

Re-Visions of Shakespeare

Essays in Honor of Robert Ornstein



Edited by Evelyn Gajowski

Re Visions Of Shakespeare Essays In Honor Of Robert Ornstein

Liam E. Semler



Re Visions Of Shakespeare Essays In Honor Of Robert Ornstein:

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 **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 **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

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

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

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.

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.

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