

## **The Cambridge Companion To Shakespeares Poetry Cambridge Companions To Literature**

This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems, the Sonnets, and his plays. Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics: from Shakespeare's seminal role in the development of English poetry, the wide-ranging practice of his poetic form, and his enigmatic place in print and manuscript culture, to his immersion in English Renaissance politics, religion, classicism, and gender dynamics. With individual chapters on Venus and Adonis, The Rape of Lucrece, The Passionate Pilgrim, 'The Phoenix and the Turtle', the Sonnets, and A Lover's Complaint, the Companion also includes chapters on the presence of poetry in the dramatic works, on the relation between poetry and performance, and on the reception and influence of the poems. The volume includes a chronology of Shakespeare's life, a note on reference works, and a reading list for each chapter.

A collection of essays on Shakespeare's life and works in popular forms and media, first published in 2007.

This Companion is designed for readers interested in past and present productions of Shakespeare's plays, both in and beyond Britain. The first six chapters describe aspects of the British performing tradition in chronological sequence, from the early staging of Shakespeare's own time, through to the present day. Each relates Shakespearean developments to broader

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cultural concerns and adopts an individual approach and focus, on textual adaptation, acting, stages, scenery or theatre management. These are followed by three explorations of acting: tragic and comic actors and women performers of Shakespeare roles. A section on international performance includes chapters on interculturalism, on touring companies and on political theatre, with separate accounts of the performing traditions of North America, Asia and Africa. Over forty pictures illustrate performers and productions of Shakespeare from around the world. An amalgamated list of items for further reading completes the book.

Discusses the forms, contexts, and critical and theatrical issues associated with ten Shakespearean tragedies.

Twenty-one essays provide lively and authoritative approaches to the literary, historical, cultural and performative aspects of Shakespeare works.

Shakespeare's First Folio, published in 1623, is one of the world's most studied books, prompting speculation about everything from proof-reading practices in the early modern publishing industry to the 'true' authorship of Shakespeare's plays. Arguments about the nature of the First Folio are crucial to every modern edition of Shakespeare and thus to every reader or student of the plays. This Companion surveys the critical methods brought to bear on the Folio and equips readers with the tools to understand it and to develop their skills in early modern book culture more generally. A team of international scholars surveys the range of bibliographic, historical and textual material relating to the Folio, its editors, collectors and critical reception. This revealing volume will be of wide interest to scholars of Shakespeare, the history of the book and early modern drama.

A wide-ranging set of essays that explain what theatre history is and why we need to engage

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with it.

This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information. Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge. Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays.

Fantasy is a creation of the Enlightenment, and the recognition that excitement and wonder can be found in imagining impossible things. From the ghost stories of the Gothic to the zombies and vampires of twenty-first-century popular literature, from Mrs Radcliffe to Ms Rowling, the fantastic has been popular with readers. Since Tolkien and his many imitators, however, it has become a major publishing phenomenon. In this volume, critics and authors of fantasy look at its history since the Enlightenment, introduce readers to some of the different codes for the reading and understanding of fantasy, and examine some of the many varieties and subgenres of fantasy; from magical realism at the more literary end of the genre, to paranormal romance at the more popular end. The book is edited by the same pair who produced The Cambridge

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Companion to Science Fiction (winner of a Hugo Award in 2005).

The Cambridge Companion to Samuel Johnson, first published in 1997, provides an introduction to the works and intellectual life of one of the most challenging and wide-ranging writers in English literary history. Compiler of the first great English dictionary, editor of Shakespeare, biographer and critic of the English poets, author both of the influential journal Rambler and the popular fiction Rasselas, and one of the most engaging conversationalists in literary culture, Johnson is here illuminatingly discussed from a different point of view. Essays on his main works are complemented by thematic discussion of his views on the experience of women in the eighteenth century, politics, imperialism, religion, and travel as well as by chapters covering his life, conversation, letters, and critical reception. Useful reference features include a chronology and guide to further reading. The keynote to the volume is the seamlessness of Johnson's life and writing, and the extraordinary humane intelligence he brought to all his activities. Accessibly written by a distinguished group of international scholars, this volume supplies a stimulating range of approaches, making Johnson newly relevant for our time.

