

Hamlet And The Scottish Succession Being An Examination Of The Relations Of The Play Of Hamlet To The Scottish Succession And The Essex Conspiracy

HAMLET & THE SCOTTISH SUCCESSI - Lilian 1875 Winstanley 2016-08-26

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The Historical and Political Turn in Literary Studies - Winfried Fluck 1995

The Dark Side of Shakespeare: An Elizabethan Courtier, Diplomat, Spymaster, & Epic Hero - W. Hess 2003-10-30

The "Dark Side of Shakespeare" trilogy by W. Ron Hess has been his 20-year undertaking to try to fill-in many of the gaps in knowledge of Shakespeare's personality and times. The first two volumes investigated wide-ranging topics, including the key intellectual attributes that Shakespeare exhibited in his works, including the social and political events of the 1570s to early-1600s. This was when Hess believes the Bard's works were being "originated" (the earliest phases of artistry, from conception or inspiration to the first of multiple iterations of "writing"). Hess highlights a peculiar fascination that the Bard had with the half-brother of Spain's Philip II, the heroic Don Juan of Austria, or in 1571 "the Victor of Lepanto." From that fascination, as determined by characters based on Don Juan in the plays (e.g., the villain "Don John" in "Much Ado") and other matters, Hess even made so bold as to propose a series of phases from the mid-1570s to mid-80s in which he feels each Shakespeare play had been originated, or some early form of each play then existed -- if not in writing, at least in the Bard's imagination. Thus, the creative process Hess describes is a vastly more protracted on than most Shakespeare scholars would admit to -- the absurd notion that the Bard would jot off the lines of a work in a few days or weeks and then immediately have it performed on the public stage or published shortly thereafter still dominates orthodox dating systems for the canon. Hess draws on the works of many other scholars for using "topical allusions" within each work in order to set practical limits for when the "origination" and subsequent "alterations" of each play occurred. In the trilogy's Volume III, Hess continues to amplify a heroic "knight-errant" personality type that Shakespeare's very "pen-name" may have been drawn from, a type which envied and transcended the brutal chivalry of Don Juan. This was channeled into a patriotic anti-Spanish and pro-British imperial spirit -- particularly with regard to reforming and improving the English language so that it could rival the Greco-Roman, Italian, and French poetic traditions -- one-upping the best that the greats of antiquity and the Renaissance had achieved in literature. In fact, as vast as the story is that Hess tells in his three volumes, there is a huge volume of material he is making available out of print (on his webpage at <http://home.earthlink.net/~beornshall/index.html> and via a "Volume IV" that he plans to offer on CD for a nominal cost via his e-mail BeornsHall@earthlink.net). Among this added material is a searchable 1,000-page Chronological listing of "Everything" that Hess deems relevant to Shakespeare and his age, or to the providing of the canon to modern times. Hess feels that discernable patterns can be detected through that

chronology that help to illuminate the roles of others in the Bard's circle, such as Anthony Munday and Thomas Heywood. The network of 16th and 17th century "Stationers" (printers, publishers, and book sellers) and their often curious doings provide many of those patterns. Hess invites his readers to help to continuously update the Chronology and other materials, so that those can remain worthwhile research resources for all to use. For, the mysteries of Shakespeare and his age can only be unraveled through fully understanding the patterns within.

All for Nothing - Andrew Cutrofello 2014-08-22

Hamlet as performed by philosophers, with supporting roles played by Kant, Nietzsche, and others. A specter is haunting philosophy—the specter of Hamlet. Why is this? Wherefore? What should we do? Entering from stage left: the philosopher's Hamlet. The philosopher's Hamlet is a conceptual character, played by philosophers rather than actors. He performs not in the theater but within the space of philosophical positions. In *All for Nothing*, Andrew Cutrofello critically examines the performance history of this unique role. The philosopher's Hamlet personifies negativity. In Shakespeare's play, Hamlet's speech and action are characteristically negative; he is the melancholy Dane. Most would agree that he has nothing to be cheerful about. Philosophers have taken Hamlet to embody specific forms of negativity that first came into view in modernity. What the figure of the Sophist represented for Plato, Hamlet has represented for modern philosophers. Cutrofello analyzes five aspects of Hamlet's negativity: his melancholy, negative faith, nihilism, tarrying (which Cutrofello distinguishes from "delaying"), and nonexistence. Along the way, we meet Hamlet in the texts of Kant, Coleridge, Hegel, Marx, Schopenhauer, Kierkegaard, Nietzsche, Freud, Russell, Wittgenstein, Heidegger, Benjamin, Arendt, Schmitt, Lacan, Deleuze, Foucault, Derrida, Badiou, Žižek, and other philosophers. Whirling across a kingdom of infinite space, the philosopher's Hamlet is nothing if not thought-provoking.

