

Shakespeare's Sexual Comedy A Mirror For Lovers

"**Curious-knotted Garden**" Louis Adrian Montrose 1974

Mistaken Identity and the Structure of Comedy Karen Alison Newman 1978

The Critical Reception of Shakespeare's Antony and Cleopatra from 1607 to 1905 Michael Steppat 1980-01-01

Shakespeare and the Classical Tradition Lewis Walker 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece, virtually all significant scholarly work during the period covered will be annotated. For other works such as Hamlet, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics.

The Nature of Love, Volume 2 Irving Singer 2009-02-20 An examination of ideas and ideals of medieval courtly love and the transition into later Romantic love, analyzing the work of Dante, Shakespeare, and Schopenhauer, among many others. Review), "monumental" (Boston Globe), "one of the major works of philosophy in our century" (Nous), "wise and magisterial" (Times Literary Supplement), and a "masterpiece of critical thinking [that] is a timely, eloquent, and scrupulous account of what, after all, still makes the world go round" (Christian Science Monitor). In the second volume, Singer studies the ideas and ideals of medieval courtly love and nineteenth-century Romantic love, as well as the transition between these two perspectives. According to the traditions of courtly love in the twelfth century and thereafter, not only God but also human beings in themselves are capable of authentic love. The pursuit of love between man and woman was seen as a splendid ideal that ennobles both the lover and the beloved. It was something more than libidinal sexuality and involved sophisticated and highly refined courtliness that emulated religious love in its ability to create a holy union between the participants. Adherents to Romantic love in later centuries, affirmed the capacity of love to effect a merging between two people who thus became one. Singer analyzes the transition from courtly to Romantic by reference to the writings of many artists beginning with Dante and ending with Richard Wagner, as well as Neoplatonist philosophers of the Italian Renaissance, Descartes, Spinoza, Rousseau, Hume, Kant, Hegel, and Schopenhauer. In relation to romanticism itself, he distinguishes between two aspects—"benign romanticism" and "Romantic pessimism"—that took on renewed importance in the twentieth century.

Edward Albee Phyllis T. Dircks 2010-03-10 This work covers the canon of playwright Edward Albee, perhaps best known as the author of *Who's Afraid of Virginia Woolf?* Comprehensive entries detail the plays and major characters. Other features include biographical information and insights into Albee's artistic beliefs, his understanding of the playwright's responsibility, the importance of music in drama, and the technical craft of writing plays.

Performing Arts/books in Print 1973

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office 1973

Shakespeare's Political Animal Alan Hager 1990 A brief and readable account of a major Renaissance idea, this book argues that throughout his career as a poet and playwright, Shakespeare consistently presents an image of human politics so idiosyncratic it could serve as his signature.

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.

Style and Convention in "Romeo and Juliet" James J. Clark 1975

Antony and Cleopatra Yashdip S. Bains 2013-07-04 This volume is a comprehensive overview of scholarship on this play. It includes chapters on criticism, sources and background, textual studies, bibliographies, editions, and translations. Also covered are the stage history and major productions of the play, and films, music, television, and adaptations and synopses.

Shakespeare Studies John Leeds Barroll 1976

Catalog of Printed Books of the Folger Shakespeare Library, Washington, D. C. : First Supplement Folger Shakespeare Library 1976

Shakespeare Left and Right Ivo Kamps 2015-06-18 *Shakespeare Left and Right* brings together critics, strikingly different in their politics and methodologies, who are acutely aware of the importance of politics on literary practice and theory. Should, for example, feminist criticism be subjected to a critique by voices it construes as hostile to its political agenda? Is it possible to present a critique of feminist criticism without implicitly impeding its politics? And, in the light of recent political events should the Right pronounce the demise of Marxism as a social science and interpretive tool? The essays in *Shakespeare Left and Right*, first published in 1991, present a tug of war about ideology, acted out over the body of Shakespeare. Part One focuses on the challenge thrown down by Richard Levin's widely discussed "Feminist Thematics and Shakespearean Tragedy". Part Two considers these issues in relation to critical practice and the reading of specific plays. This book should be of interest to undergraduates and academics interested in Shakespeare studies.

Explorations in Maturity Janice N. Hays 1978

A Midsummer Night's Dream Regina Buccola 2010-02-08 Comprehensive introduction to Shakespeare's *A Midsummer Night's Dream* - introducing its critical history, performance history, the current critical landscape and new directions in research on the play.

The Reader's Adviser 1986

A Midsummer Night's Dream Dorothea Kehler 2012-12-06 This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

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

Shakespeare and the Power of the Face James A. Knapp 2016-03-03 Throughout his plays, Shakespeare placed an extraordinary emphasis on the power of the face to reveal or conceal moral character and emotion, repeatedly inviting the audience to attend carefully to facial features and expressions. The essays collected here disclose that an attention to the power of the face in Shakespeare's England helps explain moments when Shakespeare's language of the self becomes intertwined with his language of the face. As the range of these essays demonstrates, an attention to Shakespeare's treatment of faces has implications for our understanding of the historical and cultural context in which he wrote, as well as the significance of the face for the ongoing interpretation and production of the plays. Engaging with a variety of critical strands that have emerged from the so-called turn to the body, the contributors to this volume argue that Shakespeare's invitation to look to the face for clues to inner character is not an invitation to seek a static text beneath an external image, but rather to experience the power of the face to initiate reflection, judgment, and action. The evidence of the plays suggests that Shakespeare understood that this experience was extremely complex and mysterious. By turning attention to the face, the collection offers important new analyses of a key feature of Shakespeare's dramatic attention to the part of the body that garnered the most commentary in early modern England. By bringing together critics interested in material culture studies with those focused on philosophies of self and other and historians and theorists of performance, *Shakespeare and the Power of the Face* constitutes a significant contribution to our growing understanding of attitudes towards embodiment in Shakespeare's England.

