

# A Globary Of Shakespeares Sexual Language

## Gordon Williams

**Shakespeare's Sexual Language** - Gordon Williams 2006-09-01

Focuses on Shakespeare's sexual language, some of which is notoriously difficult to unravel and whose roots go back into earlier literature. This is a comprehensive but concise reference guide to sexual language and imagery in Shakespeare.

*Shakespeare, Sex, and Love* - Stanley Wells 2010-04-08

How does Shakespeare's treatment of human sexuality relate to the sexual conventions and language of his times? Pre-eminent Shakespearean critic Stanley Wells draws on historical and anecdotal sources to present an illuminating account of sexual behaviour in Shakespeare's time, particularly in Stratford-upon-Avon and London. He demonstrates what we know or can deduce of the sex lives of Shakespeare and members of his family. He also provides a fascinating account of depictions of sexuality in the poetry of the period and suggests that at the time Shakespeare was writing most of his non-dramatic verse a group of poets catered especially for readers with homoerotic tastes. The second part of *Shakespeare, Sex, - and Love* focuses on the variety of ways in which Shakespeare treats sexuality in his plays and at how he relates sexuality to love. Wells shows that Shakespeare's attitude to sex developed over the course of his writing career, and devotes whole chapters to 'The Fun of Sex' - to how he raises laughter out of the matter of sex in both the language and the plotting of some of his comedies; portrayals of sexual desire; to *Romeo and Juliet* as the play in which Shakespeare focuses most centrally on issues relating to sex, love, and the relationship between them; to sexual jealousy, traced through four major plays; 'Sexual Experience'; and 'Whores and Saints'. A final chapter, 'Just Good Friends' examines Shakespeare's rendering of same-gender

relationships.

**The Oxford Shakespeare: The History of King Lear** - William Shakespeare 2008-04-17

The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - a new, modern-spelling text, based on the Quarto text of 1608 - on-page commentary and notes explain meaning, staging, allusions and much else - detailed introduction considers composition, sources, performances and changing critical attitudes to the play - illustrated with production photographs and related art - includes 'The Ballad of King Lear' and related offshoots - full index to introduction and commentary - durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' *Times Literary Supplement* ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

**The Oxford Shakespeare: The History of King Lear: The 1608 Quarto** - William Shakespeare 2000-10-26

*King Lear*, widely considered Shakespeare's most deeply moving, passionately expressed, and intellectually ambitious play, has almost always been edited from the revised version printed in the First Folio of 1623, with additions from the quarto of 1608. Acting on recent discoveries, this volume presents the first full, scholarly edition to be based firmly on the quarto, now recognized as the base text from which all others derive. A thorough, attractively written

introduction suggests how the work grew slowly in Shakespeare's imagination, fed by years of reading, thinking, and experience as a practical dramatist. Analysis of the great range of literary and other sources from which he shaped the tragedy, and of its critical and theatrical history, indicates that the play felt as shocking and original to early audiences as it does now. Its challenges have often been evaded, notably in Nahum Tate's notorious adaptation. During the twentieth century, however, deeper understanding of the conventions of Shakespeare's theatre restored confidence in the theatrical viability of his original text, while the play has also generated a remarkable range of offshoots in film, television, the visual arts, music, and literature. The commentary to this edition offers detailed help in understanding the language and dramaturgy in relation to the theatres in which King Lear was first performed. Additional sections reprint the early ballad, ignored by all modern editors, which was among its earliest derivatives, and provide additional guides to understanding and appreciating one of the greatest masterworks of Western civilization.

**A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature** - Gordon Williams 2001-09-13

Providing an alphabetical listing of sexual language and locution in 16th and 17th-century English, this book draws especially on the more immediate literary modes: the theatre, broadside ballads, newsbooks and pamphlets. The aim is to assist the reader of Shakespearean and Stuart literature to identify metaphors and elucidate meanings; and more broadly, to chart, through illustrative quotation, shifting and recurrent linguistic patterns. Linguistic habit is closely bound up with the ideas and assumptions of a period, and the figurative language of sexuality across this period is highly illuminating of socio-cultural change as well as linguistic development. Thus the entries offer as much to those concerned with social history and the history of ideas as to the reader of Shakespeare or Dryden.

*Shakespeare's Theatre* - Hugh Macrae Richmond 2004-01-01

Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of

theatres in Shakespeare's time, with an explanation of their origins>

**A dictionary of sexual language and imagery in Shakespearean and Stuart literature** - Gordon Williams 1994

**A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature: Q-Z** - Gordon Williams 1994

Providing an alphabetical listing of sexual language and locution in 16th and 17th-century English, this book draws especially on the more immediate literary modes: the theatre, broadside ballads, newsbooks and pamphlets. The aim is to assist the reader of Shakespearean and Stuart literature to identify metaphors and elucidate meanings; and more broadly, to chart, through illustrative quotation, shifting and recurrent linguistic patterns. Linguistic habit is closely bound up with the ideas and assumptions of a period, and the figurative language of sexuality across this period is highly illuminating of socio-cultural change as well as linguistic development. Thus the entries offer as much to those concerned with social history and the history of ideas as to the reader of Shakespeare or Dryden.

*Shakespeare Survey* - Stanley Wells 2003-10-16  
*Shakespeare Survey* is a yearbook of Shakespeare studies and production. Since 1948 *Survey* has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of *Survey* is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. Now backnumbers are gradually being reissued in paperback.

