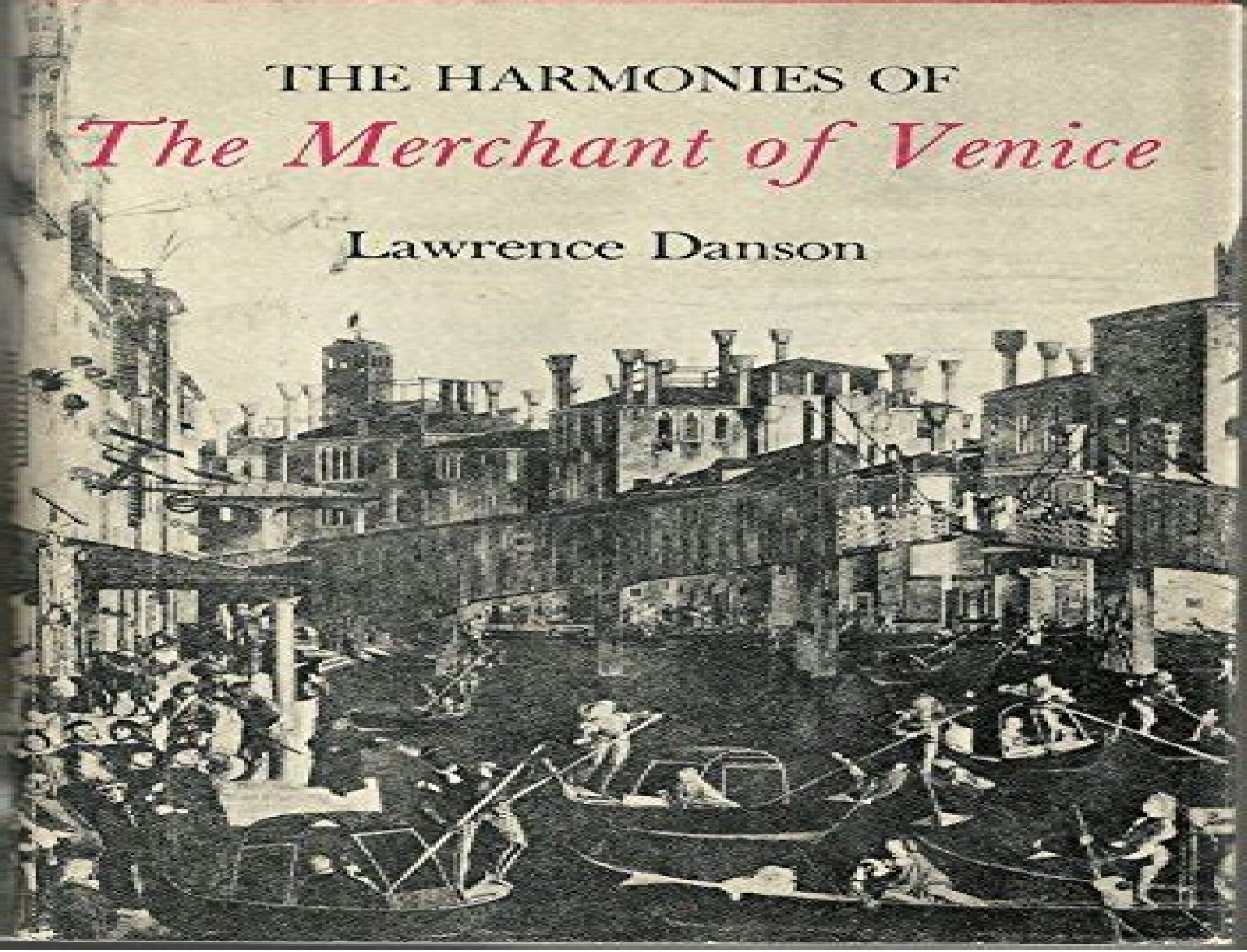


THE HARMONIES OF
The Merchant of Venice
Lawrence Danson



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Jicheng Xie



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The Harmonies of The Merchant of Venice Lawrence Danson, 1978-01-01 **The Definitive Shakespeare Companion** Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research

Shakespeare and the Culture of Paradox Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare's plays and in performance By adopting this discourse one in which opposites can co exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He then looks at selected plays in terms of paradox including the geographical site of Venice in Othello and The Merchant of Venice and equity law in The Comedy of Errors Merchant and Measure for Measure Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in the Henriad Hamlet As You Like It Twelfth Night Antony and Cleopatra The Winter's Tale and The Tempest In showing that Shakespeare's plays create and are created by a culture of paradox Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience

