

Bookmark File PDF Puzzling  
Shakespeare Local Reading  
And Its Discontents

# **Puzzling Shakespeare Local Reading And Its Discontents**

*This is a study of  
nineteenth-century  
Shakespeare burlesques.  
This Guide steers  
students through four  
centuries of critical  
writing on Shakespeare's  
history plays, enhancing  
their enjoyment and  
broadening their  
critical repertoire.  
Guides students through  
four centuries of*

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*critical writing on  
Shakespeare's history  
plays. Covers both  
significant early views  
and recent critical  
interventions.*

*Substantial editorial  
material links the  
articles and places them  
in context. Annotated  
suggestions for further  
reading allow students  
to investigate further.  
Concealed in rows of  
carefully restored  
volumes in rare book  
libraries is a history  
of the patterns of book  
collecting and*

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*compilation that shaped the literature of the English Renaissance. In this early period of print, before the introduction of commercial binding, most published literary texts did not stand on shelves in discrete, standardized units. They were issued in loose sheets or temporarily stitched—leaving it to the purchaser or retailer to collect, configure, and bind them. In Bound to Read,*

*Jeffrey Todd Knight*

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*excavates this culture of compilation—of binding and mixing texts, authors, and genres into single volumes—and sheds light on a practice that not only was pervasive but also defined the period's very ways of writing and thinking. Through a combination of archival research and literary criticism, Knight shows how Renaissance conceptions of imaginative writing were inextricable from the material assembly of*

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*texts. While scholars have long identified an early modern tendency to borrow and redeploy texts, Bound to Read reveals that these strategies of imitation and appropriation were rooted in concrete ways of engaging with books. Knight uncovers surprising juxtapositions such as handwritten sonnets collected with established poetry in print and literary masterpieces bound with liturgical texts and*

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*pamphlets. By examining works by Shakespeare, Spenser, Montaigne, and others, he dispels the notion of literary texts as static or closed, and instead demonstrates how the unsettled conventions of early print culture fostered an idea of books as interactive and malleable. Though firmly rooted in Renaissance culture, Knight's carefully calibrated arguments also push forward to the digital present—engaging with*

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*the modern library  
archives where these  
works were rebound and  
remade, and showing how  
the custodianship of  
literary artifacts  
shapes our canons,  
chronologies, and  
contemporary  
interpretative  
practices.*

*This study concerns  
itself with a now-  
forgotten religious  
group, Spiritualists,  
and how their ensuing  
discussions of  
Shakespeare's meaning,  
his writing practices,*

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*his possible  
collaborations, and the  
supposed purity and/or  
corruption of his texts  
anticipated,  
accompanied, or  
silhouetted similar  
debates in Shakespeare  
Studies.*

*Shakespeare in Culture  
Shakespeare, the Earl,  
and the Jesuit  
Early Modern Humanism in  
Theory and Practice  
Shakespeare, Spenser,  
and the Crisis in  
Ireland  
Shakespeare and the  
Editorial Tradition*



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*Local Reading and Its  
Discontents*

*A Culture of Teaching*

**This study explores the intertwining of politics, sexuality, and the social order in Measure for Measure.**

**Where does Shakespeare fit into the drama of his day? Getting to know the work of Shakespeare's contemporaries offers an insight into Elizabethan and Jacobean preoccupations and the theatrical climate of the early modern period. This book provides an**

**essential overview of  
some major dramatic  
works from their stage  
origins to today's screen  
productions. Each  
chapter includes: · a  
detailed analysis of a play  
by Shakespeare  
considered alongside a  
key work by one other  
significant playwright of  
the day (including The  
Merchant of Venice,  
Volpone, The Spanish  
Tragedy, Titus  
Andronicus, Othello, The  
Changeling, Romeo and  
Juliet, The Duchess of  
Malfi, Measure for**

**Measure, 'Tis Pity She's a  
Whore, The Taming of the  
Shrew, The Tragedy of  
Mariam, Doctor Faustus  
and Hamlet) · close  
reading of the text ·  
discussion of early  
modern theatrical  
practices · a focus on one  
ground-breaking example  
of early modern drama on  
screen · suggestions for  
links with other early  
modern texts and further  
reading This book  
provides a route map to  
the very latest  
developments in early  
modern drama studies,**

**fostering confident and independent thinking, making it an ideal introduction for students of Shakespeare and his contemporaries.**

