

THE HISTORY OF
KING RICHARD
THE THIRD



Thomas More
A READING EDITION
By George M. Logan

The History Of King Richard The Third A Reading Edition

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The History of King Richard the Third Thomas More, 2005-11-03 The History of King Richard the Third is Thomas More's English masterpiece. With the help of Shakespeare whose *Richard the Third* took More's work as its principal model, the History determined the historical reputation of an English king and spawned a seemingly endless controversy about the justness of that reputation. George M. Logan has produced a scholarly yet accessible edition of the History designed to make More's exhilarating work fully accessible to 21st century readers. More's text is presented here with modern English spelling and punctuation and with full annotation of linguistic difficulties and the historical background. The text is preceded by a general introduction, a chronology, and suggestions for further reading. An appendix reprints passages from key sources and analogues enabling the reader to see how More worked with his English sources and classical models and finally how Shakespeare worked with More.

Genre in English Medical Writing, 1500–1820 Irma Taavitsainen, Turo Hiltunen, Jeremy J. Smith, Carla Suhr, 2022-10-13 This multidisciplinary volume offers new insights into the development of genres of medical discourse in changing socio-cultural contexts.

[The Cambridge Companion to Thomas More](#) George M. Logan, 2011-01-27 A comprehensive overview of the life and times of Thomas More including in-depth studies of his major written works.

The Artistic Links Between William Shakespeare and Sir Thomas More C. Hallett, 2011-06-20 The Halletts' investigation differs from anything that has been written about the relationship between Thomas More and William Shakespeare in that it approaches the subject from a dramaturgical point of view. This book defines in specific terms what Shakespeare learned from his study of More's History and how he learned it.

Thomas More's Trial by Jury Henry Ansgar Kelly, Louis W. Karlin, Gerard Wegemer, 2011 This book challenges the recently established consensus that the trial was a carefully prepared and executed judicial process in which the judges were amenable to reasonable arguments. Thomas More's treason trial in 1535 is one of history's most famous court cases yet never before have all the major documents been collected, translated, and analyzed by a team of legal and Tudor scholars. This edition serves as an important sourcebook and concludes with a docudrama reconstructing the course of the trial based on these documents. Legal experts H. A. Kelly and R. H. Helmholz take different approaches to the legalities of this trial and four experienced judges including Justice of the Queen's Bench Sir Michael Tugendhat discuss the trial with some disagreements, notably on the meaning and requirement of malice called for in the Parliamentary Act of Supremacy. More's own accounts of his interrogations in prison are analyzed and the trial's procedures are compared to and contrasted with 16th-century concepts of natural law and also modern judicial practices and principles. The book is a must-read not only for students of law and Tudor history but also for all concerned with justice and due process. As a whole, the book challenges Duncan Derrett's conclusions that the trial was conducted in accord with contemporary legal norms and that More was convicted only on the single charge of denying Parliament the power to declare Henry VIII Supreme Head of the English Church, testified to by Richard Rich, a position that has been

uniformly accepted by historians since 1964 HENRY ANSGAR KELLY is past Director of the Center for Medieval and Renaissance Studies UCLA LOUIS W KARLIN is an attorney with the California Court of Appeal and Fellow of the Center for Thomas More Studies University of Dallas GERARD B WEGEMER is Director of the Center for Thomas More Studies

