Laughter, Pain, and Wonder—David Richman 1990 This work's chief aim is to restore to readers, performers, and audiences the richness and vitality of Shakespeare's comedies. Richman explores the way in which a reader's relations to Shakespeare's literary texts differ from those of the relations between performers of Shakespeare's works and their audiences. Richman also examines the forms of humor and empathy that Shakespeare's comedies elicit.

The Oxford Handbook of Shakespearean Comedy—Heather Hirschfeld 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare’s comic enterprises. It engages with perennial, yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare, genre, and early modern drama. Several chapters take up firmly established topics of inquiry such Shakespeare’s source materials, gender and sexuality, hetero- and homoerotic desire, race, and religion, and they reformulate these topics in the materialist, formalist, phenomenological, or revisionist terms of current scholarship and critical debate. Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation, such as ecology, cross-species interaction, and humor theory. Some contributions, informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice, speak to a resurgence of interest in performance, from Shakespeare’s period through the first decades of the twenty-first century. Others still investigate distinct sets of plays from unexpected and often polemical angles, noting connections between the comedies under inventive, unpredicted headings such as the theology of adultery, early modern pedagogy, global exploration, or monarchical rule. The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up-to-date work in the field.

Laughing and Weeping in Early Modern Theatres—Matthew Steggle 2016-12-05 Did Shakespeare's original audiences weep? Equally, while it seems obvious that they must have laughed at plays performed in early modern theatres, can we say anything about what their laughter sounded like, about when it occurred, and about how, culturally, it was interpreted? Related to both of these problems of audience behaviour is that of the stage representation of laughing and weeping, both actions performed with astonishing frequency in early modern drama. Each action is associated with a complex set of non-verbal noises, gestures, and cultural overtones, and each is linked to audience behaviour through one of the axioms of Renaissance dramatic theory: that weeping and laughter on stage cause, respectively, weeping and laughter in the audience. This book is a study of laughter and weeping in English theatres, broadly defined, from around 1550 until their closure in 1642. It is concerned both with the representation of these actions on the stage, and with what can be reconstructed about the laughter and weeping of theatrical audiences themselves, arguing that both actions have a peculiar importance in defining the early modern theatrical experience.

The Two Gentlemen of Verona—William Shakespeare 2011-08-23 While the word “gentleman” suggests that its heroes are adults, The Two Gentlemen of Verona is more intelligible if we think of them as boys, leaving home for the first time. One has a crush on a girl, Julia, though he hasn’t yet told her. Sent to court to learn to be “perfect gentlemen,” Valentine and Proteus are derailed by their attraction to Sylvia, the ruler’s daughter. Valentine’s mental denseness does not deter Sylvia from returning his love, but he is caught, and banished, when he tries to elope with her. Proteus’ desire for Sylvia wipes out his former love, leading him into despicable acts that win scorn from Sylvia and wound Julia, who has pursued him disguised as a boy. When Sylvia follows Valentine into banishment, Proteus follows Sylvia, and Julia follows Proteus, the stage is set for a disturbing ending. But the stage is also set for the “gentleman” to take small steps toward maturity. The authoritative edition of The Two Gentlemen of Verona from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes: • The exact text of the printed book for easy cross-reference • Hundreds of hypertext links for instant navigation • Freshly edited text based on the best early printed version of the play • Full explanatory notes conveniently placed on pages facing the text of the play • Scenic-by-scene plot summaries • A key to the play’s famous lines and phrases • An introduction to reading Shakespeare’s language • An essay by a leading Shakespeare scholar providing a modern perspective on the play • Fresh images from the Folger Shakespeare Library’s vast holdings of rare books • An annotated guide to further reading Essay by Jeffrey Masten The Folger Shakespeare Library in Washington, DC, is home to the world’s largest collection of Shakespeare’s printed works, and a magnet for Shakespeare scholars from around the globe. In addition to exhibitions open to the public throughout the year, the Folger offers a full calendar of performances and programs. For more information, visit Folger.edu.