**Through an investigation of the dedications and addresses from various printed plays of the English Renaissance, David Bergeron recuperates the richness of these prefaces and connects them to the practice of patronage. The prefatory matter discussed ranges from the printer John Day's**

**address to readers (the first of its kind) in the 1570 edition of Gorboduc to Richard Brome's dedication to William Seymour and address to readers in his 1640 play, Antipodes. The study includes discussion of prefaces in plays by Shakespeare's contemporaries as well as Shakespeare himself, among them Marston, Jonson, and Heywood. The book includes an Appendix that lists plays with prefatory dedications and addresses here**

**analyzed. The author uses these prefaces to show that English playwrights, printers and publishers looked in two directions, toward aristocrats and toward a reading public, in order to secure status for and dissemination of dramatic texts. Bergeron points out that dedications and addresses to readers constitute obvious signs that printers, publishers and playwrights in the period increasingly saw these dramatic texts as occupying a rightful place**

**in the humanistic and commercial endeavor of book production. He further suggests that for playwrights these self-conscious prefaces signal a developing sense and construction of authorship, since in them authors assert their identity, discuss their writing, and claim patronage in the dedications and addresses. By emphasizing patronage of both aristocrats and book-buyers, captured in and triggered by these**

**prefaces, Bergeron redefines the "textual economies" at work in England's early modern period. This book is the first to offer a systematic analysis of prefatory material in English dramatic texts, compelling literary scholars, cultural historians and historians of the book to take seriously the intersection of patronage, book production, and playwrights' textual frames. As Bergeron persuasively argues, we**



**cannot fully comp**

**This collection of essays explores the diverse ways in which Shakespeare and his contemporaries experienced and imagined Europe. The book charts the aspects of European politics and culture which interested Renaissance travellers, thus mapping the context within which Shakespeare's plays with European settings would have been received.**

**Chapters cover the politics of continental Europe, the representation of**

**foreigners on the English stage, the experiences of English travellers abroad, Shakespeare's reading of modern European literature, the influence of Italian comedy, his presentation of Moors from Europe's southern frontier, and his translation of Europe into settings for his plays.**

**Text and Performance  
Shakespeare And  
Renaissance Europe  
Shakespiritualism  
Postmodern Shakespeare  
The Curse of Eve, the  
Wound of the Hero**

## **A Conversation among Disciplines and Professions The Making of Jacobean Culture**

In close to fifty sessions, the congress theme - "Shakespeare and the Twentieth Century" - allowed for critical approaches from many directions: through twentieth-century theater history on almost every continent; through a range of media representations from film to databases; through the changing theoretical models of the period that extend to the latest politically inflected readings; and through

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appropriations of the play-texts by modern art forms such as recent fiction.

First published to critical acclaim in 1989, this book is now recognised as one of the most original and influential critical studies of Shakespeare to have appeared in recent times.

For this brand-new edition, Kiernan Ryan has not only revised and updated the text throughout, but he has also added a great deal of new material, expanding the book to twice the size of the first edition. The section on Shakespearean comedy now includes an essay on Shakespeare's first scintillating experiment in

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the genre, *The Comedy of Errors*, and a study of his most perplexing problem play, *Measure for Measure*. A provocative new last chapter, '"Dreaming on things to come": Shakespeare and the Future of Criticism', reveals how much modern criticism can learn from the appropriation of Shakespeare by Oscar Wilde, George Bernard Shaw and James Joyce. Students, teachers, and anyone with a passionate interest in what the plays have to say to us today, will find this modern classic of Shakespeare criticism indispensable. This is the first book-length analysis of

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Shakespeare's depiction of specula (mirrors) to reveal the literal and allegorical functions of mirrors in the playwright's art and thought. Adding a new dimension to the plays Troilus and Cressida, Julius Caesar, Macbeth, Hamlet, King Henry the Fifth, Love's Labor's Lost, A Midsummer Night's Dream, and All's Well That Ends Well, Maurice A. Hunt also references mirrors in a wide range of external sources, from the Bible to demonic practices. Looking at the concept of speculation through its multiple meanings - cognitive, philosophical, hypothetical, and

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provisional - this original reading suggests Shakespeare as a craftsman so prescient and careful in his art that he was able to criticize the queen and a former patron with such impunity that he could still live as a gentleman.

The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In

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addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates. Compilations, Collections, and the Making of Renaissance Literature



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Shakespeare

Shakespeare's Festive  
Tragedy

Puzzling Shakespeare

The Theatre of Our Good Will

Power and Subjectivity from

Richard II to Hamlet

Shakespeare, Machiavelli,  
and Montaigne

A fresh examination of  
the historical factors  
shaping the emergence of  
Jacobean literary  
culture.

