

Shakespeare And The Countess The Battle That Gave

Shakespeare's History of King Henry the Sixth ... William Shakespeare.1882

Staging Shakespeare's Violence Seth Duerr.2021-12-31 This is the first book of its kind to provide an in-depth examination of how the greatest playwright in the English language employed not only psychological brutality but also physical violence throughout his works. My Cue to Fight is the first book of its kind to provide an in-depth examination of how the greatest playwright in the English language employed not only psychological brutality but also physical violence throughout his works. Written ideally for theatrical stage directors, fight directors, intimacy consultants, and actors as a technical scene-by-scene breakdown in staging combat during production of these plays, this publication is also for Shakespeare enthusiasts who want to learn more about the blood, sweat, and viscera hidden just underneath the poetry. A writer utilizes violence, like song or dance, in moments where the story requires more than just words. But addressing how the violence will be staged tends either to be neglected or utterly gratuitous, both of which serve to separate the audience from the story and kill the whole venture. The answer rests in approaching violence the same way we do scenework. The plays of William Shakespeare seek to engage audiences with all of the characters' blood, tears, sweat, and guts. These works are not flowery poems meant to be mumbled in a classroom, or histrionically declaimed in frilly costumes. There is nothing light and fluffy about 'rape' and 'murder's rages', or 'carving' someone as a dish fit for the gods, or fighting till from one's bones one's 'flesh be hacked'. Making matters more complicated is the ambiguity and sometimes even complete lack of stage directions. Modern texts typically possess clear directions whenever violence is to occur in the action, but playscripts were quite different four centuries ago. Such denotations were both rare and inconsistent in Elizabethan and Jacobean printings. The potential violence we will examine is not appropriate for all productions or scene partners. We're here to question and inspire rather than provide catch-all solutions. Actors, directors, fight directors, and intimacy consultants must work together to find the most effective way for their production to communicate the playwright's story to the audience.

Twelfth Night, Or, What You Will William Shakespeare.1823

Works: Imaginary conversations (continued) Citation and examination of William Shakespeare. The Pentameron. Pericles and Aspasia. Minor prose pieces. Poems: Hellenics. Gebir. Acts and scenes. Miscellaneous Walter Savage Landor.1846

Shakespeare and War Ros King,P. Franssen.2008-10-14 A lively collection of essays from scholars from across Europe, North America and Australia, including some with first-hand experience of the Yugoslav civil war or of life behind the 'iron curtain'. The book ranges from Shakespeare's use of manuals on war written for the sixteenth-century English public by an English mercenary serving in the Spanish army in the Netherlands, to reflections on the ways in which Shakespeare has been represented in Nazi Germany, wartime Denmark, or cold-war Romania. Together, these essays constitute a new approach to reading Shakespeare, one that integrates historical and cultural research with performance analysis to assess the relevance of the plays as presented and performed in different countries and at different moments in history. By returning several times to Henry V, the book asks how it is that the same play has been used both to comment adversely on the war in the Falklands and to support the war in Iraq.--BOOK JACKET.

The Rose of York: LOVE & WAR Sandra Worth. 2005 GLYPH AWARD WINNER A story so incredible it can only be true. Adventure, deadly passion and intrigue... History's most enduring mystery... A love story that may have inspired a beloved fairy tale and Shakespeare's Romeo and Juliet... Known as Shakespeare's villain, Richard III is also the king who gave mankind Blind Justice and the legal concepts that flowered into modern Western democracy. Against the sweep of England's fifteenth century Wars of the Roses, Love & War, the first book in The Rose of York series, recreates Richard's tumultuous early years and his love affair with Anne Neville, the traitor's daughter he made his queen. With a Foreword by Roxane C. Murph, M.A., Former Chairman, Richard III Society, and author of Richard III: The Making of a Legend A deftly written, reader engaging, thoroughly entertaining and enthusiastically recommended historical novel that documents its author as a gifted literary talent." —Midwest Book Review A hugely interesting project. —Dennis Huston, Ph.D.,1989 Carnegie Mellon Professor of the Year Sandra Worth has crafted a historical fiction novel that is a true 'classic'.—Viviane Crystal, Reviewers International Organization A beautifully written novel, etched by a masterful storyteller.—Wendy J. Dunn, author of Dear Heart, How Like You This?, Winner of the 2003 Glyph Award for Best Fiction - Adult