Intermediate Theater—Bryan Reynolds 2017-04-06 This book explores relationships between intermedial theater, consciousness, memory, objects, subjectivity, and affect through productive engagement with the performance aesthetics, socio-cognitive theory, and critical methodology of transversal poetics alongside other leading philosophical approaches to performance. It offers the first sustained analysis of the work of Gilles Deleuze, Félix Guattari, Jean Baudrillard, and Friedrich Nietzsche in relation to the contemporary European theater of Jan Lauwers and Needcompany. Romeo Castellucci and Societas Raffaello Sanzio, Thomas Ostermeier, Rodrigo García and La Carnicería Teatro, and the Transversal Theater Company. It connects contemporary uses of objects, simulacra, and technologies in both posthumanist discourse and postdramatic theater to the transhistorically and culturally mediating power of Shakespeare as a resource by which to discuss the affective impact of intermedial theater on today’s audiences.

Shaping Shakespeare for Performance—Catherine Loomis 2015-10-29 Shaping Shakespeare for Performance: The Bear Stage collects significant work from the 2013 Blackfriars Conference. The conference, sponsored by the American Shakespeare Center, brings together scholars, actors, directors, dramaturges, and students to share important new work on the staging practices used by William Shakespeare and his contemporaries. The volume’s contributors range from renowned scholars and editors to acclaimed directors, highly-trained actors, and budding researchers. The topics cover a similarly wide range: a close reading of an often-cut scene from Henry V meets an account of staging pregnancy; a meticulous review of early modern contract law collides with an analysis of an actor in a bear costume; an account of printed punctuation from the 1600s phenomena a study ofaudience interaction and empowerment in King Lear; the identification of candid doubling in A Comedy of Errors meets the troubling of gender categories in The Roaring Girl. The essays focus on the practical applications of theory, scholarship, and editing to performance of early modern plays.
Each chapter discusses how the misconception developed and what we now believe is the truth behind the myth. Excerpts from primary source documents show readers how the misconceptions spread and provide evidence for what are now considered the underlying historical truths. Chapters cite works for further reading, and the book provides a selected, general bibliography.

Shakespeare Survey—Stanley Wells 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback.

Jonson, Shakespeare, and Aristotle on Comedy—Jonathan Goossens 2018-01-02 Jonson, Shakespeare, and Aristotle on Comedy relates new understandings of Aristotle’s dramatic theory to the comedy of Ben Jonson and William Shakespeare. Typically, scholars of Renaissance drama have treated Aristotle’s theory only as a possible historical influence on Jonson’s and Shakespeare’s drama, focusing primarily on their tragedies. Yet recent classical scholarship has undone important misconceptions about Aristotle’s Poetics held by early modern commentators and fleshed out the theory of comedy latent within it. By first synthesizing these developments and then treating them as an interpretive theory, rather than simply an historical influence, this book demonstrates a remarkable consonance between Aristotelian principles of plot and its emotional effect, on the one hand, and the comedy of Shakespeare and Jonson, on the other. In doing so, it also reveals surprising similarities between these seemingly divergent dramatists.

Springboard Shakespeare: A Midsummer Night's Dream—Ben Crystal 2013-08-15 Shakespearean actor and director Ben Crystal gives a unique introduction to A Midsummer Night’s Dream with guidance on what to think about before, during and after you see or study the play.

The Winter's Tale—William Shakespeare 1998-11-01 The Newly Revised Signet Classic Shakespeare Series The work of the world's greatest dramatist edited by outstanding scholars The Winter's Tale Unique Features of the Signet Classic Shakespeare Series • A comprehensive stage and screen history of notable actors, directors, and productions • A special introduction to the play by the editor, Albert Gilman • Selections from Thomas Lodge's Rosalynd, the source from which Shakespeare derived As You Like It • Dramatic criticism from Arthur Colby Sprague, Helen Gardner, and others • A comprehensive stage and screen history of notable actors, directors, and productions • Text, notes, and commentaries printed in the clearest, most readable type • Up-to-date list of recommended readings

As You Like It—William Shakespeare 2000-08-01 The Signet Classics edition of William Shakespeare's comedic play about two enduring human illusions—the dream of a simple life and the ideal of romantic love. Banished from her uncle's court, young princess Rosalind disguises herself as a farmer and encounters a memorable cast of characters—including her love Orlando—in the Forest of Arden in this witty, subversive comedy. This revised Signet Classics edition includes unique features such as: • An overview of Shakespeare's life, world, and theater • A special introduction to the play by the editor, Albert Gilman • Selections from Thomas Lodge's Rosalynd, the source from which Shakespeare derived As You Like It • Dramatic criticism from Arthur Colby Sprague, Helen Gardner, and others • A comprehensive stage and screen history of notable actors, directors, and productions • Text, notes, and commentaries printed in the clearest, most readable type • And more...