Since its launch in  
1987, Textual Practice  
has established itself  
as Britain's leading  
journal of radical  
literary theory.

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Shakespeare, like many of his contemporaries, was concerned with the question of the succession and the legitimacy of the monarch. From the early plays through the histories to Hamlet, Shakespeare's work is haunted by the problem of political legitimacy. Shakespeare, as well as the reading, translating, teaching, criticizing, performing, and adapting of Shakespeare, does not exist outside culture.

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Culture in its many varieties not only informs the Shakespearean corpus, productions, and scholarship, but is also reciprocally shaped by them. Culture never remains stable, but constantly evolves, travels, procreates, blends, and mutates; no less incessantly, the understanding and rewriting of Shakespeare fluctuates. The relations between Shakespeare and culture thus comprise a dynamic

flux which calls for examination and reexamination. It is this rich and even labyrinthine network of meanings—intercultural, intertextual, and intergeneric—that this volume intends to explicate. The essays collected here, most of them first presented at the Fourth Conference of the National Taiwan University Shakespeare Forum held in Taipei in 2009, cover a wide range of topics—religion, philosophy, history,

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aesthetics, as well as  
politics—and thereby  
illustrate how  
fruitfully complex the  
topic of cultural  
interchange can be.

Third Edition

Shakespeare and the

Twentieth Century

Reading and Writing in

Shakespeare

Poetic Will

The Selected Proceedings

of the International

Shakespeare Association

World Congress, Los

Angeles, 1996

Bound to Read

Shakespeare's Foreign

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Queens

*In this issue some of the most influential critics in the field encounter their colleagues in debate: A sad tale's best for South Africa*

*Martin Orkin; Shakespeare and Hanekom, King Lear and land*  
*Nicholas Visser; Questioning Robert Young's post-colonial criticism*

*Laura Chrisman; Response to Laura Chrisman*  
*Robert Young; Making love to our employment, or the immateriality of arguments about the materiality of the Shakespearean text*  
*Edward Pechter; Lover among the ruins: response to Pechter*

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*Grazia and Peter*

*Stallybrass; Busy doing nothing:  
a response to Edward*

*Pechter Graham Holderness,*

*Bryan Loughrey and Andrew*

*Murphey; 'Is she fact or is she*

*fiction?': Angela Carter and the  
enigma of woman Anne*

*Fernihough; The new*

*romanticism: philosophical*

*stand-ins in English Romantic*

*discourse Paul Hamilton*

*Shakespeare and Ireland*

*examines the complex*

*relationship between the most*

*celebrated icon of the British*

*establishment and Irish literary*

*and cultural traditions.*

*Addressing Shakespearean*

*representations of Ireland as well as Irish writers' responses to the dramatist, it ranges widely across theatrical performances, pedagogical practices, editorial undertakings and political developments. The writings of Joyce, Heaney and Yeats are considered, in addition to recent nationalist discourses. In so doing, the collection establishes the multiple 'Shakespeares' and competing 'Irelands' that inform the Irish imagination. While much has been written on Shakespeare's debt to the classical tradition, less has been said about his roots in the*



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*popular culture of his own time. This is the first book to explore the full range of his debts to Elizabethan popular culture. Topics covered include the mystery plays, festive custom, clowns, romance and popular fiction, folklore and superstition, everyday sayings, and popular songs. These essays show how Shakespeare, throughout his dramatic work, used popular culture. A final chapter, which considers ballads with Shakespearean connections in the seventeenth century, shows how popular culture immediately after his time used Shakespeare.*

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*This book explores the expressions of Shakespeare's poetic will—his sexual desire, conscious and unconscious volition, and posthumous legacy—within the linguistic matrix that enfolds his characters and readers.*

*Worldly Shakespeare*

*Shakespeare and the Politics of Nostalgia*

*Shakespeare's Histories*

*Arden Critical Companion*

*Not Shakespeare*

*Shakespeare and the Occult, 1850-1950*

*Shakespeare, Court Dramatist*

Ireland is increasingly recognized as a crucial

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element in early modern British literary and political history.