Medieval and Renaissance Drama in England, vol. 29 S.P. Cerasano, 2016-09-30 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 eight new articles a review essays and review of six books **William Shakespeare: The Complete Works** William Shakespeare,2005-04-21 A compact edition of the complete works of William Shakespeare It combines impeccable scholarship with beautifully written editorial material and a user friendly layout of the text Also included is a foreword list of contents general introduction essay on language contemporary allusions to Shakespeare glossary consolidated bibliography and index of first lines of Sonnets [Kill All the Lawyers?](#) Daniel Kornstein,2005-01-01 Two thirds of Shakespeare s plays have trial scenes and many deal specifically with lawyers courts judges and points of law Daniel Kornstein a practicing attorney looks at the legal issues and aspects of Shakespeare s plays and finds fascinating parallels with many legal and social questions of the present day The Elizabethan age was as litigious as our own and Shakespeare was very familiar with the language and procedures of the courts [Kill All the Lawyers](#) examines the ways in which Shakespeare used the law for dramatic effect and incorporated the passion for justice into his great tragedies and comedies and considers the modern legal relevance of his work This is a ground breaking study in the field of literature and the law ambitious and suggestive of the value of both our literary and our legal inheritance **Eating and Ethics in Shakespeare's England** David B. Goldstein,2013-11-07 Goldstein presents a lively analysis of Shakespeare Milton religious writers and recipe book authors from the perspective of communal eating *Reading Shakespeare in Jewish Theological Frameworks* Caroline Wiesensthal Lion,2022-08-24 Reading Shakespeare in Jewish Theological Frameworks Shylock Beyond the Holocaust uses Jewish theology to mount a courageous new reading of a four hundred year old play The Merchant of Venice While victimhood and antisemitism have been the understandable focus of the Merchant critical history for decades Lion urges scholars performers and readers to see beyond the racism in Shakespeare s plays by recovering Shakespearean themes of potentiality and human flourishing as they emerge within the Jewish tradition itself Lion joins the race conversation in Shakespeare studies today by drawing on the intellectual history and oppression of the Jewish people borrowing from thinkers Franz Rosenzweig and Abraham Joshua Heschel as well as Hannah Arendt Walter Benjamin Jacques Derrida Emmanuel Levinas and rabbis from the Talmud to today This volume interweaves post confessional Protestant Catholic Muslim Jewish and mystical ideas with Shakespeare s poetry and opens conversations of prophecy love spirituality care and community It concludes with brief critical sketches of Antony and Cleopatra Hamlet and Macbeth to demonstrate that Shakespeare when interpreted through Jewish theological frameworks can point to post credal solutions and transformed societal paradigms of repair that encourage action and the shaping of a finer world **Shakespeare and the Dramaturgy of Power** John D. Cox,2014-07-14 Ranging over all the dramatic genres in the Shakespearean canon this book focuses on plays where medieval drama most clearly illuminates Shakespeare s treatment of political power and social privilege Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions

preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

Opening the Borders James V. Mirollo, Peter C. Herman, 1999 Early modern studies is increasingly devoted to opening the borders between supposedly discrete areas of study including supposedly antithetical theoretical approaches

BOOK JACKET
On Interpretive Conflict John Frow, 2019-08-09 Interpretation is a term that encompasses both the most esoteric and the most fundamental activities of our lives from analyzing medical images to the million ways we perceive other people's actions Today we also leave interpretation to the likes of web cookies social media algorithms and automated markets But as John Frow shows in this thoughtfully argued book there is much yet to do in clarifying how we understand the social organization of interpretation On Interpretive Conflict delves into four case studies where sharply different sets of values come into play gun control anti-Semitism the religious force of images and climate change In each case Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it Whether applied to a Shakespeare play or a Supreme Court case interpretation he argues is at once rule governed and inherently conflictual Ambitious and provocative On Interpretive

