

THE ARDEN SHAKESPEARE

KING JOHN

EDITED BY
E. A. J. HONIGMANN



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Shakespeare's Plants and Gardens: A Dictionary Vivian Thomas, Nicki Faircloth, 2014-02-27 Shakespeare lived when knowledge of plants and their uses was a given but also at a time of unique interest in plants and gardens His lifetime saw the beginning of scientific interest in plants the first large scale plant introductions from outside the country since Roman times and the beginning of gardening as a leisure activity Shakespeare's works show that he engaged with this new world to illuminate so many facets of his plays and poems This dictionary offers a complete companion to Shakespeare's references to landscape plants and gardens including both formal and rural settings It covers plants and flowers gardening terms and the activities that Shakespeare included within both cultivated and uncultivated landscapes as well as encompassing garden imagery in relation to politics the state and personal lives Each alphabetical entry offers a definition and overview of the term discussed in its historical context followed by a guided tour of its use in Shakespeare's works and finally an extensive bibliography including primary and secondary sources books and articles

Staging Power in Tudor and Stuart English History Plays Kristin M.S. Bezio, 2016-03-09 Staging Power in Tudor and Stuart English History Plays examines the changing ideological conceptions of sovereignty and their on stage representations in the public theaters during the Elizabethan and early Stuart periods 1580 1642 The study examines the way in which the early modern stage presented a critical dialogue concerning the nature of sovereignty through the lens of specifically English history focusing in particular on the presentation and representation of monarchy It presents the subgenre of the English history play as a specific reaction to the surrounding political context capable of engaging with and influencing popular and elite conceptions of monarchy and government This project is the first of its kind to specifically situate the early modern debate on sovereignty within a popular culture dramatic context its purpose is not only to provide an historical timeline of English political theory pertaining to monarchy but to situate the drama as a significant influence on the production and dissemination thereof during the Tudor and Stuart periods Some of the plays considered here notably those by Shakespeare and Marlowe have been extensively and thoroughly studied But others such as Edmund Ironside Sir Thomas Wyatt and King John and Matilda have not previously been the focus of much critical attention

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Just and Unjust Wars in Shakespeare Franziska Quabeck, 2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph *Just and Unjust Wars in Shakespeare* demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare's plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

Shakespeare's Stage Traffic Janet Clare, 2014-01-09 Shakespeare's unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation In *Shakespeare's Stage Traffic* Janet Clare re-situates Shakespeare's dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition and how in the spirit of Renaissance theory he moulded and converted them to his own use The book challenges the critical stance that views the Shakespeare canon as essentially self-contained moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays Each chapter focuses on specific plays and examines the networks of influence exchange and competition which characterised stage traffic between playwrights including Marlowe Jonson and Fletcher Overall the book addresses multiple perspectives relating to authorship and text performance and reception

More Things in Heaven and Earth Paul S. Fiddes, 2022-04-29 Shakespeare's plays are filled with religious references and spiritual concerns His characters like Hamlet in this book's title speak the language of belief Theology can enable the modern reader to see more clearly the ways in which Shakespeare draws on the Bible doctrine and the religious controversies of the long English Reformation But as Oxford don Paul Fiddes shows in his intertextual approach the theological thought of our own time can in turn be shaped by the reading of Shakespeare's texts and the viewing of his plays In *More Things in Heaven and Earth* Fiddes argues that Hamlet's famous phrase not only underscores the blurred boundaries between the warring Protestantism and Catholicism of Shakespeare's time it is also an appeal for basic spirituality free from any particular doctrinal scheme This

spirituality is characterized by the belief in prioritizing loving relations over institutions and social organization And while it also implies a constant awareness of mortality it seeks a transcendence in which love outlasts even death In such a spiritual vision forgiveness is essential human justice is always imperfect communal values overcome political supremacy and one is on a quest to find the story of one's own life It is in this context that Fiddes considers not only the texts behind Shakespeare's plays but also what can be the impact of his plays on the writing of doctrinal texts by theologians today Fiddes ultimately shows how this more expansive conception of Shakespeare is grounded in the trinitarian relations of God in which all the texts of the world are held and shaped

