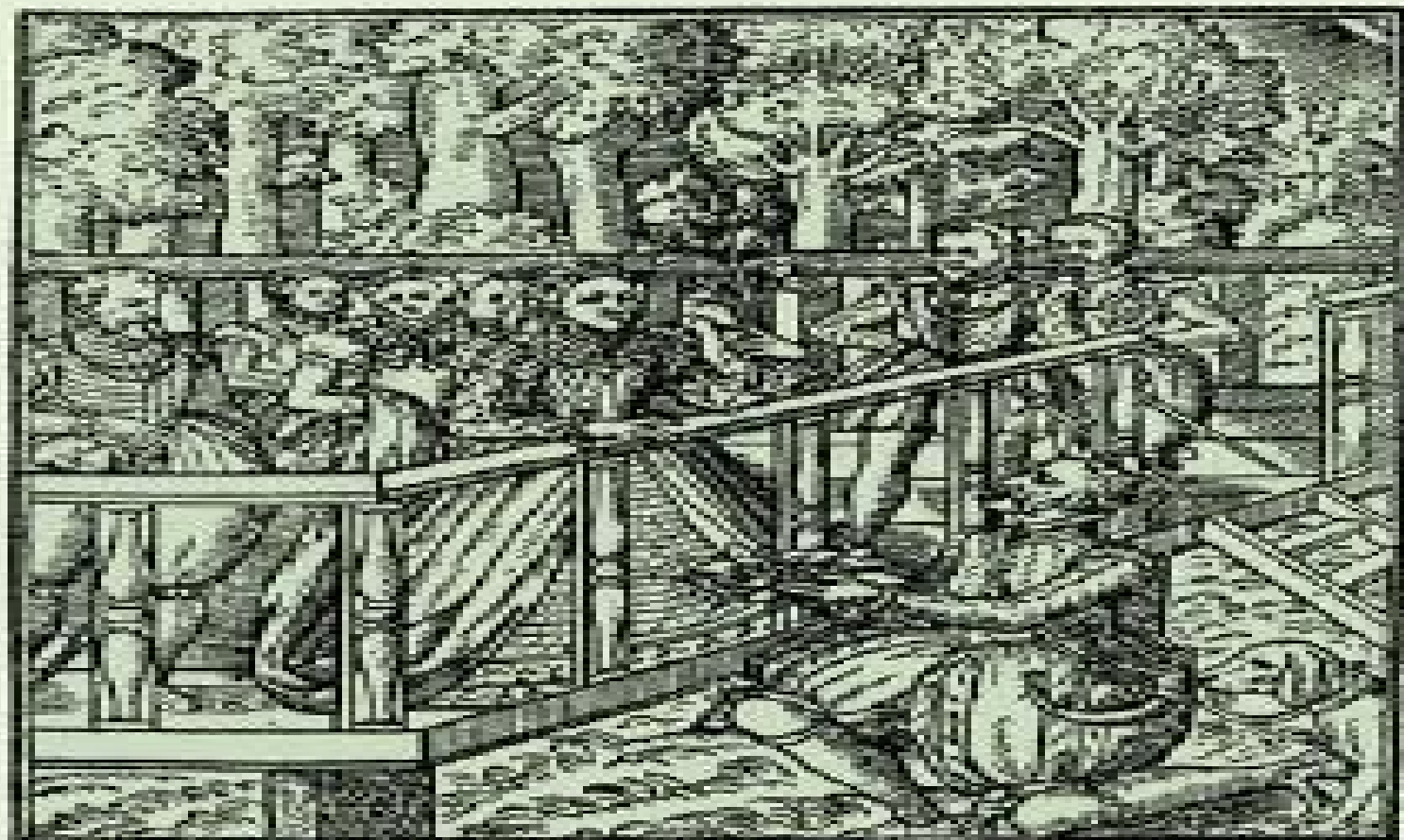


A N N E B A R T O N

Essays

Mainly Shakespearean



Essays Mainly Shakespearean

Anne Barton



Essays Mainly Shakespearean:

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Essays, Mainly Shakespearean Anne Barton, 2007-01-18 Anne Barton's essays on Shakespeare and his contemporaries are characterized by their combination of intelligence, humanity, and elegance. In this linked but wide-ranging collection addressing such topics as Shakespeare's trust and mistrust of language, hidden kings in the Tudor and Stuart history play and comedy, and the city, Barton looks at both major and neglected plays of the period and the ongoing dialogue between them.