Which plays are included under the heading 'Shakespeare's last plays', and when does Shakespeare's 'last' period begin? What is meant by a 'late play', and what are the benefits in defining plays in this way? Reflecting the recent growth of interest in late studies, and recognising the gaps in accessible scholarship on this area, in this book

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leading international Shakespeare scholars address these and many other questions. The essays locate Shakespeare's last plays - single and co-authored - in the period of their composition, consider the significant characteristics of their Jacobean context, and explore the rich afterlives, on stage, in print and other media of *The Winter's Tale*, *Cymbeline*, *The Tempest*, *Pericles*, *The Two Noble Kinsmen* and *Henry VIII*. The volume opens with a historical timeline that places the plays in the contexts of contemporary political events, theatrical events, other cultural milestones, Shakespeare's life and that of his playing company, the King's Men.

The *Cambridge Companion to Shakespeare and Race* shows teachers and students how and why Shakespeare and race are inseparable. Moving well beyond *Othello*, the collection invites the reader to understand racialized discourses, rhetoric, and performances in all of Shakespeare's plays, including the comedies and histories. Race is presented through an intersectional approach with chapters that focus on the concepts of sexuality, lineage, nationality, and globalization. The collection helps students to grapple with the unique role performance plays in constructions of race by Shakespeare (and in Shakespearean performances), considering both historical and contemporary actors and directors. *The Cambridge Companion to Shakespeare and Race* will be the first book that truly frames Shakespeare studies and early modern race studies for a non-specialist, student audience.

This 2002 Companion is designed for readers interested in past and present

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productions of Shakespeare's plays, both in and beyond Britain. The first six chapters describe aspects of the British performing tradition in chronological sequence, from the early staging of Shakespeare's own time, through to the present day. Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus, on textual adaptation, acting, stages, scenery or theatre management. These are followed by three explorations of acting: tragic and comic actors and women performers of Shakespeare roles. A section on international performance includes chapters on interculturalism, on touring companies and on political theatre, with separate accounts of the performing traditions of North America, Asia and Africa. Over forty pictures illustrate performers and productions of Shakespeare from around the world. An amalgamated list of items for further reading completes the book.

This Companion is devoted to the life and works of Shakespeare and contemporary playwrights in early modern London.

This book offers a comprehensive, readable and authoritative introduction to the study of Shakespeare, by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare's work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study, such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare's time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and

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sexuality, Shakespeare on film, the presence of foreigners in Shakespeare's England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

Pt. 1:Shakespeare and comic tradition --Theories of comedy /David Galbraith --Roman comedy /Robert S. Miola --Italian stories on the stage /Louise George Clubb --Elizabethan comedy /Janette Dillon --Popular festivity /François Laroque --pt. 2:Shakespearean comedy --Forms of confusion /John Creaser --Love and courtship /Catherine Bates --Laughing at "others" /Edward Berry --Comedy and sex /Alexander Leggatt --Language and comedy /Lynne Magnusson --Sexual disguise and the theatre of gender /Barbara Hodgdon --Matters of state /Anthony Miller --The experiment of romance /Michael O'Connell.

A wide-ranging yet accessible investigation into the importance of religion in Shakespeare's works, from a team of eminent international scholars.

This Companion represents the myriad ways of thinking about the remarkable achievement of Shakespeare's sonnets. An authoritative reference guide and extended introduction to Shakespeare's sonnets. Contains more than 20 newly-commissioned essays by both established and younger scholars. Considers the form, sequence, content, literary context, editing and printing of the sonnets. Shows how the sonnets provide a mirror in which cultures can read their own critical biases. Informed by the latest theoretical, cultural and archival work. Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This 2002 volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first

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part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike.

This volume provides essays by twenty-nine leading scholars and critics on the best English poets from Chaucer to Larkin.

Illuminates the pleasures and challenges of Shakespeare's complex language for today's students, teachers, actors and theatre-goers.

Beginning with the early masters of the sonnet form, Dante and Petrarch, the Companion examines the reinvention of the sonnet across times and cultures, from Europe to America. In doing so, it considers sonnets as diverse as those by William Shakespeare, William Wordsworth, George Herbert and e. e. cummings. The chapters explore how we think of the sonnet as a 'lyric' and what is involved in actually trying to write one. The book includes a lively discussion between three distinguished contemporary poets - Paul Muldoon, Jeff Hilson and Meg Tyler - on the experience of writing a sonnet, and a chapter which traces the sonnet's diffusion across manuscript, print, screen and the internet. A fresh and authoritative overview of this major poetic form, the Companion expertly guides

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the reader through the sonnet's history and development into the global multimedia phenomenon it is today.