Early Modern Playhouse Manuscripts and the Editing of Shakespeare Paul Werstine, 2013 This book argues for editing Shakespeare's plays in a new way without pretending to distinguish authorial from theatrical versions

Re-Membering the Body Anthony R. Cross, Brian Haymes, 2021-07-08 This volume celebrates the ministry and theological contribution of Dr Ruth Gouldbourne one of the foremost Baptist and Free Church women ministers and scholars in Britain and Europe Following studies at St Andrews University and King's College London and ministerial training at Spurgeon's College she served at Bloomsbury Central Baptist Church the Free Church Bunyan Meeting Bedford and had been a Tutor after which she returned to the local pastorate at Bloomsbury then Grove Lane Baptist Church Cheadle Her doctorate explores gender and theology in the writings of the radical reformer Caspar Schwenckfeld and she has recently earned her MA in Shakespearean Studies She has served the Baptist Union on the Baptist Women in Ministry and Training group the Covenant 2000 Committee the Working Groups on Membership and Superintendency as well as the Baptist Historical Society Internationally she chaired the Academic Board of the International Baptist Theological Seminary IBTSC and its the Board of Trustees and her ecumenical commitment has included sitting on the World Council of Churches Faith and Order Commission and serving Churches Together in Britain and Ireland An Associate Fellow of Spurgeon's College she is also Senior Research Fellow of IBTSC Amsterdam and a Research Fellow of Bristol Baptist College

Biblical References in Shakespeare's Plays Naseeb Shaheen, 2011-09-16 The hundreds of biblical references in Shakespeare's plays give ample evidence that he was well acquainted with Scripture Not only is the range of his biblical references impressive but also the aptness with which he makes them Hamlet and Othello each have more than fifty biblical references No study of Shakespeare's plays is complete that ignores Shakespeare's use of scripture The Bibles that Shakespeare knew however were not those that are in use today By the time the King James Bible appeared in 1611 Shakespeare's career was all but over and the Anglican liturgy that is evident in his plays is likewise one that few persons are acquainted with This volume provides a comprehensive survey of the English Bibles of Shakespeare's day notes their similarities and differences and indicates which version the playwright knew best The thorny question of what constitutes a valid biblical reference is also discussed This study of Shakespeare's biblical references is not based on secondary sources The author owned one of the world's largest collections of early English bibles including over one hundred copies of the

Geneva bible and numerous editions of other Bibles prayer books and books of homilies of Shakespeare's day To be of real worth a study of Shakespeare's biblical references should also enable the reader to determine which references Shakespeare borrowed from his plot sources and which he added from his own memory as part of his design for the play The author studies every source that Shakespeare is known to have read or consulted before writing each play and has examined the biblical references in those sources Shaheen then points out which biblical references in his literary sources Shakespeare accepted and how he adapted them in his plays This information is especially valuable when assessing the theological meanings that are sometimes imposed on his plays meanings that often go beyond what Shakespeare intended or what his audience must have understood Biblical References in Shakespeare's Plays is considerably broader in scope than any other study of its kind and provides the scholarly checks and balances in dealing with the subject that previous studies lacked

The Two Noble Kinsmen, Revised Edition William Shakespeare, 2015-02-26 This tragic comedy is one of the plays we know Shakespeare worked with a collaborator on John Fletcher and is based on Chaucer's Knight's Tale This revised edition includes a new introductory essay bringing the edition up to date in terms of both the play's performance and critical history and in particular with current thinking about the nature of Shakespeare's collaboration with other playwrights As scholars have begun to discover more about this aspect of his career interest in the play has grown This revised edition is ideal for undergraduate study offering on page annotations to the play text as well as a lengthy illustrated introduction **Early**