Shakespeare and Scotland - Willy Maley 2018-07-30

Shakespeare and Scotland is a timely collection of new essays in which leading scholars on both sides of the Atlantic address a neglected national context for an exemplary body of dramatic work too often viewed within a narrow English milieu or against a broad British backdrop. These essays explore, from a variety of critical perspectives, the playwright's place in Scotland and the place of Scotland in his work. From critical reception to dramatic and cinematic adaptation, the contributors engage with the complexity of Shakespeare's Scotland and Scotland's Shakespeare. The influence of Scotland on Shakespeare's writing, and later on his reception, is set alongside the dramatic effects that Shakespeare's work had on the development of Scottish literature, from the Globe to globalisation, and from Captain Jamy and King James to radical productions at the Citizens' Theatre in Glasgow.

Poetry and the Realm of Politics - Howard Erskine-Hill 1996

This is a major study of the relation between poetry and politics in sixteenth and seventeenth century English literature, focusing in particular on the works of Spenser, Shakespeare, Jonson, Milton, and Dryden. Howard Erskine-Hill argues that the major tradition of political allusion is not, as has often been argued, that of the political allegory of Dryden's *Absalom and Archithophel*, and other overtly political poems, but rather a more shifting and less systematic practice, often involving equivocal or multiple reference. Drawing on the revisionist trend in recent historiography, and taking issue with recent New Historicist criticism, the book offers new and thought-provoking readings of familiar texts. For example, Shakespeare's *Histories*, far from endorsing a conservative Tudor myth, are shown to examine and reject divine-right kingship in favour of a political vision of what the succession crisis of the 1590s required. A forgotten political aspect of Hamlet is restored and an anti-Cromwellian strain is identified in Milton's

Paradise Lost. Again and again, Professor Erskine-Hill is able to show how some of the most powerful works of the period, works which in the past have been read for their aesthetic achievement and generalized wisdom, in fact contain a political component crucial to our understanding of the poem.

No Hamlets - Andreas Höfele 2016

No Hamlets is the first critical account of the role of Shakespeare in the intellectual tradition of the political right in Germany from the founding of the Empire in 1871 to the "Bonn Republic" of the Cold War era. In this sustained study, Andreas Höfele begins with Friedrich Nietzsche and follows the rightist engagement with Shakespeare to the poet Stefan George and his circle, including Ernst Kantorowicz, and the literary efforts of the young Joseph Goebbels during the Weimar Republic, continuing with the Shakespeare debate in the Third Reich and its aftermath in the controversy over "inner emigration" and concluding with Carl Schmitt's Shakespeare writings of the 1950s. Central to this enquiry is the identification of Germany and, more specifically, German intellectuals with Hamlet. The special relationship of Germany with Shakespeare found highly personal and at the same time highly political expression in this recurring identification, and in its denial. But Hamlet is not the only Shakespearean character with strong appeal: Carl Schmitt's largely still unpublished diaries of the 1920s reveal an obsessive engagement with Othello which has never before been examined. Interest in German philosophy and political thought has increased in recent Shakespeare studies. No Hamlets brings historical depth to this international discussion. Illuminating the constellations that shaped and were shaped by specific appropriations of Shakespeare, Höfele shows how individual engagements with Shakespeare and a whole strand of Shakespeare reception were embedded in German history from the 1870s to the 1950s and eventually 1989, the year of German reunification.

The Tain of Hamlet - Laurie Johnson 2014-10-17

Shakespeare's Hamlet is considered by many to be the cornerstone of the English literary canon, a play that remains universally relevant. Yet it seems likely that we have spent so long reading the play for its capacity to reflect ourselves that we have lost sight of the thing itself. The goal of this book is to look beyond the Hamlet that has bedazzled critics for centuries, to seek to apprehend the play in all of its historical distinctness. This is not simply the search for what the play means...

This England, That Shakespeare - Margaret Tudeau-Clayton 2016-02-17

Is Shakespeare English, British, neither or both? Addressing from various angles the relation of the figure of the national poet/dramatist to constructions of England and Englishness this collection of essays probes the complex issues raised by this question, first through explorations of his plays, principally though not exclusively the histories (Part One), then through discussion of a range of subsequent appropriations and reorientations of Shakespeare and 'his' England (Part Two). If Shakespeare has been taken to stand for Britain as well as England, as if the two were interchangeable, this double identity has come under increasing strain with the break-up - or shake-up - of Britain through devolution and the end of Empire. Essays in Part One examine how the fissure between English and British identities is probed in Shakespeare's own work, which straddles a vital juncture when an England newly independent from Rome was negotiating its place as part of an emerging British state and empire. Essays in Part Two then explore the vexed relations of 'Shakespeare' to constructions of authorial identity as well as national, class, gender and ethnic identities. At this crucial historical moment, between the restless interrogations of the tercentenary celebrations of the Union of Scotland and England in 2007 and the quatercentenary celebrations of the death of the bard in 2016, amid an increasing clamour for a separate English parliament, when the end of Britain is being foretold and when flags and feelings are running high, this collection has a topicality that makes it of interest not only to students and scholars of Shakespeare studies and Renaissance literature, but to readers inside and outside the academy interested in the drama of national identities in a time of transition.