Essays, Mainly Shakespearean Anne Barton, 1994 Essays, Mainly Shakespearean, 2006 **Shakespeare and Early Modern Political Thought** David Armitage, Conal Condren, Andrew Fitzmaurice, 2009-09-10 This is the first collaborative volume to place Shakespeare's works within the landscape of early modern political thought. Until recently, literary scholars have not generally treated Shakespeare as a participant in the political thought of his time, unlike his contemporaries Ben Jonson, Edmund Spenser, and Philip Sidney. At the same time, historians of political thought have rarely turned their attention to major works of poetry and drama. A distinguished international and interdisciplinary team of contributors examines the full range of Shakespeare's writings in order to challenge conventional interpretations of plays central to the canon, such as *Hamlet*, and open up novel perspectives on works rarely considered to be political, such as the Sonnets, and focus on those that have been largely neglected, such as *The Merry Wives of Windsor*. The result is a coherent and challenging portrait of Shakespeare's distinctive engagement with the characteristic questions of early modern political thought. *The Shakespearean Forest* Anne Barton, 2017-08-17 *The Shakespearean Forest* Anne Barton's final book uncovers the pervasive presence of woodland in early modern drama, revealing its persistent imaginative power. The collection is representative of the startling breadth of Barton's scholarship, ranging across plays by Shakespeare, including *Titus Andronicus*, *As You Like It*, *Macbeth*, *The Two Gentlemen of Verona*, and *Timon of Athens*, and his contemporaries, including Jonson, Dekker, Lyly, Massinger, and Greene. It also considers court pageants, treatises on forestry, and chronicle history. Barton's incisive literary analysis characteristically pays careful attention to the practicalities of performance and is supplemented by numerous illustrations and a bibliographical essay exploring recent scholarship in the field. Prepared for publication by Hester Lees Jeffries, featuring a Foreword by Adrian Poole and an Afterword by Peter Holland, the book explores the forest as a source of cultural and psychological fascination, embracing and illuminating its mysteriousness. **Shakespeare in Elizabethan Costume** Ella Hawkins, 2022-05-19 The meanings originally communicated by Elizabethan and Jacobean dress have long been confined to history. Why, then, have doublets, hose, ruffs, and farthingales featured in many Shakespeare productions staged since the

turn of the 21st century This book scrutinizes the popular practice of costuming Shakespeare's plays in Elizabethan and Jacobean dress It considers why this approach to design appeals to contemporary directors designers and audiences and how it has shaped the meaning of Shakespeare's works in specific performance contexts Informed by original interviews with several prominent theatre practitioners including Emma Rice Gregory Doran Jenny Tiramani Simon Godwin Stephen Brimson Lewis and Tom Piper *Shakespeare in Elizabethan Costume* explores how various 21st century Shakespeare productions have drawn on myths and desires associated with early modern clothing Its discussions range from the practicalities of historical reconstruction to the appeal of early modern sartorial culture as an embodiment of wonder spectacle and the supernatural Productions discussed include Shakespeare's Globe's production of *Henry V* 1997 the National Theatre's *Twelfth Night* 2017 and the Royal Shakespeare Company's *The Tempest* 2016 Ella Hawkins examines the minutiae of modern design how seams are sewn whence fabrics are sourced as well as the widespread cultural movements that have produced our modern relationship with the period of Shakespeare's lifetime This is the first book to explore fully the significance of Elizabethan inspired design in contemporary Shakespearean performance *Shakespeare in Elizabethan Costume* reframes so called period costuming as a dynamic collection of practices capable of refashioning textual meanings reflecting present day political and societal shifts and confronting contemporary injustices

Shakespeare and Machiavelli John Alan Roe, 2002 The study concludes with two chapters on the Roman plays and assesses Shakespeare's representation of the problem of conscience Julius Caesar and magnanimity Antony and Cleopatra in the light of Machiavelli's republicanism

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Shakespeare and the Medieval World Helen Cooper, 2014-09-26 Helen Cooper's unique study examines how continuations of medieval culture into the early modern period forged Shakespeare's development as a dramatist and poet Medieval culture pervaded his life and work from his childhood spent within reach of the last performances of the Coventry Corpus Christi plays to his dramatisation of Chaucer in *The Two Noble Kinsmen* three years before his death The world he lived in was still largely a medieval one in its topography and its institutions The language he spoke had been forged over the centuries since the Norman Conquest The genres in which he wrote not least historical tragedy love comedy and romance were medieval inventions A high proportion of his plays have medieval origins and he kept returning to Chaucer acknowledged as the greatest poet in the English language Above all he grew up with an English tradition of drama developed during the Middle Ages that assumed that it was possible to stage anything all time all space Shakespeare and the Medieval World provides a panoramic overview that opens up new vistas within his work and uncovers the richness of his inheritance