Dreams, Sleep, and Shakespeare's Genres Claude Fretz.2020-02-05 This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds. Surveying Shakespeare's comedies, tragedies, histories, and late plays, it argues that Shakespeare systematically exploits early modern physiological, religious, and political understandings of dreams and sleep in order to reshape conventions of dramatic genre, and to experiment with dream-inspired plots. The book discusses the significance of dreams and sleep in early modern culture, and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries. It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep - including those found in classical drama, in medieval dream visions, and in native English dramatic traditions. The book appeals to academics, students, teachers, and practitioners in the fields of literature, drama, and cultural history, as well as to general readers interested in Shakespeare's works and their cultural context.

King Edward the Third John Payne Collier.1874

Women of Will Tina Packer.2016-03-08 Women of Will is a fierce and funny exploration of Shakespeare's understanding of the feminine. Tina Packer, one of our foremost Shakespeare experts, shows that Shakespeare began, in his early comedies, by writing women as shrews to be tamed or as sweet little things with no independence of thought. The women of the history plays are much more interesting, beginning with Joan of Arc. Then, with the extraordinary Juliet, there is a dramatic shift: suddenly Shakespeare's women have depth, motivation, and understanding of life more than equal to that of the men. As Shakespeare ceases to write women as predictable caricatures and starts writing them from the inside, his women become as dimensional, spirited, spiritual, active, and sexual as any of his male characters. Wondering if Shakespeare had fallen in love (Packer considers with whom, and what she may have been like), the author observes that from Juliet on, Shakespeare's characters demonstrate that when women and men are equal in status and passion, they can—and do—change the world.

Edward the Third George Charles Moore Smith.1897

King Edward the Third John Payne Collier.1874

The First Part of King Henry the Sixth William Shakespeare.2013-04-01 George Lyman Kittredge's insightful editions of Shakespeare have endured in part because of his eclecticism, his diversity of interests, and his wide-ranging accomplishments—all of which are reflected in the valuable notes in each volume. The plays in the New Kittredge Shakespeare series retain their original Kittredge notes and introductions, changed or augmented only when some modernization seems necessary. These new editions also include introductory essays by contemporary editors, notes on the plays as they have been performed on stage and film, and additional student materials. These plays are being made available by Focus Publishing with the permission of the Kittredge heirs.

Shakespeare: All's well that ends well William Shakespeare.1903

The New Oxford Shakespeare Gary Taylor, Gabriel Egan. 2017 Authorship Companion: Cutting-edge research in attribution studies; A new perspective on the dating of Shakespeare's plays, and on his dramatic collaborations; Combines the work of senior scholars with exciting new voices; Explores the latest developments in the understanding of Shakespeare's style and methods for detecting and describing it; Covers the entire breadth of Shakespeare's writing, across the plays and the poems; A record of all early documents relevant to authorship and chronology; A survey and synthesis of past scholarship to 2016; Individual case studies combined with broader analysis of theories and methods.--Publisher's description.

The Cambridge Companion to Shakespeare's First Folio Emma Smith. 2016-08-18 An international team of scholars covers every aspect of one of the most famous books in the English language.

Shakespeare's Two Playhouses Sarah Dustagheer. 2017-08-03 Sarah Dustagheer offers the first in-depth, comparative analysis of the performance conditions of the Globe and the Blackfriars Theatres.

Imaginary conversations (continued) Citation and examination of William Shakspeare ... before the worhsipful Sir Thomas Lucy. The Pentameron. Pericles and Aspasia. Minor prose pieces. Poems: Hellenics. Gebir. Acts and scenes. Miscellaneous Walter Savage Landor. 1853

Shakespeare's Book Chris Laoutaris. 2024-03-14

Henry V William Shakespeare. 2019-08-30 Henry V is Shakespeare's most famous war play; it includes the storied English victory over the French at Agincourt. Some of it glorifies war, especially the choruses and Henry's speeches urging his troops into battle. But we also hear bishops conniving for war to postpone a bill that would tax the church, and soldiers expecting to reap profits from the conflict. Even in the speeches of Henry and his nobles, there are many chilling references to the human cost of war.