Medieval and Renaissance Drama in England Mary Bly, S. P. Cerasano, 2013 *Medieval and Renaissance Drama in England* is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642 This issue includes eleven new articles and reviews of twelve books Loyalty to the Monarchy in Late Medieval and Early Modern Britain, c.1400-1688 Matthew Ward, Matthew Hefferan, 2020-06-30 This book explores the place of loyalty in the relationship between the monarchy and their subjects in late medieval and early modern Britain It focuses on a period in which political and religious upheaval tested the bonds of loyalty between ruler and ruled The era also witnessed changes in how loyalty was developed and expressed The first section focuses on royal propaganda and expressions of loyalty from the gentry and nobility under the Yorkist and early Tudor monarchs as well as the fifteenth century Scottish monarchy The chapters illustrate late medieval conceptions of loyalty exploring how they manifested themselves and how they persisted and developed into early modernity Loyalty to the later Tudors and early Stuarts is scrutinised in the second section gauging the growing level of dissent in the build up to the British Civil Wars of the seventeenth century The final section dissects the role that the concept of loyalty played during and after the Civil Wars looking at how divergent groups navigated this turbulent period and examining the ways in which loyalty could be used as a means of surviving the upheaval Shakespeare's Stage Traffic Janet Clare, 2014-01-09 Contesting the notion of Shakespeare as originator Clare demonstrates how Shakespeare adapted imitated and borrowed from the work of others **Performativity of Villainy and Evil in Anglophone Literature and Media** Nizar Zouidi, 2021-07-24 *Performativity of Villainy and Evil in Anglophone Literature and Media* studies the performative nature of evil characters acts and emotions across intersecting genres disciplines and historical eras This collection brings together scholars and artists with different institutional standings cultural backgrounds and interdisciplinary interests with the aim of energizing the ongoing discussion of the generic and thematic issues related to the representation of villainy and evil in literature and media The volume covers medieval literature to contemporary literature and also examines important aspects of evil in literature such as social and political identity the gothic and systemic evil practices In addition to literature the book considers examples of villainy in film TV and media revealing that performance performative control and maneuverability are the common characteristics of villains across the different literary and filmic genres and eras studied in the volume *The Oxford Handbook of Shakespeare and Embodiment* Valerie Traub, 2016-09-08 *The Oxford Handbook of Shakespeare and Embodiment* brings together 40 of the most important scholars and intellectuals writing on the subject today Extending the purview of feminist criticism it offers an intersectional paradigm for considering representations of gender in the context of race ethnicity sexuality disability and religion In addition to sophisticated textual

analysis drawing on the methods of historicism psychoanalysis queer theory and posthumanism a team of international experts discuss Shakespeare's life contemporary editing practices and performance of his plays on stage on screen and in the classroom This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates

Richard III: A Critical Reader Annaliese Connolly, 2013-10-24 Charting the ruthless rise and fall of the villainous king Richard III remains one of Shakespeare's most enduringly discussed and oft performed plays Assembled by leading scholars this guide provides a comprehensive survey of major issues in the contemporary study of the play Throughout the book survey chapters explore such issues as the play's critical reception from Dr Johnson to postmodern readings in the 21st century the performance history of the play from Shakespeare's day to more recent stagings by Laurence Olivier and Ian McKellen key themes in current scholarship from disability to gender and nationalism Richard III on film including Al Pacino's *Looking for Richard* *Richard III: A Critical Guide* also includes a complete guide to resources available on the play including critical editions online resources and an annotated bibliography and how they might be used to aid both the teaching and study of Shakespeare's play

Unfixable Forms Katherine Schaap Williams, 2021-06-15 *Unfixable Forms* explores how theatrical form remakes and is in turn remade by early modern disability Figures described as deformed lame crippled ugly sick and monstrous crowd the stage in English drama of the sixteenth and seventeenth centuries In each case such a description distills cultural expectations about how a body should look and what a body should do yet crucially demands the actor's embodied performance In the early modern theater concepts of disability collide with the deforming vulnerable body of the actor Reading dramatic texts alongside a diverse array of sources ranging from physic manuals to philosophical essays to monster pamphlets Katherine Schaap Williams excavates an archive of formal innovation to argue that disability is at the heart of the early modern theater's exploration of what it means to put the body of an actor on the stage Offering new interpretations of canonical works by William Shakespeare Ben Jonson Thomas Dekker Thomas Middleton and William Rowley and close readings of little known plays such as *The Fair Maid of the Exchange* and *A Larum For London* Williams demonstrates how disability cuts across foundational distinctions between nature and art form and matter and being and seeming Situated at the intersections of early modern drama disability studies and performance theory *Unfixable Forms* locates disability on the early modern stage as both a product of cultural constraints and a spark for performance's unsettling demands and electrifying eventfulness

Telltale Women Allison Machlis Meyer, 2021 *Telltale Women* fundamentally reimagines the relationship between the history play and its source material as an intertextual one presenting evidence for a new narrative about how and why these genres disparately chronicle the histories of royal women Allison Machlis Meyer challenges established perceptions of source study historiography and the staging of gender politics in well known drama by arguing that chronicles and political histories frequently value women's political interventions and use narrative techniques to invest their voices with authority Dramatists who used these sources for their history plays thus

encountered a historical record that offered surprisingly ample precedents for depicting women's perspectives and political influence as legitimate and writers for the commercial theater grappled with such precedents by reshaping source material to create stage representations of royal women that condemned queenship and female power. By tracing how the sanctioning of women's political participation changes from the narrative page to the dramatic stage, Meyer demonstrates that gender politics in both canonical and noncanonical history plays emerge from playwrights' intertextual engagements with a rich alternative view of women in the narrative historiography of the sixteenth and seventeenth centuries.