The Oxford Handbook of Shakespeare's Poetry Jonathan Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry contains thirty eight original essays written by leading Shakespeareans around the world Collectively these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama The volume understands poetry to be not just a formal category designating a particular literary genre but to be

inclusive of the dramatic verse as well and of Shakespeare's influence as a poet on later generations of writers in English and beyond. Focusing on a broad set of interpretive concerns, the volume tackles general matters of Shakespeare's style, earlier and later questions of influence from classical, continental, and native sources, the importance of words, line and rhyme to meaning, the significance of songs and ballads in the drama, the place of gender in the verse, including the relationship of Shakespeare's poetry to the visual arts, the different values attached to speaking Shakespeare in the theatre, and the adaptation of Shakespearean verse as distinct from performance into other periods and languages. The largest section, with ten essays, is devoted to the poems themselves: the Sonnets, plus *A Lover's Complaint*, the narrative poems *Venus and Adonis* and *The Rape of Lucrece*, and *The Phoenix and the Turtle*. If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry, it does so as the individual essays testify by way of responding to critical trends and discoveries made during the last three decades.

Narrating the Visual in Shakespeare Richard Meek, 2017-03-02 This book examines Shakespeare's fascination with the art of narrative and the viscosity of language. Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist, suggesting ways in which his works themselves debate the question of text versus performance. Beginning with an exploration of the pictorialism of Shakespeare's narrative poems, the book goes on to examine several moments in Shakespeare's dramatic works when characters break off the action to describe an absent offstage event, place, or work of art. Meek argues that Shakespeare does not simply prioritise drama over other forms of representation, but rather that he repeatedly exploits the interplay between different types of mimesis: narrative, dramatic, and pictorial, in order to beguile his audiences and readers. Setting Shakespeare's works in their literary and rhetorical contexts and engaging with contemporary literary theory, the book offers new readings of *Venus and Adonis*, *The Rape of Lucrece*, *Hamlet*, *King Lear*, and *The Winter's Tale*. The book will be of particular relevance to readers interested in the relationship between verbal and visual art, theories of representation, and mimesis. Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a literary dramatist. *Cymbeline* William

Shakespeare, 2005-04-07 The King of Britain, enraged by his daughter's disobedience in marrying against his wishes, banishes his new son-in-law. Having fled to Rome, the exiled husband makes a foolish wager with a villain he encounters there, gambling on the fidelity of his abandoned wife. Combining courtly menace and horror, comedy and melodrama, *Cymbeline* is a moving depiction of two young lovers driven apart by deceit and self-doubt.

Reconsidering Shakespeare's 'Lateness' Xing Chen, 2015-02-27 Shakespeare's last plays, because of their apparent similarity in thematic concern, dramatic arrangements, and stylistic features, are often considered by modern scholarship to form a unique group in his canon. Their departure from the preceding great tragedies and their status as an artist's last works have long aroused scholarly interest in Shakespeare's lateness, the study essentially of the relationship between his advancing years and his final dramatic output, encompassing questions such as: Why did Shakespeare write the last plays? What influenced his writing? and What is the significance of these

plays Answers to these questions are varied and often contradictory partly because the subject is the elusive Shakespeare and partly because the concept of lateness as an artistic phenomenon is itself unstable and problematic This book reconsiders Shakespeare s lateness by reading the last plays in the light of but not bound by current theories of late style and writing The analysis incorporates traditional literary stylistic and biographic approaches in various combinations The exploration of the works namely Pericles Cymbeline The Winter s Tale The Tempest Henry VIII and The Two Noble Kinsmen while underlined by an interest in their shared concern with the effect power and the possibilities of art and language also places an emphasis on each play s distinct features and contexts A pattern of steady artistic development is revealed bespeaking Shakespeare s continued professional energy and ongoing self challenge which are in fact at the centre of his working methods throughout his career The book therefore proposes that Shakespeare s lateness is in fact a continuation of his sustained dramatic development

Courtships, Marriage Customs, and Shakespeare's Comedies L.