Christopher Highley's book explores the most serious crisis the Elizabethan regime faced: its attempts to subdue and colonize the native Irish. Through a range of literary representations from Shakespeare and Spenser, and contemporaries like John Hooker, John Derricke, George Peele and Thomas Churchyard he shows how these writers produced a complex discourse about Ireland that cannot be reduced to a simple ethnic

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opposition. This book challenges traditional views about the impact of Spenser's experience in Ireland on his cultural identity, while also arguing that the interaction between English and Ireland is a powerful and provocative subtext in the work of Shakespeare and his fellow dramatists. Highley argues that the confrontation between an English imperial presence and a Gaelic 'other' was a profound factor in the definition of an English poetic self.

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This eighth volume of The Shakespearean International Yearbook presents a special section on 'European Shakespeares', proceeding from the claim that Shakespeare's literary craft was not just native English or British, but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European, and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight

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both how the spread of 'Shakespeare' throughout Europe has brought together the energies of a wide variety of European cultures across several centuries, and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain,

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Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France, and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character, and other topics.

William Shakespeare is inextricably linked with the law. Legal documents make up most of the records we have of his life, and trials, lawsuits, and legal terms permeate his plays. Gathering an extraordinary

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team of literary and legal scholars, philosophers, and even sitting judges, Shakespeare and the Law demonstrates that Shakespeare's thinking about legal concepts and legal practice points to a deep and sometimes vexed engagement with the law's technical workings, its underlying premises, and its social effects. The book's opening essays offer perspectives on law and literature that emphasize both the continuities and contrasts between the two fields. The second section



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considers Shakespeare's awareness of common law thinking and common law practice, while the third inquires into Shakespeare's general attitudes toward legal systems. The fourth part of the book looks at how law enters into conversation with issues of politics and community, whether in the plays, in Shakespeare's world, or in our own world. Finally, a colloquy among Supreme Court Justice Stephen Breyer, Judge Richard Posner, Martha C. Nussbaum, and Richard

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Strier covers everything from the ghost in Hamlet to the nature of judicial discretion.

In 1603, Queen Elizabeth I died and King James I inherited the English throne. During James's reign, England continued to hark back to Elizabeth, comparing him with his predecessor - not always in a way that was either flattering or pleasing to James. Critics have traditionally assumed that Shakespeare avoided involving himself in this discourse. In this study of Shakespeare's Jacobean

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plays, however, Yuichi Tsukada demonstrates that, far from not involving himself in the phenomenon of nostalgia for Elizabeth, Shakespeare interacted closely with retrospective writings on Elizabeth and illuminated the complex politics behind the nostalgia. Based upon close readings of Macbeth, Antony and Cleopatra, Coriolanus, Cymbeline and Henry VIII, together with a range of plays by Shakespeare's contemporaries, including Thomas Heywood, Thomas Dekker, George Chapman,

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John Marston, Thomas Middleton and Ben Jonson, the book traces the ongoing cultural negotiation of the memory of Elizabeth. Yuichi Tsukada offers fresh insights into enigmatic aspects of Shakespeare's Jacobean drama. For instance, what was the original significance of the two contentious prophecies - 'none of woman born' and the march of Birnam Wood - in Macbeth? Or that of the seemingly out-of-place triumphal procession of Volumnia near the tragic

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end of Coriolanus?

Although her memory recurred in all forms of discourse throughout the first decade of James's reign, the impact of this cultural undercurrent on Shakespeare's Jacobean drama has been ignored or underestimated.

Shakespeare and the Politics of Nostalgia reveals the unnoticed richness of Shakespeare's Jacobean drama by focusing on the growing cultural and political nostalgia for England's dead queen. Shakespeare and Renaissance Politics

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Bardolatry and Burlesque  
in the Nineteenth Century  
Negotiating the Memory of  
Elizabeth I on the

Jacobean Stage

Drama, Politics, and the  
Enemy Within

Shakespeare and Early  
Modern Drama

Shakespeare and the Law

Shakespeare and the Play  
of Language

**Shakespearean Performance:  
New Studies contains ten essays  
in Shakespearean performance  
scholarship, plus an introduction  
by the editor. They are papers  
presented at Drew University by  
some of the best Shakespearean  
scholars in the field: Andrew  
Gurr, Jean Howard, Arthur**

**Kinney, Harry Keyishian, Russell Jackson, Corey Abate, Cary Mazer, Milla Riggio, Ralph Berry, and James Bulman. The essays cover such areas as the new Globe playhouse, the staging of certain plays, the film versions of several plays, cross-dressing, and the play-within-the-play, as well as other areas of interest to students of Shakespearean performance.**

