the variety of ways in which Renaissance writers articulate the relations of different social coups. After an opening chapter

arguing for the central importance of status to Elizabethan and Jacobean drama, Holbrook turns to particular Renaissance texts that seem to take degree - or social position - as their subject, and that are at the same time acutely aware of the social significance of discursive modes themselves. Thus, in analyzing the work of the pamphleteer Thomas Nashe, Holbrook offers an account of Nashe's style as an attempt to turn to advantage its author's difficult and ambiguous social position. Holbrook also discusses plays (such as Arden of Faversham, A Yorkshire Tragedy, and A Woman Killed with Kindness) that complicate the high genre of tragedy by representing middling or non-aristocratic characters in that mode. Finally, he turns to some Shakespearean treatments of degree in both comedies and tragedies. A Midsummer Night's Dream, The Taming of the Shrew, King Lear, Coriolanus, and The Two Noble Kinsmen are seen as addressing in fictional form - sometimes critically - aspects of social hierarchy. Each of the texts considered here, Holbrook suggests, testifies to a willingness in the period to use literature to explore, in a status-obsessed society, the nature of degree. Throughout the author's concern is to stress the ways in which Renaissance texts are aware of the "socially symbolic" character of discursive modes (the ways in which literary form is social form), as well as to urge the revision of a currently dominant model for describing social and socioliterary relations in the English Renaissance - that based upon a simple dichotomy of elite versus populace. The 28th Annual Conference of the Center for Medieval and Renaissance Studies, held on 21-22 October 1994 at Binghamton University, featured 33 panel sessions and approximately 150 presentations. The ten essays in this volume consist of the five plenary speakers - leaders in their field - and five panel essays, each of which was reviewed for this volume. The volume comprises a body of work organised around a governing theme - modes of historicisation. Each of the essays demonstrates the practice of or a commentary upon a distinctive historicised criticism. By 'historicised' as contrasted with 'historical' criticism, it is meant that these essays problematicise, stretch or reconceive

traditional historical practices. Challenging the notion that the production of paintings, dramatic texts or even conduct books can be read against a stable historical ground, they show that paintings, works of literature, and treatises not only participate in history but are exemplars of textual instability. The very content of these texts can be shown, in various editions, to change over time - and yet each bears a single, determinate title. In such ways the contributions gathered here all show that they have been affected by 'the new history'. *Infinity, Faith, and Time* is an exploration of Renaissance literature and the importance of a powerful tradition of Christian-Platonist rational spirituality derived from St Augustine and Nicholas of Cusa. John Spencer Hill argues that this tradition had a formative role in the thought of Renaissance writers by enabling them to assimilate into their world view two central discoveries of the Renaissance - that the universe is infinite and that human existence is bound and regulated by the passage of time. What has been the appeal of Anne Hathaway, both globally and temporally, over the past four hundred years? Why does she continue to be reinterpreted and reshaped? *Imagining Shakespeare's Wife* examines representations of Hathaway, from the earliest depictions and details in the eighteenth century, to contemporary portrayals in theatre, biographies and novels. Residing in the nexus between Shakespeare's life and works, Hathaway has been constructed to explain the women in the plays but also composed from the material in the plays. Presenting the very first cultural history of Hathaway, Katherine Scheil offers a richly original study that uncovers how the material circumstances of history affect the later reconstruction of lives. This book introduces a new method for determining the authorship of Renaissance plays. Based on the rapid rate of change in English grammar in the late-sixteenth and early-seventeenth centuries, socio-historical linguistic evidence allows us to distinguish the hands of Renaissance playwrights within play texts. The present study focuses on Shakespeare, his collaborations with Fletcher and Middleton, and the apocryphal plays. Among the plays examined are