In this book, leading international Shakespeare scholars consider the significant characteristics of Shakespeare's last plays and place them in their Jacobean context.

A comprehensive, readable and authoritative introduction to the study of Shakespeare.

Lively and up-to-date critical introductions to a rich range of Shakespeare adaptations for film, video and television.

Written by a team of leading international scholars, *The Cambridge Companion to Shakespeare and War* illuminates the ways Shakespeare's works provide a rich and imaginative resource for thinking about the topic of war. Contributors explore the multiplicity of conflicting perspectives his dramas offer: war depicted from chivalric, masculine, nationalistic, and imperial perspectives; war depicted as a source of great excitement and as a theater of honor; war depicted from realistic or skeptical perspectives that expose the butchery, suffering, illness, famine, degradation, and havoc it causes. The essays in this volume examine the representations and rhetoric of war throughout Shakespeare's plays, as well as the modern history of the war plays on stage, in film, and in propaganda. This

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book offers fresh perspectives on Shakespeare's multifaceted representations of the complexities of early modern warfare, while at the same time illuminating why his perspectives on war and its consequences continue to matter now and in the future.

While Shakespeare's popularity has continued to grow, so has the attention paid to the work of his contemporaries. The contributors to this Companion introduce the distinctive drama of these playwrights, from the court comedies of John Lyly to the works of Richard Brome in the Caroline era. With chapters on a wide range of familiar and lesser-known dramatists, including Thomas Kyd, Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton and John Ford, this book devotes particular attention to their personal and professional relationships, occupational rivalries and collaborations. Overturning the popular misconception that Shakespeare wrote in isolation, it offers a new perspective on the most impressive body of drama in the history of the English stage.

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as

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text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

This Companion offers a multi-disciplinary approach to literature on film and television. Writers are drawn from different backgrounds to consider broad topics, such as the issue of adaptation from novels and plays to the screen, canonical and popular literature, fantasy, genre and adaptations for children. There are also case studies, such as Shakespeare, Jane Austen, the nineteenth-century novel and modernism, which allow the reader to place adaptations of the work of writers within a wider context. An interview with Andrew Davies, whose work includes *Pride and Prejudice* (1995) and *Bleak House* (2005), reveals the practical choices and challenges that face the professional writer and adaptor. The Companion as a whole provides an extensive survey of an increasingly

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popular field of study.

From the fourteenth to the seventeenth century, humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism turned into a dynamic cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen essays in this 1996 volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art, from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed biographical index, and a guide to further reading, are provided. Overall, The Cambridge Companion to Renaissance Humanism provides a comprehensive introduction to a major movement in the culture of early modern Europe.

This Companion explores the remarkable variety of forms that Shakespeare's life and works have taken over the course of four centuries, ranging from the early modern theatrical marketplace to the age of mass media, and including stage and screen performance, music and the visual arts, the television serial and popular prose fiction. The book asks what happens when Shakespeare is

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popularized, and when the popular is Shakespeareanized; it queries the factors that determine the definitions of and boundaries between the legitimate and illegitimate, the canonical and the authorized and the subversive, the oppositional, the scandalous and the inane. Leading scholars discuss the ways in which the plays and poems of Shakespeare, as well as Shakespeare himself, have been interpreted and reinvented, adapted and parodied, transposed into other media, and act as a source of inspiration for writers, performers, artists and film-makers worldwide.

Publisher Description (unedited publisher data) Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters.

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It is a comprehensive guide for students, researchers and theatre-goers alike. An international team of scholars covers every aspect of one of the most famous books in the English language.

A collection of essays on film adaptations of Shakespeare's plays.

The Cambridge Companion to Christopher Marlowe provides a full introduction to one of the great pioneers of both the Elizabethan stage and modern English poetry. It recalls that Marlowe was an inventor of the English history play (Edward II) and of Ovidian narrative verse (Hero and Leander), as well as being author of such masterpieces of tragedy and lyric as Doctor Faustus and 'The Passionate Shepherd to His Love'. Sixteen leading scholars provide accessible and authoritative chapters on Marlowe's life, texts, style, politics, religion, and classicism. The volume also considers his literary and patronage relationships and his representations of sexuality and gender and of geography and identity; his presence in modern film and theatre; and finally his influence on subsequent writers. The Companion includes a chronology of Marlowe's life, a note on reference works, and a reading list for each chapter.

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