The New Oxford Shakespeare: Authorship Companion Gary Taylor, Gabriel Egan. 2017-02-10 This companion volume to *The New Oxford Shakespeare: The Complete Works* concentrates on the issues of canon and chronology—currently the most active and controversial debates in the field of Shakespeare editing. It presents in full the evidence behind the choices made in *The Complete Works* about which works Shakespeare wrote, in whole or part. A major new contribution to attribution studies, the *Authorship Companion* illuminates the work and methodology underpinning the groundbreaking *New Oxford Shakespeare*, and casts new light on the professional working practices, and creative endeavours, of Shakespeare and his contemporaries. We now know that Shakespeare collaborated with his literary and dramatic contemporaries, and that others adapted his works before they reached printed publication. The *Authorship Companion's* essays explore and explain these processes, laying out everything we currently know about the works' authorship. Using a variety of different attribution methods, *The New Oxford Shakespeare* has confirmed the presence of other writers' hands in plays that until recently were thought to be Shakespeare's solo work. Taking this process further with meticulous, fresh scholarship, essays in the *Authorship Companion* show why we must now add new plays to the accepted Shakespeare canon and reattribute certain parts of familiar Shakespeare plays to other writers. The technical arguments for these decisions about Shakespeare's creativity are carefully laid out in language that anyone interested in the topic can understand. The latest methods for authorship attribution are explained in simple but accurate terms and all the linguistic data on which the conclusions are based is provided. *The New Oxford Shakespeare* consists of four interconnected publications: the *Modern Critical Edition* (with modern spelling), the *Critical Reference Edition* (with original spelling), a companion volume on *Authorship*, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

Shakespeare and the Countess Chris Laoutaris. 2015-03-05 William Shakespeare, the dowager countess Elizabeth Russell and the battle which nearly destroyed the bard and gave birth to the globe theatre. 'A work of historical and literary detection which takes us straight to the heart of religious politics in Elizabethan England . . . There is a great deal to admire in this hugely ambitious book . . . and Laoutaris paints a striking biographical portrait.' Frances Wilson, *New Statesman* 'Fascinating, compelling, impressive detective work. Laoutaris sheds new light on this turbulent episode in the Bard's career. He tells it with a winning combination of scholarly rigour and elegant prose. A splendid book that tells us a great deal about the machinations of high politics, the skirmishes of Elizabethan cultural life, and a woman who played a key role in the career of our greatest dramatist.' *Herald* 'A gripping tale that enables us to see Shakespeare in a new light. Elizabeth Russell, unjustly infamous in legend, deserves to be better known. I could not recommend it highly enough.' Alison Weir 'Splendid, original. No one has fleshed out the characters or followed in their footsteps as assiduously as Laoutaris.' *Sunday Telegraph*

Shakespeare and the Countess Chris Laoutaris. 2015-06-15 In November 1596, a countess signed a document that would nearly destroy the career of William Shakespeare. Who was this woman who played such an instrumental, yet little known, role in Shakespeare's life? Never far from controversy when she was alive—she sparked numerous riots and indulged in acts of bribery, breaking-and-entering, and kidnapping—Lady Elizabeth Russell has been edited out of public memory, yet the chain of events she set in motion would make Shakespeare the legendary figure we all know today. Lady Elizabeth Russell's extraordinary life made her one of the most formidable women of the Renaissance. The daughter of King Edward VI's tutor, she blazed a trail across Elizabethan England as an intellectual and radical Protestant. And, in November 1596, she became the leader of a movement aimed at destroying the career of William Shakespeare—a plot that resulted in the closure of the Blackfriars Theatre but the construction, instead, of the Globe. Providing new pieces to this puzzle, Chris Laoutaris's rousing history reveals for the first time this startling battle against Shakespeare and the Lord Chamberlain's Men.

