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Ten Years William Shakespeare A Survey

Joseph S. Jenkins



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interlocutors Finally thematically organized case studies apply the methodologies to analyse key productions in Brazil Korea Yemen Kuwait China and elsewhere The final chapter considers pedagogical strategies in a global setting These chapters showcase the how of global Shakespeare studies how do minoritized artists and audiences engage with Shakespeare And how do we analyse the diverse and polyphonic performances with an eye towards equity and social justice

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dramatic skills Shakespeare lavished on it could never yield great drama He argues that none of the romances has a profound message whatever meaning one finds in *Pericles* for instance can be found just as readily in *Apollonius of Tyre* Thus to look to these plays for greatness or for profound themes or ideas is to be inevitably disappointed or self deluded What one does find in the romances though are plays that diverge sharply from their sources and analogues and from other drama of the period in the attention given to the creation of a sense of wonder Mincoff finds in the systematic control of language crafting of scenes and altering of sources in the plays the suggestion of supernatural influence upon the play's action that exploits the wonderful inherent in Heliodorian romance Mincoff suspects that this sense of wonder really was important to Shakespeare and finds Lafew's words in *All's Well That Ends Well* both a rather bitter commentary on Jacobean society and a clue to our better understanding of the romances They say miracles are past and we have our philosophical persons to make modern and familiar things supernatural and causeless Hence it is that we make trifles of terrors ensconcing ourselves into seeming knowledge when we should submit ourselves to an unknown fear Mincoff can spot that which is truly unusual in the romances because of his extensive knowledge of the other drama and other literature of the period and because of his ability to place the plays within the context of their own time He places the above quotation for example within contemporary responses to skepticism he discusses such dramaturgical devices as Presenters and expository supernumeraries in the context of other plays that Shakespeare's audiences would have been seeing he is alert to the differences between our present day understanding of life and language and that of Shakespeare's age showing how words like art and nature are today understood in postromantic terms that make them far different words representing far different concepts from those used by Shakespeare in his romances

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Inheritance Law and Political Theology in Shakespeare and Milton Joseph S. Jenkins, 2016-05-23 Reading God's will and a man's Last Will as ideas that reinforce one another this study shows the relevance of England's early modern crisis regarding faith in the will of God to current debates by legal academics on the theory of property and its succession The increasing power of the dead under law in the US the UK and beyond a concern of recent volumes in law and social sciences is here addressed through a distinctive approach based on law and humanities Vividly treating literary and biblical battles of will the book suggests approaches to legal constitution informed by these dramas and by English legal history This study investigates correlations between the will of God in Judeo Christian traditions and the Last Wills of humans especially dominant males in cultures where these traditions have developed It is interdisciplinary in the sense that it engages with the limits of several fields it is informed by humanities critical theory especially Benjaminian historical materialism and Lacanian psychoanalysis but refrains from detailed theoretical considerations Dramatic narratives from the Bible Shakespeare and Milton are read as suggesting real possibilities for alternative inheritance i.e. constitutional regimes As Jenkins shows these texts propose ways to alleviate violence violence both personal and political through attention to inheritance law **The**

Nation and the Athenaeum ,1925 **Twelfth Night** William Shakespeare,1998-04-01 The Signet Classics edition of William Shakespeare s comedy of lovers misled Romantic folly and false identities abound as an unusual love triangle takes the stage in this play about Orsino the infatuated Duke of Illyria Olivia the countess he pursues and Viola the woman disguised as a man who comes between them This revised Signet Classics edition includes unique features such as An overview of Shakespeare s life world and theater A special introduction to the play by the editor Herschel Baker Selections from Barnabe Riche Of Apollonius and Silla the source from which Shakespeare derived Twelfth Night Dramatic criticism from Samuel Johnson William Hazlitt Charles Lamb and others A comprehensive stage and screen history of notable actors directors and productions Text notes and commentaries printed in the clearest most readable text And more Studio Shakespeare Alycia Smith-Howard,2017-03-02 An extensive history of The Royal Shakespeare Company s studio theatre Studio Shakespeare The Royal Shakespeare Company at The Other Place also includes a biography of its founder and first artistic director Mary Ann Buzza Goodbody 1947-75 Alycia Smith Howard reveals how as a socialist feminist and the RSC s first female director Goodbody sought to invigorate classical theatre and its approach to producing the works of Shakespeare The Other Place which opened its doors in 1973 was her greatest achievement and was in the words of Ron Daniels of the American Repertory Theatre a training ground for an entire generation of Shakespeare actors and directors The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989 The author s sources include Goodbody s Mission Statement for the studio theatre as well as other previously unavailable materials such as Goodbody s private papers journal entries director s notes and correspondence In addition it contains interviews and commentary from such theatrical luminaries as Judi Dench Ian McKellen Ben Kingsley Cicely Berry Trevor Nunn Peter Hall Patrick Stewart and many others Smith Howard s narrative discusses productions of twelve plays at The Other Place among them King Lear 1974 Hamlet 1975 The Merchant of Venice 1978 Antony and Cleopatra 1982 King John 1988 and Othello 1989 The cast lists of productions at The Other Place are included in an appendix Smith Howard s study captures the spirit and ethos of an important and radical exercise in theatre which influenced the mainstream work of The Royal Shakespeare Company It is a lucid compelling and valuable contribution not only to Shakespeare studies but also to theatre history This book as directors once said has legs

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