**Shakespeare has never been more ubiquitous, not only on the stage and in academic writing, but in film, video and the popular press. On television, he advertises everything from cars to fast food. His birthplace, the tiny Warwickshire village of Stratford-Upon-Avon, has been transformed into a theme park of staggering**

**commercialism, and the New Globe, in its second season, is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare, continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world, for which Shakespeare has, for more than two centuries, served as the central text for analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing**



**reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential, enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past, but they serve to indicate the enormous and continuing vitality of the enterprise, and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally. Shakespeare's First Folio, published in 1623, is one of the world's most studied books, prompting speculation about everything from proof-reading practices in the early modern publishing industry to the 'true'**

**authorship of Shakespeare's plays. Arguments about the nature of the First Folio are crucial to every modern edition of Shakespeare and thus to every reader or student of the plays. This Companion surveys the critical methods brought to bear on the Folio and equips readers with the tools to understand it and to develop their skills in early modern book culture more generally. A team of international scholars surveys the range of bibliographic, historical and textual material relating to the Folio, its editors, collectors and critical reception. This revealing volume will be of wide interest to scholars of Shakespeare, the history of the book and early modern drama.**

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Reading and Its Discontents Univ  
of California Press Shakespeare  
among the Moderns Cornell  
University Press**

**Volume 4: Shakespeare Studies  
Today**

**The Ritual Foundations of Genre  
Shakespeare and Ireland**

**Shakespearean Performance  
Blood, Gender, and Medieval  
Literature**

**Gender, Sexuality, and Race**

**William Shakespeare, Measure  
for Measure**

**Shakespeare's Festive**

**Tragedy is a unique look at  
the social and religious  
foundations of the tragic  
genre. Naomi Liebler asks  
whether it is possible to  
regard tragic heroes such as**

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Coriolanus and King Lear as  
'sacrificial victims of the  
prevailing social order'. A  
fascinating examination of  
Shakespearean tragedy, this  
extraordinary book will  
provoke excitement and  
controversy alike.

The Jesuit's influence is  
pervasive, but most  
especially when the  
poet/playwright takes up in  
his own work issues of  
special concern to the earl  
in a crucial decade  
(1593-1604), after  
Southwell's death, through  
the religious and political  
crises faced by the young  
nobleman during that  
time."--BOOK JACKET.

In Worldly Shakespeare

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Richard Wilson proposes that the universalism proclaimed in the name of Shakespeare's playhouse was tempered by his own worldliness, the performative idea that runs through his plays, that if 'All the world's a stage', then 'all the men and women in it' are 'merely players'. Situating this playacting in the context of current concerns about the difference between globalization and mondialisation, the book considers how this drama offers itself as a model for a planet governed not according to universal toleration, but the right to offend: 'But with good

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will'. For when he asks us to think we 'have but slumbered' throughout his offensive plays, Wilson suggests, Shakespeare is presenting a drama without catharsis, which anticipates post-structuralist thinkers like Jacques Rancire and Slavoj A iA ek, who insist the essence of democracy is dissent, and 'the presence of two worlds in one'. Living out his scenario of the guest who destroys the host, by welcoming the religious terrorist, paranoid queen, veiled woman, papist diehard, or puritan fundamentalist into his play-world, Worldly Shakespeare concludes, the dramatist

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instead provides a pretext for our globalized communities in a time of Facebook and fatwa, as we also come to depend on the right to offend 'with our good will'.

The four plays of Shakespeare's *Henriad* and the slightly later *Hamlet* brilliantly explore interconnections between political power and interior subjectivity as productions of the newly emerging constellation we call modernity. Hugh Grady argues that for Shakespeare subjectivity was a critical, negative mode of resistance to power--not, as many recent critics have

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asserted, its abettor.

Shakespeare's Speculative  
Art

Shakespeare and History

The Oxford Handbook of

Shakespeare and Embodiment

Shakespeare And Elizabethan

Popular Culture

Textual Practice

James I and the

Renegotiation of Elizabethan

Literary Practice

*"This volume of essays explores  
reading and writing in*

*Shakespeare and his culture.*

*Shakespeare as a worker and  
writer straddled a margin*

*between an oral, customary  
world and a literate world of  
specializing professionals in a*



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*way that no subsequent writer ever could. With the 1623 Folio edition, Shakespeare completed the transformation from an active dramatist to an author of a book, collected by his friends and now available to readers."*--BOOK