Hamlet and the Scottish Succession. Being an Examination of the Relations of the Play ... to the Scottish Succession and the Essex Conspiracy - Lilian Winstanley 1921

Hamlet's Moment - András Kiséry 2016-04-28

Hamlet's Moment identifies a turning point in the history of English drama and early modern political culture: the moment when the business of politics became a matter of dramatic representation. Drama

turned from open, military conflict to diplomacy and court policy, from the public contestation of power to the technologies of government. Tragedies of state turned into tragedies of state servants, inviting the public to consider politics as a profession-to imagine what it meant to have a political career. By staging intelligence derived from diplomatic sources, and by inflecting the action and discourse of their plays with a Machiavellian style of political analysis, playwrights such as Shakespeare, Jonson, Chapman, and Marston transformed political knowledge into a more broadly useful type of cultural capital, something even people without political agency could deploy in conversation and use in claiming social distinction. In Hamlet's moment, the public stage created the political competence that enabled the rise of the modern public sphere.

Celtic Shakespeare - Rory Loughnane 2016-04-08

Drawing together some of the leading academics in the field of Shakespeare studies, this volume examines the commonalities and differences in addressing a notionally 'Celtic' Shakespeare. Celtic contexts have been established for many of Shakespeare's plays, and there has been interest too in the ways in which Irish, Scottish and Welsh critics, editors and translators have reimagined Shakespeare, claiming, connecting with and correcting him. This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland, Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict. The volume is divided into three chronologically ordered sections: Tudor Reflections, Stuart Revisions and Celtic Afterlives. This division of essays directs attention to Shakespeare's transformed treatment of national identity in plays written respectively in the reigns of Elizabeth and James, but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works. The first two sections contain fresh readings of a number of the individual plays, and pay particular attention to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history. Juxtaposing this material with subsequent critical receptions of Shakespeare's works, from Milton to Shaw, this volume addresses a significant critical lacuna in Shakespearean criticism. Rather than reading these plays from a solitary national perspective, the essays in this volume cohere in a wide-ranging treatment of Shakespeare's direct and oblique references to the archipelago, and the problematic issue of national identity.

History - 1923

SHAKESPEARE STUDIES SEMESTER-I CORE-102 BLOCK-1 - DDE NBU 2019-11-05

This subject helps to understand the various aspects of the life and literary work of Shakespeare. This module comprises of seven units related to Shakespeare studies and about his plays with the insight of his life in this module.

Hamlet and the Scottish Succession; Being an Examination of the Relations of the Play of Hamlet to the Scottish Succession and the Essex Conspiracy - Lilian Winstanley 2012-01

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Hamlet and the Scottish Succession - Lilian Winstanley 2017-09-17

Excerpt from Hamlet and the Scottish Succession: Being an Examination of the Relations of the Play of Hamlet to the Scottish, Succession and the Essex Conspiracy It is the purpose of the following essay to study the play of Hamlet from a somewhat fresh point of view by endeavouring to show its relation or possible relation to contemporary history. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Showing Like a Queen - Katherine Eggert 2015-06-30

For most Renaissance English thinkers, queenship was a catastrophe, a political accident that threatened to emasculate an entire nation. But some English poets and playwrights proved more inventive in their responses to female authority. In *Showing Like a Queen*, Katherine Eggert argues that Spenser, Shakespeare, and Milton turned the political problem of queenship to their advantage by using it as an occasion to experiment with new literary genres. Unlike other critics who have argued that a queen provoked only anxiety and defensiveness in her male subjects, Eggert demonstrates that even after her death Elizabeth I's forty-five-year reign enabled writers to entertain the fantasy of a counterpatriarchal realm. Eggert traces a literary history of the late sixteenth and early seventeenth centuries in which the destabilizing anomaly of female rule enables Spenser to reshape the genre of epic romance and gives Shakespeare scope to create the ruptured dynastic epic of the history plays, the psychologized tragedy of *Hamlet*, and the feminized tragedies of "Antony and Cleopatra" and "The Winter's Tale." Turning to the second half of the seventeenth century, Eggert reveals how even after more than sixty years of male governance, Milton bases his marital epic *Paradise Lost* upon the formulae of queenship.

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Hamlet and the Scottish Succession - Lilian Winstanley 2012-02-02

This 1921 volume attempts to view *Hamlet* in the light of contemporary history, pointing out possible links between the action of the play and the surrounding context of its creation. A fascinating and controversial study that will be of value to anyone interested in Shakespeare, Elizabethan and Jacobean history.

Imagining Shakespeare's Original Audience, 1660-2000 - Bettina Boecker 2016-04-29

Comparatively little is known about Shakespeare's first audiences. This study argues that the Elizabethan audience is an essential part of Shakespeare as a site of cultural meaning, and that the way criticism thinks of early modern theatregoers is directly related to the way it thinks of, and uses, the Bard himself.

Hamlet And The Scottish Succession Being An Examination Of The Relations Of The Play Of Hamlet To The Scottish Succession And The Essex Conspiracy:

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