The Greenwood Companion to Shakespeare Joseph Rosenblum 2005

Shakespeare's Sexual Comedy Hugh M. Richmond 1971 Discusses the sonnets, *The Comedy of Errors*, *Love's Labours Lost*, *The Taming of the Shrew*, *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, *Measure for Measure*, Edward Albee's *Who's Afraid of Virginia Woolf?*, and others.
Shakespeare's Great Stage of Fools R. Bell 2011-09-26 This lively, lucid book undertakes a detailed and provocative study of Shakespeare's fascination with clowns, fools, and fooling. Through close reading of plays over the whole course of Shakespeare's theatrical career, Bell highlights the fun, wit, insights, and mysteries of some of Shakespeare's most vibrant and often vexing figures.

Shakespearean Criticism Michael Magoulias 1996-06 The plays, theme or focus of this volume includes: *Antony and Cleopatra* *A Midsummer Night's Dream* *Two Noble Kinsmen* *Richard II*

How to Read Shakespearean Tragedy Edward Quinn 1978

A Midsummer Night's Dream: Shakespeare's Syzygy of Meaning

Making a Match Ann Jennalie Cook 2014-07-14 *Making a Match* examines the various options posed at every stage of English wooing, together with the presentation of these protocols in the plays of Shakespeare. Across the canon, wooing may command either a casual reference or a central position in the action, but no play escapes a connection of some kind. Instead of taking a fixed position on an institution intended to stabilize the commonwealth, Shakespeare constantly shifts position, in a kaleidoscope of caricature, criticism, acceptance, subversion, or indifference. For general readers and specialists alike, this work supplies a rich understanding of the codes so familiar to the playwright and his audience--an understanding essential for an appreciation of the subtleties of his art. Delving into primary sources, social history, demography, and literary criticism, the author offers the widest possible range of both Renaissance and modern views on the most crucial experience of Elizabethan culture. Besides correcting or illuminating the interpretations of Shakespeareans, this book offers valuable material for any area of research on the English Renaissance that touches on courtship. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Drama Jeffrey D. Hoepfer 1994 An anthology of twenty-nine theatrical works, with critical commentary.

Where are We Now in Shakespearean Studies? William R. Elton 2002 This second volume of *The Shakespearean International Yearbook* continues the work of assessing the present state of Shakespeare studies in the new millennium. Comprising 20 essays by distinguished scholars from North America, the UK and Australia, it is divided into sections on criticism and theory; text, textuality and technology; Renaissance ideas and conventions; and Shakespeare and the city.

Reader's Adviser and Bookman's Manual 1986

Shakespeare's sexual comedy Hugh M. Richmond 1971

The Definitive Shakespeare Companion [4 volumes] Joseph Rosenblum 2017-06-22 This expansive four-volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age, life, theater, texts, and language. Numerous excerpts from primary source historical documents contextualize his works, while reviews of productions chronicle his performance history and reception. Shakespeare's works often served to convey simple truths, but they are also complex, multilayered masterpieces. Shakespeare drew on varied sources to create his plays, and while the plays are sometimes set in worlds before the Elizabethan age, they nonetheless parallel and comment on situations in his own era. Written with the needs of students in mind, this four-volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work. This indispensable ready reference examines Shakespeare's plots, language, and themes; his use of sources and exploration of issues important to his age; the interpretation of his works through productions from the Renaissance to the present; and the critical reaction to key questions concerning his writings. The book provides coverage of each key play and poems in discrete sections, with each section presenting summaries; discussions of themes, characters, language, and imagery; and clear explications of key passages. Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions. The work also provides a comprehensive list of print and electronic resources suitable for student research.

Shakespeare's Othello John Hazel Smith 1988

Love's Labour's Lost Felicia Hardison Londre 2015-07-17 This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

A Midsummer Night's Dream Judith M. Kennedy 1999-10-01 This study traces the response to "A Midsummer Night's Dream" from Shakespeare's day to the present, including critics from Britain, Europe and America.

A Midsummer-night's Dream William Shakespeare 1874

The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies? John. M Mucciolo 2017-11-22 This title was first published in 2002. This second volume of *The Shakespearean International Yearbook* continues the work of assessing the present state of Shakespeare studies in the new millennium. Comprising 20 essays by distinguished scholars from North America, the UK and Australia, it is divided into sections on criticism and theory; text, textuality and technology; Renaissance ideas and conventions; and Shakespeare and the city. The essays address issues that are fundamental to our interpretive encounter with Shakespeare, including those of gender and sexuality, the staging of plays, and historical research on matters such as the monarchy, language, religion, and the law.

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

Shakespeare and the Masque Robert C. Fulton 1988

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