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*In pedagogical manuals strongly reminiscent of gardening guides, the scholar was seen as both a pliant vine and a force of nature. In *The Curse of Eve, the Wound of the Hero*, Peggy McCracken explores the role of blood symbolism in establishing and*

*maintaining the sex-gender systems of medieval culture. Reading a variety of literary texts in relation to historical, medical, and religious discourses about blood, and in the context of anthropological and religious studies, McCracken offers a provocative examination of the ways gendered cultural values were mapped onto blood in the Middle Ages. As McCracken demonstrates, blood is gendered when that of men is prized in stories about battle and that of women is excluded from the public arena in which social and political hierarchies are contested and defined through*

*chivalric contest. In her examination of the conceptualization of familial relationships, she uncovers the privileges that are grounded in gendered definitions of blood relationships. She shows that in narratives about sacrifice a father's relationship to his son is described as a shared blood, whereas texts about women accused of giving birth to monstrous children define the mother's contribution to conception in terms of corrupted, often menstrual blood. Turning to fictional representations of bloody martyrdom and of eucharistic ritual, McCracken*

*juxtaposes the blood of the wounded guardian of the grail with that of Christ and suggests that the blood from the grail king's wound is characterized in opposition to that of women and Jewish men. Drawing on a range of French and other literary texts, McCracken shows how the dominant ideas about blood in medieval culture point to ways of seeing modern values associated with blood in a new light, and how modern representations in turn suggest new perspectives on medieval perceptions.*

*Shakespeare, Court Dramatist centres around the contention*

*that the courts of both Elizabeth I and James I loomed much larger in Shakespeare's creative life than is usually appreciated. Richard Dutton argues that many, perhaps most, of Shakespeare's plays have survived in versions adapted for court presentation, where length was no object (and indeed encouraged) and rhetorical virtuosity was appreciated. The first half of the study examines the court's patronage of the theatre during Shakespeare's lifetime and the crucial role of its Masters of the Revels, who supervised all performances there (as well as censoring plays*

*for public performance). Dutton examines the emergence of the Lord Chamberlain's Men and the King's Men, to whom Shakespeare was attached as their 'ordinary poet', and reviews what is known about the revision of plays in the early modern period. The second half of the study focuses in detail on six of Shakespeare's plays which exist in shorter, less polished texts as well as longer, more familiar ones: Henry VI Part II and III, Romeo and Juliet, Henry V, Hamlet, and The Merry Wives of Windsor. Shakespeare, Court Dramatist argues that they are not cut down from those familiar*

*versions, but poorly-reported originals which Shakespeare revised for court performance into what we know best today. More localised revisions in such plays as Titus Andronicus, Richard II, and Henry IV Part II can also best be explained in this context. The court, Richard Dutton argues, is what made Shakespeare Shakespeare. History, Politics, Culture The Cambridge Companion to Shakespeare's First Folio New Studies Shakespeare among the Moderns Textual Patronage in English Drama, 1570-1640*

*The Shakespearean  
International Yearbook*

This book examines Shakespeare's depiction of foreign queens as he uses them to reveal and embody tensions within early modern English politics. Linking early modern and contemporary political theory and concerns through the concepts of fragmented identity, hospitality, citizenship, and banishment, Sandra Logan takes up a set of questions not widely addressed by scholars of early modern queenship. How does Shakespeare's representation of these queens challenge the opposition between friend and enemy that ostensibly defines the context of the political? And how do these queens expose the abusive potential of the



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sovereign? Focusing on Katherine of Aragon in Henry VIII, Hermione in The Winter's Tale, Tamora in Titus Andronicus, and Margaret in the first history tetralogy, Logan considers them as means for exploring conditions of vulnerability, alienation, and exclusion common to subjects of every social position, exposing the sovereign himself as the true enemy of the state. Modernist writers, critics, and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious, as Richard Halpern explains in this lively and provocative book. The preoccupations of such high modernists as T. S. Eliot, Wyndham Lewis, and James Joyce set the tone for the critical reception of Shakespeare in

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the twentieth century. Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy. Halpern addresses such topics as imperialism and modernism's cult of the primitive, the rise of mass culture, modernist anti-semitism, and the aesthetic of the machine. His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger, and Shakespeare critics including Northrop Frye, Cleanth Brooks, Stephen Greenblatt, and Stanley Cavell. Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and

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ideological presuppositions on the plays. The most enduring contribution of modernism, Halpern suggests, has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present. Using modernist themes and approaches, he constructs new readings of four Shakespeare plays.