Modern Theatre and the Figure of Disability Genevieve Love, 2018-10-18 What work did physically disabled characters do for the early modern theatre Through a consideration of a range of plays including Doctor Faustus and Richard III Genevieve Love argues that the figure of the physically disabled prosthetic body in early modern English theatre mediates a set of related likeness problems that structure the theatrical textual and critical lives of the plays of Shakespeare and his contemporaries The figure of disability stands for the relationship between actor and character prosthetic disabled characters with names such as Cripple and Stump capture the simultaneous presence of the fictional and the material embodied world of the theatre When the figure of the disabled body exits the stage it also mediates a second problem of likeness between plays in their performed and textual forms While supposedly imperfect textual versions of plays have been characterized as lame the dynamic movement of prosthetic disabled characters in the theatre expands the figural role which disability performs in the relationship between plays on the stage and on the page Early Modern Theatre and the Figure of Disability reveals how attention to physical disability enriches our understanding of early modern ideas about how theatre works while illuminating in turn how theatre offers a reframing of disability as metaphor **Shakespeare's Sonnets**

Katherine Duncan-Jones, 2014-05-01 Shakespeare's Sonnets are universally loved and much quoted throughout the world First published in 1997 to much critical acclaim the Sonnets has been a consistent best seller in the Arden Shakespeare series Katherine Duncan Jones tackles the controversies and mysteries surrounding these beautiful poems head on and

explores the issues of sexuality to be found in them making this a truly modern edition for today's readers and students This revised edition has been updated and corrected in the light of new scholarship and critical thinking since its first publication

Shakespearean Star Jennifer Barnes, 2017-07-06 Laurence Olivier was one of the best known and most pioneering actor-directors of Shakespeare on screen This is the first study to provide a comprehensive analysis of Olivier's Shakespearean feature films and his unique Shakespearean star image Through an examination of Olivier's unmade film *Macbeth* as well as his adaptations of Shakespeare's *Henry V* *Hamlet* and *Richard III* Jennifer Barnes offers a detailed exploration of Olivier's entire cinematic Shakespearean oeuvre in relation to his distinctive form of stardom Considering the development of Olivier's image in relation to the industrial and cultural contexts of the wartime and post-war British film and theatre industries the volume also analyses Olivier's life writing and published autobiographies and is supplemented by numerous illustrations

Early Modern Herbals and the Book Trade Sarah Neville, 2022-01-06 In the early modern herbal Sarah Neville finds a captivating example of how Renaissance print culture shaped scientific authority *Shakespeare on screen : The Henriad* Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on-going exploration of what Shakespeare's contrasting afterlives keep saying not only about the dramatic texts but also about ourselves

Turn-taking in Shakespeare Oliver Morgan, 2019-08-21 Oxford Textual Perspectives is a series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies cultures and communities that produce inform and receive them It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies By engaging with the materiality of the literary text its production and reception history and frequently testing and exploring the boundaries of the notion of text itself the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well-known works Whenever people talk to one another there are at least two things going on at once First and most obviously there is an exchange of speech Second and slightly less obviously there is a negotiation about how that exchange is organised about whose turn it is to talk at any given moment Linguists call this second organisational level of activity turn-taking and since the late 1970s it has been central to the way in which spoken interaction is understood In spite of its obvious relevance to the study of drama however turn-taking has received little attention from critics and editors of Shakespeare Turn-taking in Shakespeare offers a fresh perspective on the dramatic text by reversing the priorities of traditional literary analysis Rather than focussing on what characters say it focuses on when

they speak Rather than focussing on how they talk it focuses on how they gain access to the floor Its central argument is that the turn taking patterns of Shakespeare s plays are a part of what Emrys Jones has called their basic structural shaping as fundamental to dialogue as rhythm is to verse The book investigates what it means for a character to speak in or out of turn to interrupt or overlap with a previous speaker to pause before speaking or to fail to speak at all It explores how these moments are and are not signalled by the Shakespearean text how best to describe and understand them and the implications of such questions for contemporary debates about editing rhetoric prosody and early modern performance practices