Henry VIII, *The Two Noble Kinsmen*, *Macbeth*, *Pericles*, and Sir Thomas More. Using graphs to present statistical data in a readily comprehensible form, the book also contains a wealth of information about the history of the English language during a period of rapid and far-reaching change. Belief or skepticism, obedience or resistance to authority, theatricality or stoic self-possession - Kenneth J. E. Graham explores these alternatives in the culture of early modern England. Focusing on plainness - a stylistic feature of much Renaissance writing - he surveys texts including Wyatt's anti-courtly verse, the Puritan Admonition to Parliament, Ascham's *Scholemaster*, Greville's non-dramatic writings, and works of Shakespearean tragedy, revenge tragedy, and verse satire. Graham shows how plainness functions not only as a literary style, but also as a mode of political and religious rhetoric that reflects powerful historical currents. Plainness is a result of the claim to possess the plain truth - a self-evident, absolute truth. In the absence of rhetorical criteria for truth, however, plainness registers a conviction that is plain to those who share it but opaque to those who don't. The plain truth can denote either the truth proclaimed and enforced by a public authority, whether liberal or conservative, or the truth of private conviction, which may oppose public authority. According to Graham, the pervasiveness of plainness in the sixteenth and early seventeenth centuries is evidence of a failure of consensus, as authorities made conflicting, irresolvable claims to certainty. The rhetoric of plainness, he asserts, reveals a profound opposition between the attitude of persuasion, a moderately skeptical, pragmatic, and inclusive outlook characteristic of Erasmian humanism, and a stance of conviction, an absolutist, essentialist, and exclusive attitude more typical of Neostoicism and political and moral conservatism. Selected contributions to the Ninth World Shakespeare Congress, which took place in July 2011 in Prague, represent the contemporary state of Shakespeare studies in thirty-eight countries worldwide. Apart from readings of Shakespeare's plays and poems, more than forty chapters map Renaissance

contexts of his art in politics, theater, law, or material culture and discuss numerous cases of the impact of his works in global culture from the Americas to the Far East, including stage productions, book culture, translations, film and television adaptations, festivals, and national heritage. The last section of the book focuses on the afterlife of Shakespeare in the work of the leading British dramatist Tom Stoppard. Published by University of Delaware Press. Distributed worldwide by Rutgers University Press.

Early modern literature played a key role in the formation of the legal justification for imperialism. As the English colonial enterprise developed, the existing legal tradition of common law no longer solved the moral dilemmas of the new world order, in which England had become, instead of a victim of Catholic enemies, an aggressive force with its own overseas territories. Writers of romance fiction employed narrative strategies in order to resolve this difficulty and, in the process, provided a legal basis for English imperialism. Brian Lockey analyses works by such authors as Shakespeare, Spenser and Sidney in the light of these legal discourses, and uncovers new contexts for the genre of romance. Scholars of early modern literature, as well as those interested in the history of law as the British Empire emerged, will learn much from this insightful and ambitious study. This book is an analysis of the sonnet in the English Renaissance. It especially traces the relations between Shakespeare's sonnets and the ways in which other writers use the form. It looks at how the poetry fits into the historical situation at the time, with regard to images of the family and of women. Its exploration of these issues is informed by much recent work in critical theory, which it tries to make as accessible as possible.

Shakespeare Without Women is a controversial study of female impersonation, and the connections between dramatic and political representation in Shakespeare's plays. In this exhilarating and challenging book, Callaghan focuses on the implications of absence and exclusion in several of Shakespeare's works: *the exclusion of the female body from *Twelfth Night* *the impersonation of the female voice in the original

performances of the plays *racial impersonation in Othello *echoes of the removal of the Gaelic Irish in The Tempest *the absence of women on stage and in public life as shown in A Midsummer Night's Dream. A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet. Unpicking the ecopolitics of Shakespeare's plays at the Stuart court, Shakespeare Beyond the Green World establishes that the playwright was remarkably attentive to the environmental issues of his era. As a court dramatist, he designed his plays to captivate a patron deeply involved in both the conservation and exploitation of a burgeoning empire's natural resources. Spurred by James' campaign to unify his kingdoms, the Jacobean Shakespeare ventures beyond the green and pleasant lowlands of England to chart the wild topographies of an expansionist Great Britain: the blasted heath in Macbeth, the caves and mines of Timon of Athens, the overfished North Sea in Pericles, the Welsh mountains in Cymbeline, the Arctic fur country in The Winter's Tale, the fens in The Tempest, overcrowded London and empty Ulster in Measure for Measure and Coriolanus, and the night in Antony and Cleopatra and King Lear. While these plays often simulate a monarch's-eye-view of the natural world, they reveal that Crown policies were fiercely contested from below. In addition to trekking beyond verdant landscapes, Shakespeare Beyond the Green World seeks to mitigate the Anglocentric and anthropocentric bias of the archive by putting the plays into conversation with texts in which the subaltern wild growls back. Combining deep dives into environmental history with close readings of Shakespearean wordplay, original typography, and original performance conditions, this study re-wilds the Renaissance stage. It spotlights Shakespeare's tendency to humanize beasts and bestialize allegedly godlike monarchs, debunking fantasies of human exceptionalism. By clarifying how the Jacobean plays expose monarchical dominion as ecological tyranny, this study remains scrupulously historicist while reasserting Shakespearean drama's scorching relevance in the Anthropocene. Shakespeare's Blank Verse: An Alternative History is a study both of Shakespeare's