Shakespeare and the Just War Tradition Paola Pugliatti. 2016-04-01 Brought to light in this study is a connection between the treatment of war in Shakespeare's plays and the issue of the 'just war', which loomed large both in religious and in lay treatises of Shakespeare's time. The book re-reads Shakespeare's representations of war in light of both the changing historical and political contexts in which they were produced and of Shakespeare's possible connection with the culture and ideology of the European just war tradition. But to discuss Shakespeare's representations of war means, for Pugliatti, not simply to examine his work from a literary point of view or to historicize those representations in connection with the discourses (and the practice) of war which were produced in his time; it also means to consider or re-consider present-day debates for or against war and the kind of war ideology which is trying to assert itself in our time in light of the tradition which shaped those discourses and representations and which still substantiates our 'moral' view of war.

“So noble a design” Ian Richard Adamson. 2023-02-17 The only history of Gresham College based upon original archival research that illustrates both the substantial impact of the College on many aspects of seventeenth-century history and the fatal flaws that limited its development.

Henry VI, Part 1 William Shakespeare. 2021-09-03 After the death of King Henry V, his young son ascends to the throne. As he's too young to rule, the English nobles rise to the challenge and take charge. Meanwhile, in France, Joan la Pucelle (Joan of Arc) persuades the newly crowned French king, Charles VII, to reclaim French lands held by the English. Lord Talbot, the national hero, leads the English to battle France. As the war rages on the continent, the feuding dukes of York and Somerset quarrel over who is responsible for sending reinforcements. The power struggles at court create unrest and set up future conflicts. *Henry VI, Part 1* looks at the early English history and the country's tumultuous relationship with the French. The play is the first of four history plays (the others being *Henry VI, Part 2*, *Henry VI, Part 3* and *Richard III*) known collectively as the first tetralogy. William Shakespeare (1564-1616) was an English playwright, poet and actor. Considered the greatest dramatist of all time, he is widely regarded as the most influential English language writer. Shakespeare's plays focus on the range of human emotion and conflict, and have been translated into more than 100 languages. Many including *Hamlet*, *Macbeth* and *Romeo and Juliet* have been adapted for stage and screen.

Shakespeare's tutor Darren Freebury-Jones. 2022-12-13 Shakespeare's tutor: The influence of Thomas Kyd adds to the critical and scholarly discussion that seeks to establish the early modern playwright Thomas Kyd's dramatic canon, and indicates where and how Kyd contributed to the development of Shakespeare's drama through influence, collaboration, revision and adaptation. A further, complementary aim of the book is to

demonstrate various ways in which it is possible to combine statistical analysis with reading plays as literary and performative works. The book summarises, extends, and corrects all of the scholarship on Kyd's authorship of anonymous plays, and reveals the remarkable extent to which Shakespeare was influenced by his dramatic predecessor. The book represents a significant intervention in the field of early modern authorship studies and aims to revolutionise our understanding of Shakespeare's dramatic development.

Shakespeare Leslie Dunton-Downer, Alan Riding. 2021-12-14 A comprehensive collection of the life and works of a literary great — William Shakespeare! The beautifully illustrated guide unravels the life and works of Shakespeare and his plays, from language, history, and themes to plays, poems, and sonnets. Explore the art of this famous playwright and his enduring legacy through the stunning gift format. Celebrate one of the theater's most influential contributors through his legendary works of comedy, tragedy, romance, and poetry. Inside this playbook, you'll find: • A clear and accessible format. • Plot summaries of all 39 plays with lists of characters. • Guidance on how to read and interpret his great sonnets and narrative poems. • Plays ordered by time and genre, helping readers trace the development of Shakespeare's topics, themes, and artistry. • Sidebars that clarify the mythological, geographical and historical context of each play and decode its language, dramatic action, and themes. • Illuminated guidance on how to approach reading the play and seeing it perform. Shakespeare fans will revel in the marvelous depiction of the Stratford-upon-Avon born Bard himself! His drama book allows you to dive into famous works like Hamlet, Romeo and Juliet, and A Midsummer Night's Dream, and explore Shakespeare's sources and inspirations for each! Themes, plots, characters, and language are brought to life with act-by-act plot summaries, resumes of main characters, and in-depth analysis of Shakespeare's use of the English language. Shakespeare: His Life and Works is a wonderful exploration of plays, poems, and sonnets in the context of his life and the Elizabethan and Jacobean theatre, further enriching your on the page (or stage, or screen!) experience.