The Tempest—William Shakespeare 1998-09-01 The Signet Classics edition of William Shakespeare's fantastical play about gravity, laughter, love, and the power of the imagination. Each revised book features an introduction by the editor, a world and stage history, an up-to-date list of recommended readings, and a wide range of humorous structures and strategies used across Western cultures.

Humour in the Arts—Vivienne Westbrook 2018-07-27 This collection demonstrates the usefulness of approaching texts—verbal, visual and aural—through a framework of humour. Contributors offer in-depth discussions of humour in the West within a wider cultural historical context to achieve a coherent, chronological sense of how humour proceeds from antiquity to modernity. Reading humorously reveals the complexity of certain aspects of texts that other reading approaches have so far failed to reveal. Humour in the Arts explores humour as a source of cultural formation that engages with ethical, political, and religious controversies whilst acquainting readers with a wide range of humorous structures and strategies used across Western cultures.

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 half of the twentieth century.

Humour in the Arts—Vivienne Westbrook 2018-07-27 This collection demonstrates the usefulness of approaching texts—verbal, visual and aural—through a framework of humour. Contributors offer in-depth discussions of humour in the West within a wider cultural historical context to achieve a coherent, chronological sense of how humour proceeds from antiquity to modernity. Reading humorously reveals the complexity of certain aspects of texts that other reading approaches have so far failed to reveal. Humour in the Arts explores humour as a source of cultural formation that engages with ethical, political, and religious controversies whilst acquainting readers with a wide range of humorous structures and strategies used across Western cultures.
Voice in Motion - Gina Bloom 2007-04-04 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 eardrums 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 argue 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.

Passionate Action - David Richman 2000 "Drawing on Yeats's correspondence with fellow theater artists as well as on the myriad drafts of his plays, this book traces the conflict through which Yeats the playwright mastered and transmuted the traditional elements of drama, fusing them to create a body of wholly modern plays that still exert their influence upon contemporary playwrights."—BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Autobiographical Writing Across the Disciplines - Diane P. Freedman 2003 DivAn anthology of the personal/autobiographical essays of scholars who have made the life story an important part of their disciplinary research.

Shakespeare Quarterly - 1995 Provides image and full-text online access to back issues. Consult the online table of contents for specific holdings.

A Midsummer Night's Dream - William Shakespeare 2014-01-20 Students are encouraged to share Shakespeare's love of language, interest in character and sense of theatre in this book. Classroom activities are thematically organised in distinctive 'stagecraft', 'write about it', 'language in the play', 'characters' and 'themes' features. Extended glossaries are aligned with the play text for easy reference.

The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays - Urszula Kizelbach 2014-10-10 Early modern kings adopted a new style of government, Realpolitik, as spelled out in Machiavelli's writings. Tudor monarchs, well aware of their questionable right to the throne, posed as great dissimulators, similarly to the modern prince who “must learn from the fox and the lion”. This book paints a portrait of a successful politician according to early modern standards. Kingship is no longer understood as a divinely ordained institution, but is defined as goal-oriented policy-making, relying on conscious acting and the theatrical display of power. The volume offers an intriguing discussion on kingship in pragmatic terms, as the strategic face-saving behaviour of Shakespeare's kings. It also demonstrates how an efficient or inefficient management of the king's political face could decide his success or failure as a monarch, and how the Renaissance world of Shakespeare's history plays is combined with modern theories of communication, politeness and face. "Many studies in historical pragmatics or historical stylistics purport to expose language use in social context, but they fall short when measured against this study. The author approaches Shakespeare with concepts from literary studies and linguistic pragmatics, and weaves them together seamlessly with social history. The result is a treasure trove of insights." - Jonathan Culpeper, Lancaster University "Exploring Machiavellian politics from the perspective of linguistic pragmatics and sociological role theory, Urszula Kizelbach’s study sheds interesting new light on Shakespeare’s stage kings. Her discussion of the strategic uses of polite speech is a particularly welcome addition to our thinking about Shakespeare’s English history plays. A promising new voice in European Shakespeare studies!" - Andreas Höfele, Munich University.