versification and of its place in the history of early modern blank verse (unrhymed iambic pentameter). It ranges from the continental precursors of English blank verse in the early sixteenth century through the drama and poetry of Shakespeare's contemporaries to the editing of blank verse in the eighteenth century and beyond. Alternative in its argumentation as well as its arguments, *Shakespeare's Blank Verse* tries out fresh ways of thinking about meter—by shunning doctrinaire methods of apprehending a writer's versification, and by reconnecting meter to the fundamental literary, dramatic, historical, and social questions that animate Shakespeare's drama. This text explores the perceived discrepancy between outward appearance and inward disposition which, it argues, influenced the work of many English Renaissance dramatists and poets. The author examines various connections between religious, legal, sexual and theatrical ideas of inward truth. This book, in its enthusiasm for the plays themselves, attempts to bridge the gap between these rival approaches, aiming at a distinct refocusing of political criticism upon the Shakespearean text as realised in performance. "With special attention to the Sonnets, *Measure for Measure*, *Merchant of Venice*, *Othello*, *King Lear*, and *Hamlet*, Paula Blank argues that Shakespeare, in his experiments with measurement, demonstrates the incommensurability of the aims and operations of quantification with human experience."--BOOK JACKET.

The Shakespearean World takes a global view of Shakespeare and his works, especially their afterlives. Constantly changing, the Shakespeare central to this volume has acquired an array of meanings over the past four centuries. "Shakespeare" signifies the historical person, as well as the plays and verse attributed to him. It also signifies the attitudes towards both author and works determined by their receptions. Throughout the book, specialists aim to situate Shakespeare's world and what the world is because of him. In adopting a global perspective, the volume arranges thirty-six chapters in five parts: Shakespeare on stage internationally since the late seventeenth century; Shakespeare on film throughout the world;

Shakespeare in the arts beyond drama and performance; Shakespeare in everyday life; Shakespeare and critical practice. Through its coverage, The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance, adaptation, criticism, and citation. While each chapter is a freshly conceived introduction to a significant topic, all of the chapters move beyond the level of survey, suggesting new directions in Shakespeare studies – such as ecology, tourism, and new media – and making substantial contributions to the field. This volume is an essential resource for all those studying Shakespeare, from beginners to advanced specialists. Imagining the Self, Constructing the Past celebrates the various ways in which the Middle Ages and the Renaissance are adapted, recollected, and represented in our own day and age. Most of the chapters fit broadly into one of three categories: namely, the representation of the self in medieval and early modern history and literature; the recollection and utilization of the past in the Middle Ages and the Renaissance; and the role of the medieval and the early modern in our own society. Overall, the contributions to this volume bear witness to the importance of representation to our understanding of ourselves, each other, and our shared past. The Cambridge Companion to Shakespeare on Screen provides a lively guide to film and television productions adapted from Shakespeare's plays. Offering an essential resource for students of Shakespeare, the companion considers topics such as the early history of Shakespeare films, the development of 'live' broadcasts from theatre to cinema, the influence of promotion and marketing, and the range of versions available in 'world cinema'. Chapters on the contexts, genres and critical issues of Shakespeare on screen offer a diverse range of close analyses, from 'Classical Hollywood' films to the BBC's Hollow Crown series. The companion also features sections on the work of individual directors Orson Welles, Akira Kurosawa, Franco Zeffirelli, Kenneth Branagh, and Vishal Bhardwaj, and is

supplemented by a guide to further reading and a filmography. Taking Wittgenstein's "Don't think, but look" as his motto, Richard Strier argues against the application of a priori schemes to Renaissance (and all) texts. He argues for the possibility and desirability of rigorously attentive but "pre-theoretical" reading. His approach privileges particularity and attempts to respect the "resistant structures" of texts. He opposes theories, critical and historical, that dictate in advance what texts must - or cannot - say or do. The first part of the book, "Against Schemes", demonstrates, in discussions of Rosemond Tuve, Stephen Greenblatt, and Stanley Fish, among others, how both historicist and purely theoretical approaches can equally produce distortion of particulars. The second part, "Against Received Ideas", shows how a variety of texts (by Shakespeare, Donne, Herbert, and others) have been seen through the lenses of fixed, mainly conservative ideas in ways that have obscured their actual, surprising, and sometimes surprisingly radical content. First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