King Edward III Arthur Frederick Hopkinson. 1891

Shakespeare's Book Chris Laoutaris. 2023-03-30 The never-before-told story of how the makers of The First Folio created Shakespeare as we know him today. 2023 marks the 400-year anniversary of the publication of Mr William Shakespeare's Comedies, Histories, & Tragedies, known today simply as the First Folio. It is difficult to imagine a world without The Tempest, Twelfth Night, Antony and Cleopatra, The Winter's Tale, and Macbeth, but these are just some of the plays that were only preserved thanks to the astounding labor of love that was the first collected edition of Shakespeare's plays. When the First Folio hit the bookshelves in 1623, nearly eight years after the dramatist's death, it provided eighteen previously unpublished plays, and significantly revised versions of close to a dozen other dramatic works, many of which may not have survived without the efforts of those who backed, financed, curated, and crafted what is arguably one of the most important conservation projects in literary history. Without the First Folio Shakespeare is unlikely to have acquired the towering international stature he now enjoys across the arts, the pedagogical arena, and popular culture. Its lasting impact on English national heritage, as well as its circulation across cultures, languages, and media, makes the First Folio the world's most influential secular book. But who were the personalities behind the project and did Shakespeare himself play a role in its inception Shakespeare's Book: The Story Behind the First Folio and the Making of Shakespeare charts, for the first time, the manufacture of the First Folio against a turbulent backdrop of seismic political events and international tensions which intersected with the lives of its creators and which left their indelible marks on this ambitious publication-project. This story uncovers the friendships, bonds, social ties, and professional networks that facilitated the production of Shakespeare's book—as well as the personal challenges, tragedies and dangers that threw obstacles in the path of its chief backers. It reveals how Shakespeare himself, before his death, may have influenced the ways in which his own public identity would come to be enshrined in the First Folio, shaping his legacy to future generations and determining how the world would remember him: not of an age, but for all time. Shakespeare's Book tells the true story of how the makers of the First Folio created "Shakespeare" as we know him today.

Henry VI, first part William Shakespeare. 1901

King Edward the Third William Shakespeare. 2014-07-27 The Raigne of King Edward the Third, commonly shortened to Edward III, is an Elizabethan play printed anonymously in 1596. It has frequently been claimed that it was at least partly written by William Shakespeare, a view that Shakespeare scholars have increasingly endorsed. The rest of the play was probably written by Thomas Kyd. The play contains several gibes at Scotland and the Scottish people, which has led some critics to think that it is the work that incited George Nicolson, Queen Elizabeth's agent in Edinburgh, to protest against the portrayal of Scots on the London stage in a 1598 letter to William Cecil, Lord Burghley. This could explain why the play was not included in the First Folio of Shakespeare's works, which was published after the Scottish King James had succeeded to the English throne in 1603. King Edward III is informed by The Count of Artois that he, Edward, was the true heir to the previous king of France. A French ambassador arrives to insist that Edward do homage to the new French king for his lands in Guyenne. Edward defies him, insisting he will invade to enforce his rights. A messenger arrives to say that the Scots are besieging a castle in the north of England. Edward decides to deal with this problem first. The castle is being held by the beautiful Countess of Salisbury, the wife of the Earl of Salisbury. As Edward's army arrives, the rampaging Scots flee. Edward immediately falls for the Countess, and proceeds to woo her for himself. She rebuffs him, but he persists. In an attempted bluff, the Countess vows to take the life of her husband if Edward will take the life of his wife. However, when she sees that Edward finds the plan morally acceptable, she ultimately threatens to take her own life if he does not stop his pursuit. Finally, Edward expresses great shame, admits his fault and acquiesces. He dedicates himself to use his energies to pursue his rights and duties as king. In the second part of the play, in several scenes reminiscent of Henry V, Edward joins his army in France, fighting a war to claim the French throne. He and the French king exchange arguments for their claims before the Battle of Crecy. King Edward's son, Edward, the Black Prince, is knighted and sent into battle. The king refuses to send help to his son when it appears that the young man's life is in danger. Prince Edward proves himself in battle after defeating the king of Bohemia. The English win the battle and the French flee to Poitiers. Edward sends the prince to pursue them, while he besieges Calais. In Poitiers the prince finds himself outnumbered and apparently surrounded. The play switches between the French and English camps, where the apparent hopelessness of the English campaign is contrasted with the arrogance of the French. Prince Edward broods on the morality of war before achieving victory in the Battle of Poitiers against seemingly insurmountable odds. He captures the French king. In Calais the citizens realise they will have to surrender to King Edward. Edward demands that six of the leading citizens be sent out to face punishment. Edward's wife Queen Phillip arrives and persuades him to pardon them. Sir John Copland brings Edward the king of the Scots, captured in battle, and a messenger informs Edward that the English have secured Brittany. However, the successes are undercut when news arrives that Prince Edward was facing certain defeat at Poitiers. King Edward declares he will take revenge. Prince Edward arrives with news of his victory, bringing with him the captured French king. The English enter Calais in triumph.

