

The Norton Shakespeare William

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lauded on publication in 1997 as the essential shakespeare for a new generation the norton shakespeare has become a bestseller the text is based on the oxford edition which brings readers closer to shakespeare s plays as they were first acted than was ever before possible this second edition introduces new scholarship and editorial features that invite readers afresh to shakespeare s plays and poems stephen greenblatt s dazzling introduction updated for this edition creates a window into the culture of early modern england shakespeare s life in the theater and the businesses of printing publishing and textual editing the works themselves are enhanced with lively introductions also updated as well as ample glosses annotations a textual note and new annotated bibliographies and filmographies andrew gurr s essay the shakespearean stage a new timeline new maps a glossary of theater and printing terms contextual documents and redesigned genealogies provide additional help for readers

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shakespeare s adolescents examines the varied representation of adolescent characters in shakespeare s plays using early modern medical knowledge and an understanding of contemporary theatrical practices the book unpacks complexities that surrounded the cultural and theatrical representations of signs associated with an individual s physical maturation each chapter explores the implications of different signs of puberty in verbal cues facial adornments vocal traits and body sizes to illuminate how shakespeare presents vibrant adolescent selves and stories by analysing female and male puberty together in its discussion of adolescence shakespeare s adolescents provides fresh insight into the age based symmetry of early modern adolescent identities the book uses the adolescent s state of transformation to illuminate how the unfixed nature of adolescence was valued in early modern culture and through shakespeare s celebrated characters and actors

what is a play how do shakespeare s plays engage with and represent early modern modes of play from jests and games to music spectacle movement animal baiting and dance how have we played with shakespeare in the centuries since and how does the structure of the plays experienced in the early modern playhouse shape our understanding of shakespeare plays today shakespeare play brings together established and emerging scholars to respond to these questions using approaches spanning theatre and dance history cultural history critical race studies performance studies disability studies archaeology affect studies music history material history and literary and dramaturgical analysis ranging across shakespeare s dramatic oeuvre as well as early modern lost plays dance notation conduct books jest books and contemporary theatre and film it includes consideration of measure for measure a midsummer night s dream macbeth titus andronicus merchant of venice twelfth night romeo and juliet othello king lear and the merry wives of windsor among others the subject of this volume is reflected in its structure shakespeare play features substantial new essays across 5 acts interwoven with 7 shorter playful pieces a prologue 4 act breaks a jig and a curtain call to offer new directions for research on shakespearean playing playmaking and performance in so doing this volume interrogates the conceptions of playing of in shakespeare that shape how we perform read teach and analyze shakespeare today

impossible desire and the limits of knowledge in renaissance poetry examines the limits of embodiment knowledge and representation at a disregarded nexus the erotic carpe diem poem in early modern england these macabre seductions offer no compliments or promises but instead focus on the lovers anticipated decline and quite stunningly given the reformation context humanity s relegation not to a christian afterlife but to a marvellian desert of vast

eternity in this way a poetic trope whose classical form was an expression of pragmatic epicureanism became during the religious upheaval of the reformation an unlikely but effective vehicle for articulating religious doubt its ambitions were thus largely philosophical and came to incorporate investigations into the nature of matter time and poetic representation renaissance seduction poets invited their auditors to participate in a dangerous intellectual game one whose primary interest was expanding the limits of knowledge the book theorizes how renaissance lyric s own fragile relationship to materiality and time and its self conscious relationship to making positioned it to grapple with these impossible metaphysical and representational problems although attentive to poetics the book also challenges the commonplace view that the erotic invitation is exclusively a lyrical mode carpe diem s revival in post reformation europe portends its radicalization as debates between man and maid are dramatized in disputes between abstractions like chastity and material facts like death offered here is thus a theoretical reconsideration of the generic parameters and aspirations of the carpe diem trope wherein questions about embodiment and knowledge are also investigations into the potentialities of literary form

thinking through place on the early modern english stage argues that environment and embodied thought continually shaped one another in the performance of early modern english drama it demonstrates this first by establishing how characters think through their surroundings not only how they orient themselves within unfamiliar or otherwise strange locations but also how their environs function as the scaffolding for perception memory and other forms of embodied thought it then contends that these moments of thinking through place theorise and thematise the work that playgoers undertook in reimagining the stage as the setting of the dramatic fiction by tracing the relationship between these two registers of thought in such plays as the malcontent dido queen of carthage tamburlaine king lear the knight of the burning pestle and bartholomew fair this book shows that drama makes visible the often invisible means by which embodied subjects acquire a sense of their surroundings it also reveals how in doing so theatre altered the way that playgoers perceived experienced and imagined place in early modern england

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