In *Love's Pilgrimage*, Grace Tiffany explores literary adaptations of the Catholic pilgrimage in the Protestant poetry and prose of Edmund Spenser, William Shakespeare, John Donne, John Milton, and John Bunyan. Her discussion of these authors' works illuminates her larger claim that while in the sixteenth century conventional pilgrimages to saints' shrines disappeared - as did shrines themselves - from English life, the imaginative importance of the pilgrimage persisted, and manifested itself in various ways in English culture. This volume presents a sampling of the more than 250 papers presented at the Congress of the ISA held at Stratford-upon-Avon in August 1981. Most of the papers are concerned with Shakespeare as a writer for the theater. Other essays deal with Shakespeare as a literary, rather than theatrical, writer. Several of the offerings cover subjects usually neglected, and develop fresh insight into his work. This volume presents a winning selection of the very best essays from the long and distinguished career of Stanley Wells, one of the most well-

known and respected Shakespeare scholars in the world. Wells's accomplishments include editing the entire canon of Shakespeare plays for the ground-breaking Oxford Shakespeare, and over his lifetime he has made significant contributions to debates over literary criticism of the works, genre study, textual theory, Shakespeare's afterlife in the theatre, and contemporary performance. The volume is introduced by Peter Holland, and its thirty chapters are divided into themed sections: 'Shakespearian Influences', 'Essays on Particular Works', 'Shakespeare in the Theatre', and 'Shakespeare's Text'. An afterword by Margreta de Grazia concludes the volume. *The Invention of Suspicion* argues that the English justice system underwent changes in the sixteenth century that, because of the system's participatory nature, had a widespread effect and a decisive impact on the development of English Renaissance drama. These changes gradually made evidence evaluation a popular skill: justices of peace and juries were increasingly required to weigh up the probabilities of competing narratives of facts. At precisely the same time, English dramatists were absorbing, from Latin legal rhetoric and from Latin comedy, poetic strategies that enabled them to make their plays more persuasively realistic, more 'probable'. The result of this enormously rich conjunction of popular legal culture and ancient forensic rhetoric was a drama in which *dramatis personae* habitually gather evidence and 'invent' arguments of suspicion and conjecture about one another, thus prompting us, as readers and audience, to reconstruct this 'evidence' as stories of characters' private histories and inner lives. In this drama, people act in uncertainty, inferring one another's motives and testing evidence for their conclusions. As well as offering an overarching account of how changes in juridical epistemology relate to post-Reformation drama, this book examines comic dramatic writing associated with the Inns of Court in the overlooked decades of the 1560s and 70s. It argues that these experiments constituted an influential sub-genre, assimilating the structures of Roman comedy to current civic and political concerns

with the administration of justice. This sub-genre's impact may be seen in Shakespeare's early experiments in revenge tragedy, history play and romance comedy, in Titus Andronicus, Henry VI and The Comedy of Errors, as well as Jonson's Every Man in his Humour, Bartholomew Fair and The Alchemist. The book ranges from mid-fifteenth century drama, through sixteenth century interludes to the drama of the 1590s and 1600s. It draws on recent research by legal historians, and on a range of legal-historical sources in print and manuscript. Selected contributions to the most prestigious international event in Shakespeare studies, the Ninth World Shakespeare Congress (2011), represent major trends in the field in historical and present-day contexts. Special attention is given to the impact of Shakespeare on diverse cultures, from the Native Americans to China and Japan. Unfolding as a series of materially oriented studies ranging from chairs, machines and doors to trees, animals and food, this book retells the story of Renaissance personhood as one of material relations and embodied experience, rather than of emergent notions of individuality and freedom. An up-to-date survey of the key themes and debates surrounding screen adaptations and productions of Shakespeare's Othello. Argues that the Exclusion Crisis of 1678-82 should be considered the watershed moment in Shakespeare's authorial afterlife. Woodbridge shows that the prevailing image of the vagrant poor in Renaissance England--sturdy, comical, resourceful rogues who were adept at living on the fringes of society--was essentially a literary fabrication pressed into the service of specific social and political agendas.

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