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re complete ... Shakespeare has become a popular guide for actors, directors, teachers and Shakespeare enthusiasts, selling over 15,000 copies of previous editions. This third edition retains the ...

Theater Books For Actors

Will Shakespeare turns 457 on Friday, April 23. So on April 23 and 24, from 7:00 PM to 8:00 PM, members of The Drilling Company's Shakespeare in the Parking Lot Company will mount 'Happy Birthday ...

This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

Mining a series of previously uncharted conversations springing up in 16th- and 17th-century popular medicine and culture, this study explores early modern England's significant and sustained interest in the hysterical diseases of women. Kaara L. Peterson assembles a fascinating collection of medical materials to support her discussion of contemporary debates about varieties of uterine pathologies and the implications of these debates for our understanding of drama's representation of hysterica passio cases in particular, among other hysterical maladies. An important aspect of the author's approach is to restore, with all its nuances, the debates created by early modern medical writers over attempts to define the boundaries and resonances of hysterical ailments, which Peterson argues have been largely erased or elided by historicist criticism, including scholarship overly focused on melancholy. One of the main goals of the book is to stress the centrality of gendered concepts of disease for the period and to reveal a whole catalog of early modern literary strategies for representing women's illnesses. Among the medical works discussed are Edward Jorden's central text *A Briefe Discourse of a Disease*

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Called the Suffocation of the Mother (1603) and contemporary plays, including Shakespeare's Pericles, Othello, King Lear, and The Winter's Tale; Webster's The Duchess of Malfi; and Chapman's Bussy D'Ambois.

During the Renaissance, moral philosophy came to permeate the minds of many, including the spectators that poured into Shakespeare's Globe theatre. Examining these strains of thought that formed the basis for humanism, Raspa delves into King Lear, Hamlet, among others to unlock what influence this had on both Shakespeare and his interpreters.

Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

Religious issues and discourse are key to an understanding of Shakespeare's plays and poems. This dictionary discusses over 1000 words and names in Shakespeare's works that have a religious connotation. Its unique word-by-word approach allows equal consideration of the full nuance of each of these words, from 'abbess' to 'zeal'. It also gradually reveals the persistence, the variety, and the sophistication of Shakespeare's religious usage. Frequent attention is given to the prominence of Reformation controversy in these words, and to Shakespeare's often ingenious and playful metaphoric usage of them. Theological commonplaces assume a major place in the dictionary, as do overt references to biblical figures, biblical stories and biblical place-names; biblical allusions; church figures and saints.

This eighth volume of The Shakespearean International Yearbook presents a special section on 'European Shakespeares', proceeding from the claim that Shakespeare's literary craft was not just native English or British, but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European, and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of 'Shakespeare' throughout Europe has brought together the energies of a wide variety of European cultures across several centuries, and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France, and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character, and other topics.

The 17th century was a time of significant cultural and political change. The era saw the rise of exploration and travel, the growth of the scientific method, and the spread of challenges to conventional religion. Many of these developments occurred in England and North America, and literature of the period reflects the intellectual and emotional fervor of the age. This reference chronicles the lives and works of more than 75 British and American writers of the 17th century. Included are entries on such major canonical authors as Donne, Milton, and Jonson. The volume also covers the writings of such leading thinkers as Hobbes and Locke, along with the works of leading European figures like Galileo and Descartes. Also profiled are numerous significant women writers, including Mary Astell, Aphra Behn, and Anne

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Killigrew. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a survey of the writer's critical reception, and primary and secondary bibliographies. The volume additionally includes entries on several artists who significantly influenced British and American literary culture.

Shakespeare wrote of lions, shrews, horned toads, curs, mastiffs, and hellhounds. But the word “ animal ” itself only appears very rarely in his work, which was in keeping with sixteenth-century usage. As Laurie Shannon reveals in *The Accommodated Animal*, the modern human / animal divide first came strongly into play in the seventeenth century, with Descartes ’ s famous formulation that reason sets humans above other species: “ I think, therefore I am. ” Before that moment, animals could claim a firmer place alongside humans in a larger vision of belonging, or what she terms cosmopolity. With Shakespeare as her touchstone, Shannon explores the creaturely dispensation that existed until Descartes. She finds that early modern writers used classical natural history and readings of Genesis to credit animals with various kinds of stakeholdership, prerogative, and entitlement, employing the language of politics in a constitutional vision of cosmic membership. Using this political idiom to frame cross-species relations, Shannon argues, carried with it the notion that animals possess their own investments in the world, a point distinct from the question of whether animals have reason. It also enabled a sharp critique of the tyranny of humankind. By answering “ the question of the animal ” historically, *The Accommodated Animal* makes a brilliant contribution to cross-disciplinary debates engaging animal studies, political theory, intellectual history, and literary studies.

What did childhood mean in early modern England? To answer this question, this book examines two key contemporary institutions: the school and the stage. The rise of grammar schools and universities, and of the professional stage featuring boy actors, reflect the culture's massive investment in children. In this collection, an international group of well-respected scholars examines how the representation of children by major playwrights and poets reflected the period's educational and cultural values. This book contains chapters that range from Shakespeare and Ben Jonson to the contemporary plays of Tom Stoppard, and that explore childhood in relation to classical humanism, medicine, art, and psychology, revealing how early modern performance and educational practices produced attitudes to childhood that still resonate to this day.

The impetus for this *Approaches to Teaching* volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom, in the performing arts, and in scholarship. The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1, "Materials," while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects--modes of early modern education, the uses of clever rhetoric, intergenerational and class politics, the power of theater--are being brought to life in college classrooms. The essays in part 2, "Approaches," are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music, Hollywood versions of *The Taming of the Shrew*, and student performances.

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