The First Part of King Henry VI William Shakespeare. 1990-04-23 Shakespeare's plays about the reign of Henry VI, written at the beginning of his career, were for a long time undervalued. This was because of doubts about their authorship and because of the difficulties involved in determining their theatrical provenance. Recently, however, a series of outstanding productions by the Royal Shakespeare Company and others has demonstrated their theatrical vitality, their conventions have been better understood in the light of new critical methods, and their innovative and sceptical questioning of Elizabethan orthodoxies has been understood in the light of revisionist readings of the history of Shakespeare's own times. This, the first major edition for over twenty-five years, takes account of recent discoveries concerning Shakespeare's early career. The First Part of King Henry VI, which gives us Shakespeare's portrait of Joan of Arc, stands revealed both as a successful venture in its own exploratory style, and as a necessary account of key events in the Hundred Years War without which the Wars of the Roses, anatomised in the following two plays, cannot be understood.

Edward III William Shakespeare. 2021-08-12T22:43:45Z The authorship of Edward III has been up for debate ever since it was first published in 1596. Its publisher, Cuthbert Burby, published it without listing an author, and any records that might have shed light on the author's name (or names) were destroyed in the Great Fire of London in 1666. In the 1760s, the acclaimed scholar Edward Capell was one of the first to claim

that William Shakespeare might have been the author. Many other academicians support this claim, or at least suggest Shakespeare partially wrote it, as certain archaic or obscure words and phrases found in the canonical Shakespearean plays also appear in this one. Others argue that Shakespeare would never write something so historically inaccurate; suggestions of possible alternative playwrights include Thomas Kyd, Christopher Marlowe, Michael Drayton, Thomas Nashe, and George Peele. While the legitimate authorship may never come to light, Edward III has become accepted as part of Shakespeare's canon of plays. After the King of France passes away, a new heir must take the throne; without any brothers or sons in the direct line, the crown falls to his nephew, King Edward of England. French nobles refuse to hand over France to the English, claiming that the right of succession should never have passed through his mother Isabel, and order Edward to acknowledge King John as the rightful successor. These disputed claims to the kingdom of France launch the Hundred Years' War. This Standard Ebooks edition is based on G. C. Moore Smith's 1897 edition. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

Blackfriars in Early Modern London Christopher Highley.2022-02-17 Blackfriars: Theater, Church, and Neighborhood in Early Modern London is a cultural history of an urban enclave best known in the later sixteenth and seventeenth centuries for the incongruous juxtaposition of playing and godly preaching. As the former site of one of London's great religious houses, the post-Reformation Blackfriars was a Liberty free from mayoral control. The legal exemptions and privileges enjoyed by its residents helped attract an unusual mix of groups and activities. Zealous preachers and puritan parishioners mingled with playhouse workers and playgoers, as well as with the immigrant 'strangers' who settled here. The book focuses on local playhouse-church relations and asks how a theatrical culture was able to flourish in a parish dominated by committed puritans. Physically, the church of St Anne's and the playhouse were virtually next-door, but ideologically they seemed poles apart. Yet despite the occasional efforts of some residents to close the playhouse, godly religion and commercial playing managed to coexist. In explanation, the book examines the conflicting economic and ideological priorities of residents and the overriding desire to promote order and neighborliness. More provocatively, I argue that the Blackfriars pulpit and stage could be mutually reinforcing sites of performance. Preachers as well as playwrights exploited the Liberty's vexed relations with authority to air satirical and dissident views of the established church and state. By examining Blackfriars sermons and plays side-by-side, the book reveals a synergy between two institutions usually considered implacable enemies.