Conflict will attract readers from across the humanities and beyond Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **Taking Exception to the Law** Donald Beecher, Travis DeCook, Andrew Wallace, Grant Williams, Shakespeare and the Awareness of Audience Ralph Berry, 2015-07-30 This book first published in 1985 explores the consciousness and the experience of Shakespeare's audience First describing the stage's physical impact Ralph Berry then goes on to explore the social or tribal consciousness of the audience in certain plays The title finishes by examining the masque the salient form of the Jacobean theatre This title will be of interest to students of literature and theatre studies **Shakespeare Reproduced** Jean E Howard, Marion F O'Connor, 2013-09-13 First published in 1987 The essays in *Shakespeare Reproduced* offer a political critique of Shakespeare's writings and the uses to which those writings are put Some of the essays focus on Shakespeare in his own time and consider how his plays can be seen to reproduce or subvert the cultural orthodoxies and the power relations of the late Renaissance Others examine the forces which have produced an overtly political criticism of Shakespeare and of his use in culture Contributors include Jean E Howard and Marion O'Connor Walter Cohen Don E Wayne Thomas Cartelli Peter Erickson Karen Newman Thomas Moisan Michael D Bristol Thomas Sorge Jonathan Goldberg Robert Weimann Margaret Ferguson *Reading Shakespeare's Will* Lisa Freinkel, 2002-01-30 The most influential treatments of Shakespeare's Sonnets have ignored the impact of theology on his poetics examining instead the poet's secular emphasis on psychology and subjectivity *Reading Shakespeare's Will* offers the first systematic account of the theology behind the poetry Investigating the poetic stakes of Christianity's efforts to assimilate Jewish scripture the book reads Shakespeare through the history of Christian allegory To read Shakespeare's will Freinkel argues is to read his bequest to and from a literary history saturated by religious doctrine Freinkel thus challenges the common equation of subjectivity with secularity and defines Shakespeare's poetic voice in theological rather than psychoanalytic terms Tracing from Augustine to Luther the religious legacy that informs Shakespeare's work Freinkel suggests that we cannot properly understand his poetry without recognizing it as a response to Luther's Reformation Delving into the valences and repercussions of this response *Reading Shakespeare's Will* charts the notion of a theology of figure that helped to shape the themes tropes and formal structures of Renaissance literature and thought **Shakespeare's Foreign Worlds** Carole Levin, John Watkins, 2012-06-15 In *Shakespeare's Foreign Worlds* Carole Levin and John Watkins focus on the relationship between the London-based professional theater preeminently associated with William Shakespeare and an unprecedented European experience of geographic social and intellectual mobility Shakespeare's plays bear the marks of exile and exploration rural depopulation urban expansion and shifting mercantile and diplomatic configurations He fills his plays with characters testing the limits of personal identity foreigners usurpers outcasts outlaws scolds shrews witches mercenaries and cross-dressers Through parallel discussions of *Henry VI* *The Taming of the Shrew* and *The Merchant of Venice* Levin and Watkins argue that Shakespeare's centrality to English

national consciousness is inseparable from his creation of the foreign as a category asserting dangerous affinities between England's internal minorities and its competitors within an increasingly fraught European mercantile system. As a women's historian Levin is particularly interested in Shakespeare's responses to marginalized sectors of English society. As a scholar of English Italian Studies and Medieval Studies Watkins situates Shakespeare in the context of broadly European historical movements. Together Levin and Watkins narrate the emergence of the foreign as a portable category that might be applied both to strangers from other countries and to native-born English men and women such as religious dissidents who resisted conformity to an increasingly narrow sense of English identity. Shakespeare's *Foreign Worlds* will appeal to historians, literary scholars, theater specialists and anyone interested in Shakespeare and the Elizabethan Age.

A Will to Believe David Scott Kastan, 2014-01-16 On 19 December 1601 John Croke then Speaker of the House of Commons addressed his colleagues. If a question should be asked: What is the first and chief thing in a Commonwealth to be regarded? I should say religion. If What is the second? I should say religion. If What the third? I should still say religion. But if religion was recognized as the chief thing in a Commonwealth, we have been less certain what it does in Shakespeare's plays. Written and performed in a culture in which religion was indeed inescapable, the plays have usually been seen either as evidence of Shakespeare's own disinterested secularism or more recently as coded signposts to his own sectarian commitments. Based upon the inaugural series of the Oxford Wells Shakespeare Lectures in 2008, *A Will to Believe* offers a thoughtful, surprising and often moving consideration of how religion actually functions in them, not as keys to Shakespeare's own faith but as remarkably sensitive registers of the various ways in which religion charged the world in which he lived. The book shows what we know and can know about Shakespeare's own beliefs and demonstrates in a series of wonderfully alert and agile readings how the often fraught and vertiginous religious environment of Post-Reformation England gets refracted by the lens of Shakespeare's imagination.

Stages of Play Michael W. Shurgot, Margaret E. Owens, 1998 Rather than arguing for a unified response among spectators as many scholars do, the book argues that when the plays are performed on thrust stages, the audience's reactions are actually seminal to the plays' intended dramatic effects.

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