Giese,2016-04-30 Loreen L Giese s study of over 5000 important folios of court depositions contemporary with Shakespeare s plays demonstrates the complex ways those plays participate in and comment upon their culture rather than stand apart from it Both the court records and the plays present women as agents who are capable of challenging their traditional roles

Rethinking Shakespeare's Political Philosophy Alex Schulman,2014-07-21 What were Shakespeare s politics As this study demonstrates contained in Shakespeare s plays is an astonishingly powerful reckoning with the tradition of Western political thought one whose depth and scope places Shakespeare alongside Plato Aristotle Machiavelli Hobbes and others This book is the first attempt by a political theorist to read Shakespeare within the trajectory of political thought as one of the authors of modernity From Shakespeare s interpretation of ancient and medieval politics to his wrestling with issues of legitimacy religious toleration family conflict and economic change Alex Schulman shows how Shakespeare produces a fascinating map of modern politics at its crisis filled birth As a result there are brand new readings of Troilus and Cressida Coriolanus Julius Caesar Antony and Cleopatra King Lear Richard II and Henry IV parts I and II The Merchant of Venice and Measure for Measure

Shakespeare's Entrails D. Hillman,2006-12-14 Shakespeare s Entrails explores the connections between embodiment knowledge and acknowledgement in Shakespeare s plays Hillman sets out a theory of the emergence of modern subjectivity in the context of a world that was increasingly coming to see the human body as a closed system

Shakespeare, Midlife, and Generativity Karl F. Zender,2008-12-01 The life expectancy in Shakespearean times averaged only about twenty five to thirty five years but those who survived the illnesses of infancy and childhood could look forward to a long life with nearly the same level of confidence as someone living now But even so long ago some faced conflicts in their middle and later years that remain familiar today In Shakespeare Midlife and Generativity Karl F Zender explores William Shakespeare s depictions of middle age by examining the relationships between middle aged parents mainly fathers and their children in five of his greatest plays He finds that the middle aged characters in King Lear Macbeth Antony

and Cleopatra The Winter's Tale and The Tempest much like their modern counterparts experience a fear of aging and debility Representations of middle age occur throughout the Shakespearean canon in forms ranging from Jaques' seven ages speech in As You Like It to the emphasis almost an obsession in many plays on relations between the generations Lear Zerkow shows tries to forestall the approach of old age with a fantasy of literal rebirth in his relationship with Cordelia Macbeth depicts an even more urgent struggle against midlife decline while in Antony and Cleopatra Shakespeare portrays two characters in midlife crisis who attempt to redefine their identities by memorializing their former status and power now lost Drawing on Erik Erikson's theory of generativity a midlife shift from advancing one's own career to aiding a younger generation Zerkow explores the difficulties Shakespeare's characters face as they transfer power and authority to their children and others in the next generation Paying careful attention to the plays moral and ethical implications he demonstrates how Shakespeare's innovative depiction of the midlife experience focuses on internal psychological understanding rather than external actions such as ceremony and ritual Illuminating and engaging Shakespeare Midlife and Generativity offers a fresh analysis of several of Shakespeare's most important plays and explores a profound centuries old perspective on the challenges inherent in middle age Shakespeare and the Politics of Commoners Chris Fitter, 2017-07-14 Shakespeare and the Politics of Commoners is a highly original contribution to our understanding of Shakespeare's plays It breaks important new ground in introducing readers lay and scholarly alike to the existence and character of the political culture of the mass of ordinary commoners in Shakespeare's England as revealed by the recent findings of the new social history The volume thereby helps to challenge the traditional myths of a non political commons and a culture of obedience It also brings together leading Shakespeareans who digest recent social history with eminent early modern social historians who turn their focus on Shakespeare This genuinely cross disciplinary approach generates fresh readings of over ten of Shakespeare's plays and locates the impress on Shakespearean drama of popular political thought and pressure in this period of perceived crisis The volume is unique in engaging and digesting the dramatic importance of the discoveries of the new social history thereby resituating and revaluing Shakespeare within the social depth of politics *Shakespeare's Letters* Alan Stewart, 2008-11-13 Shakespeare's plays are stuffed with letters 111 appear on stage in all but five of his dramas But for modern actors directors and critics they are frequently an awkward embarrassment Alan Stewart shows how and why Shakespeare put letters on stage in virtually all of his plays By reconstructing the very different uses to which letters were put in Shakespeare's time and recapturing what it meant to write send receive read and archive a letter it throws new light on some of his most familiar dramas Early modern letters were not private missives sent through an anonymous postal system but a vital sometimes the only means of maintaining contact and sending news between distant locations Penning a letter was a serious business in a period when writers made their own pen and ink letter writing protocols were strict letters were dispatched by personal messengers or carriers often received and read in public and Shakespeare exploited all these

features to dramatic effect Surveying the vast range of letters in Shakespeare's oeuvre the book also features sustained new readings of Hamlet King Lear Antony and Cleopatra The Merchant of Venice and Henry IV Part One Shakespeare, Brecht, and the Intercultural Sign Antony Tatlow, 2001-09-24 Examines Asian staging of Western canonical theater particularly Shakespeare's plays arguing that intercultural performance questions the settled assumptions we bring to our interpretations of familiar texts

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