Voices of the Renaissance John A. Wagner, 2022-02-04 The documents in this collection trace the course of the Renaissance in Italy and northern Europe, describing the emergence of a vibrant and varied intellectual and artistic culture in various states, cities, and kingdoms. *Voices of the Renaissance: Contemporary Accounts of Daily Life* contains excerpts from 52 different documents relating to the period of European history known as the Renaissance. In the 14th century, the rise of humanism, a philosophy based on the study of the languages, literature, and material culture of ancient Greece and Rome, led to a sense of revitalization and renewal among the city-states of northern Italy. The political development and economic expansion of those cities provided the ideal conditions for humanist scholarship to flourish. This period of literary, artistic, architectural, and cultural flowering is today known as the Renaissance, a term taken from the French and meaning rebirth. The Italian Renaissance reached its height in the 15th and early 16th centuries. In the 1490s, the ideals of the Italian Renaissance spread north of the Alps and gave rise to a series of national cultural rebirths in various states. In many places, this Northern Renaissance extended into the 17th century, when war and religious discord put an end to the Renaissance era.

Shakespeare's King Richard the Third William Shakespeare, 1893 [Rethinking Historicism from Shakespeare to Milton](#) Ann Baynes Coiro, Thomas Fulton, 2012-10-22 This volume explores the history and practice of historicism and its present usefulness for literary criticism, its limitations, and its future.

Shakespeare's Dramatic Persons Travis Curtright, 2016-12-05 In *Shakespeare's Dramatic Persons*, Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting. In a careful study of and selection from Shakespeare's most famous characters and successful plays, Curtright demonstrates that personation, the early modern term for playing a role, is a rhetorical acting style that could provide audiences with lifelike characters and action, including the theatrical illusion that dramatic persons possess interiority or inwardness. *Shakespeare's Dramatic Persons* focuses on major characters such as Richard III, Katherine, Benedick, and Iago and ranges from Shakespeare's early to late work, exploring particular rhetorical forms and how they function in five different plays. At the end of this study, Curtright envisions how Richard Burbage, Shakespeare's best actor, might have employed the theatrical convention of directly addressing audience members. Though personation clearly differs from the realism aspired to in modern approaches to the stage, Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing.

lifelike dramatic persons *Holinshed's Nation* Igor Djordjevic, 2016-04-29 Raphael Holinshed's account of English history from 1377-1485 in the Chronicles of England, Scotland and Ireland is most well known as the source of Shakespeare's English history plays. Although the Chronicles are widely read and studied, published scholarly opinion with a few exceptions has been limited to the discipline of history. This book explores the historiographic materials of the Chronicles through a literary lens focusing on how Renaissance men and women read historical texts framed by these questions: How did Holinshed understand and view history? What were his motives in composing the Chronicles? What did sixteenth and seventeenth century English readers learn from the work? Igor Djordjevic explores both the lexical and semantic dimensions as well as lessons in both foreign and domestic policy in the 1577 and 1587 texts and in writers who used or appropriated the Chronicles including Shakespeare, Daniel Heywood and Milton. This study reevaluates our understanding of Renaissance chronicle history and the impact of Holinshed on Tudor, Jacobean and Caroline political discourse: the Chronicles emerge not as a series of rambling digressive episodes characteristic to a dying medieval genre but as the preserver of national memory, the teacher of prudent policy and a builder of the commonwealth ideal.

The One Thomas More Travis Curtright, 2012-10-24 The One Thomas More studies the central humanist and polemical texts written by More to illustrate a coherent development of thought. Focusing on three major works from More's humanist phase: *The Life of Pico*, *The History of Richard III* and *Utopia*, Curtright demonstrates More's idea of *humanitas* and his corresponding programme of moderate political reform.

Thomas More John Guy, 2017-03-16 If the English people were to be set a test to justify their history and civilization by the example of one man, then it is Sir Thomas More whom they would perhaps choose. So commented *The Times* in 1978 on the 500th anniversary of More's birth. Twenty-two years later Pope John Paul II proclaimed Thomas More the patron saint of politicians and people in public life on the basis of his constant fidelity to legitimate authority and his intention to serve not power but the supreme ideal of justice. In this fresh assessment of More's life and legacy, John Guy considers the factors that have given rise to such claims concerning More's significance. Who was the real Thomas More? Was he the saintly self-possessed hero of conscience of Robert Bolt's *A Man for All Seasons* or was he the fanatical heretic hunting torturer of Hilary Mantel's *Wolf Hall*? Which of these images of More has the greater historical veracity? And why does this man continue to fascinate, inspire and provoke us today?

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