The Shakespeare Workbook and Video David Carey, Rebecca Clark Carey, 2015-07-30 The Shakespeare Workbook and Video provides a unifying approach to acting Shakespeare that is immediately applicable in the rehearsal room or classroom It is an easy to use text providing practical exercises in specific aspects of Shakespeare s language such as meter imagery rhetoric and sound play In each of these areas it takes the reader through three steps Speak the Text Question the Text and Act the Text Online video material provides an insight into the acting process and shows the authors teaching a workshop in their method for acting Shakespeare to a group of young actors The Shakespeare Workbook and Video is the go to textbook for a practical exploration of Shakespeare s canon

Shakespeare's Acts of Will Gary Watt, 2016-07-28 Shakespeare was born into a new age of will in which individual intent had the potential to overcome dynastic expectation The 1540 Statute of Wills had liberated testamentary disposition of land and thus marked a turning point from hierarchical feudal tradition to horizontal free trade Focusing on Shakespeare s late Elizabethan plays Gary Watt demonstrates Shakespeare s appreciation of testamentary tensions and his ability to exploit the inherent drama of performing will Drawing on years of experience delivering rhetoric workshops for the Royal Shakespeare Company and as a prize winning teacher of law Gary Watt shows that Shakespeare is playful with legal technicality rather than obedient to it The author demonstrates how Shakespeare transformed lawyers manual book rhetoric into powerful drama through a stirring combination of word metre movement and physical stage material producing a mode of performance that was truly testamentary in its power to engage the witnessing public Published on the 400th anniversary of Shakespeare s last will and testament this is a major contribution to the growing interdisciplinary field of law and humanities

Shakespeare and Moral Agency Michael D. Bristol, 2009-12-10 Shakespeare and Moral Agency presents a collection of new essays by literary scholars and philosophers considering character and action in Shakespeare s plays as heuristic models for the exploration of some salient problems in the field of moral inquiry Together they offer a unified presentation of an emerging orientation in Shakespeare studies drawing on recent work in ethics philosophy of mind and analytic aesthetics to construct a powerful framework for the critical analysis of Shakespeare s works Contributors suggest new possibilities for the interpretation of Shakespearean drama by engaging with the rich body of contemporary work in the field of moral philosophy offering significant insights for literary criticism for pedagogy and also for theatrical performance

The Life of the Author: William

Shakespeare Anna Beer, 2021-07-06 Discover an invigorating new perspective on the life and work of William Shakespeare The Life of the Author William Shakespeare delivers a fresh and exciting new take on the life of William Shakespeare offering readers a biography that brings to the foreground his working life as a poet playwright and actor It also explores the nature of his relationships with his friends colleagues and family and asks important questions about the stories we tell about Shakespeare based on the evidence we actually have about the man himself The book is written using scholarly citations and references but with an approachable style suitable for readers with little or no background knowledge of Shakespeare or the era in which he lived The Life of the Author William Shakespeare asks provocative questions about the playwright poet s preoccupation with gender roles and sexuality and explores why it is so challenging to ascertain his political and religious allegiances Conservative or radical Misogynist or proto feminist A lover of men or women or both Patriot or xenophobe This introduction to Shakespeare s life and works offers no simple answers but recognizes a man intensely responsive to the world around him a playwright willing and able to collaborate with others and able to collaborate with others and of course his exceptional perhaps unique contribution to literature in English The book covers the entirety of William Shakespeare s life 1564 1616 taking him from his childhood in Stratford upon Avon to his success in the theatre world of London and then back to his home town and comfortable retirement The Life of the Author William Shakespeare sets his achievement as a writer within the dangerous vibrant cultural world that was Elizabethan and Jacobean England revealing a writer s life of frequent collaboration occasional crisis but always of profound creativity Perfect for undergraduate students in Literature Drama Theatre Studies History and Cultural Studies courses The Life of the Author William Shakespeare will also earn a place in the libraries of students interested in Gender Studies and Creative Writing

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