Shakespeare on the Record Hannah Leah Crummé.2019-01-24 Shakespeare on Record is a unique guide to major Shakespeare discoveries and the archival insight that made them possible. With contributions from experts at The National Archives, the Folger Shakespeare Library and leading universities, the book explores and explains the bureaucratic processes and governmental practices that shaped life and records in Renaissance England - making it a key resource for both Shakespeare scholars and researchers of early modern lives. Chapters examine key documents concerning property, the law, coats of arms and investments, which relate to Shakespeare's lives in both Stratford and London. Several of The National Archives' collection of over 120 documents which illuminate Shakespeare's life are profiled here for the first time. Richly illustrated throughout, this is a key resource for both Shakespeare scholars and researchers of early modern lives.

Edward III William Shakespeare.2023-05-11 The authorship of Edward III has been up for debate ever since it was first published in 1596. Its publisher, Cuthbert Burby, published it without listing an author, and any records that might have shed light on the author's name (or names) were destroyed in the Great Fire of London in 1666. In the 1760s, the acclaimed scholar Edward Capell was one of the first to claim that William Shakespeare might have been the author. Many other academicians support this claim, or at least suggest Shakespeare partially wrote it, as certain archaic or obscure words and phrases found in the canonical Shakespearean plays also appear in this one. Others argue that Shakespeare would never write something so historically inaccurate; suggestions of possible alternative playwrights include Thomas Kyd, Christopher Marlowe, Michael Drayton, Thomas Nashe, and George Peele. While the legitimate authorship may never come to light, Edward III has become accepted as part of Shakespeare's canon of plays. After the King of France passes away, a new heir must take the throne; without any brothers or sons in the direct line, the crown falls to his nephew, King Edward of England. French nobles refuse to hand over France to the English, claiming that the right of succession should never have passed through his mother Isabel, and order Edward to acknowledge King John as the rightful successor. These disputed claims to the kingdom of France launch the Hundred Years' War. This Standard Ebooks edition is based on G. C. Moore Smith's 1897 edition.

Shakespeare's Edward III William Shakespeare.1996-01-01 Argues the case for naming Shakespeare as the author of Edward III, and presents the text of the play with an introduction and notes

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.

The Countess of Pembroke's Arcadia (The Old Arcadia) Philip Sidney.1999 Two young princes, Pyrocles and Musidorus, disguise themselves as an Amazon and a shepherd to gain access to the Arcadian Princesses, who have been taken into semi-imprisonment by their father to avoid the dangers foretold by an oracle. The text was a vehicle for Sidney's ideas on versification.

Shakespeare on the Ecological Surface Liz Oakley-Brown.2024-01-31 Shakespeare on the Ecological Surface uses the concept of the 'surface' to examine the relationship between contemporary performance and ecocriticism. Each section looks, in turn, at the 'surfaces' of slick, smoke, sky, steam, soil, slime, snail, silk, skin and stage to build connections between ecocriticism, activism, critical theory, Shakespeare and performance. While the word 'surface' was never used in Shakespeare's works, Liz Oakley-Brown shows how thinking about Shakespearean surfaces helps readers explore the politics of Elizabethan and Jacobean culture. She also draws surprising parallels with our current political and ecological concerns. The book explores how Shakespeare uses ecological surfaces to help understand other types of surfaces in his plays and poems: characters' public-facing selves; contact zones between characters and the natural world; surfaces upon which words are written; and physical surfaces upon which plays are staged. This book will be an illuminating read for anyone studying Shakespeare, early modern culture, ecocriticism, performance and activism.

Embark on a transformative journey with Explore the World with Clifford Lane is captivating work, Discover the Magic in **Shakespeare And The Countess The Battle That Gave** . This enlightening ebook, available for download in a convenient PDF format , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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