**Troilus and Cressida** - William Shakespeare 2017-08-03

The second edition of *Troilus and Cressida* featuring a revised and updated Introduction and new illustrations.

**British Theatre in the Great War** - Gordon Williams 2015-12-31

*British Theatre in the Great War* deals with a theatrical phase customarily dismissed by those charting twentieth-century developments. What becomes clear is that assessment by unsuitable literary criteria has masked the importance of the war years in British theatrical history. In avoiding a texts bias, the book reveals a period of unsurpassed prosperity in which the stage's substantial contribution to the war effort is only one notable feature. That it also saw the commercial theater's absorption of Continental avant-gardeism by way of revue, the last great epoch of music hall, the rise of the Old Vic with a project in opera and Shakespeare, and the unprecedented popularity of opera everywhere--this was surely the most fruitful period of Thomas Beecham's theatrical career--is a compelling argument for reevaluation. In his reassessment of this period, Dr. Williams extensively examines scripts and press coverage, providing a comprehensive overview from popular pantomime to the specialist work of the private stage as well as discussion of such issues as working conditions and censorship.

Shakespeare: Coriolanus - Gordon Williams 1987-09-22

**The Oxford Shakespeare: Othello** - William Shakespeare 2008-04-17

The Oxford Shakespeare General Editor: Stanley Wells The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - A new, modern-spelling text, collated and edited from all existing printings - Extensive introduction gives full attention to the play's bold treatment of racial themes, gender, and social relations - Detailed performance history designed to meet the needs of theatre professionals - On-page commentary and notes explain language, word-play, and staging - Appendices on music in the play and a full translation of the Italian novella from which the story derives - Illustrated with production photographs and related art - Full index to introduction and commentary - Durable

sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. *Queer Virgins and Virgin Queens on the Early Modern Stage* - Assistant Professor in the Department of English Mary Bly 2000 *Queer Virgins and Virgin Queens* looks at the early modern theater through the lens of obscure and obscene puns--especially "queer" puns, those that carry homoerotic resonances and speak to homoerotic desires. In particular, it resurrects the operations of a small boys' company known as the first Whitefriars, which performed for about nine months in 1607-8. As a group, the plays performed by this company exhibit an unusually dense array of bawdy puns, whose eroticism is extremely interesting, given that the focus of eros is the male body. The laughter recoverable from Whitefriars plays harnesses the pun's inherent doubleness to homoerotic pleasure; in these plays, 'the bawdy hand of the dial' is always 'on the pricke of noone'. Mary Bly's analysis depends on the nature of punning itself, and the inflections of language and the creativity that marked Whitefriars punsters, with special emphasis on the effect of puns on an audience. What happens to audience members who sit shoulder to shoulder and laugh at homoerotic quibbles? What is the effect of catching a queer pun's double meaning in a group rather than while alone? How can we characterize those auditors, within the convoluted, if fascinating, theories of erotic identity offered by queer theorists?

A - F. - Gordon Williams 1994

A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature: G-P -

Gordon Williams 1994

Providing an alphabetical listing of sexual language and locution in 16th and 17th-century

English, this book draws especially on the more immediate literary modes: the theatre, broadside ballads, newsbooks and pamphlets. The aim is to assist the reader of Shakespearean and Stuart literature to identify metaphors and elucidate meanings; and more broadly, to chart, through illustrative quotation, shifting and recurrent linguistic patterns. Linguistic habit is closely bound up with the ideas and assumptions of a period, and the figurative language of sexuality across this period is highly illuminating of socio-cultural change as well as linguistic development. Thus the entries offer as much to those concerned with social history and the history of ideas as to the reader of Shakespeare or Dryden.

**Shakespeare, Sex and the Print Revolution** - Gordon Williams 2000-12-01

This book investigates how the sexual element in Shakespeare's works is complicated and compromised by the impact of print. Whether the issue is one of censorship and evasion or sexual redefinition, the fact that Shakespeare wrote in the first century of popular print is crucial. Out of the newly-accessible classical canon he creates a reconstituted idea of the sexual temptress; and out of the Counter-Reformation propaganda he fashions his own complex thinking about the prostitute. Shakespeare's theatrical scripts, meeting-ground fro the spoken and written word, contribute powerfully to those socio-sexual debates which

had been re-energized by print.

**Shakespeare's Sexual Language** - Gordon Willis Williams 2006

*Thomas of Woodstock, Or, Richard the Second, Part One* - Peter Corbin 2002

The series of plays by Shakespeare's contemporaries continues with a text contained in a well known collection of 15 manuscript play-books, apparently assembled by the actor William Cartwright, who became a bookseller and collector of plays during the Civil War. The worn condition and marginal notes of the manuscript confirm it as a bookkeeper's copy; it contains valuable information about production. A lengthy introduction, annotations and glosses, precursor texts, and a discussion of casting and doubling for performance support the edition. Distributed in the US by Palgrave. Annotation copyrighted by Book News, Inc., Portland, OR.  
**THE OXFORD SHAKESPEARE: Othello** - William Shakespeare 2008-04-17

This is the first scholarly edition of Othello to give full attention to the play's bold treatment of racial themes. Designed to meet the needs of theatre professionals, the edition includes an extensive performance history, a commentary illuminating the complexities of Shakespeare's language, and appendices on music in the play and a full translation of the Italian novella from which the story derives.

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