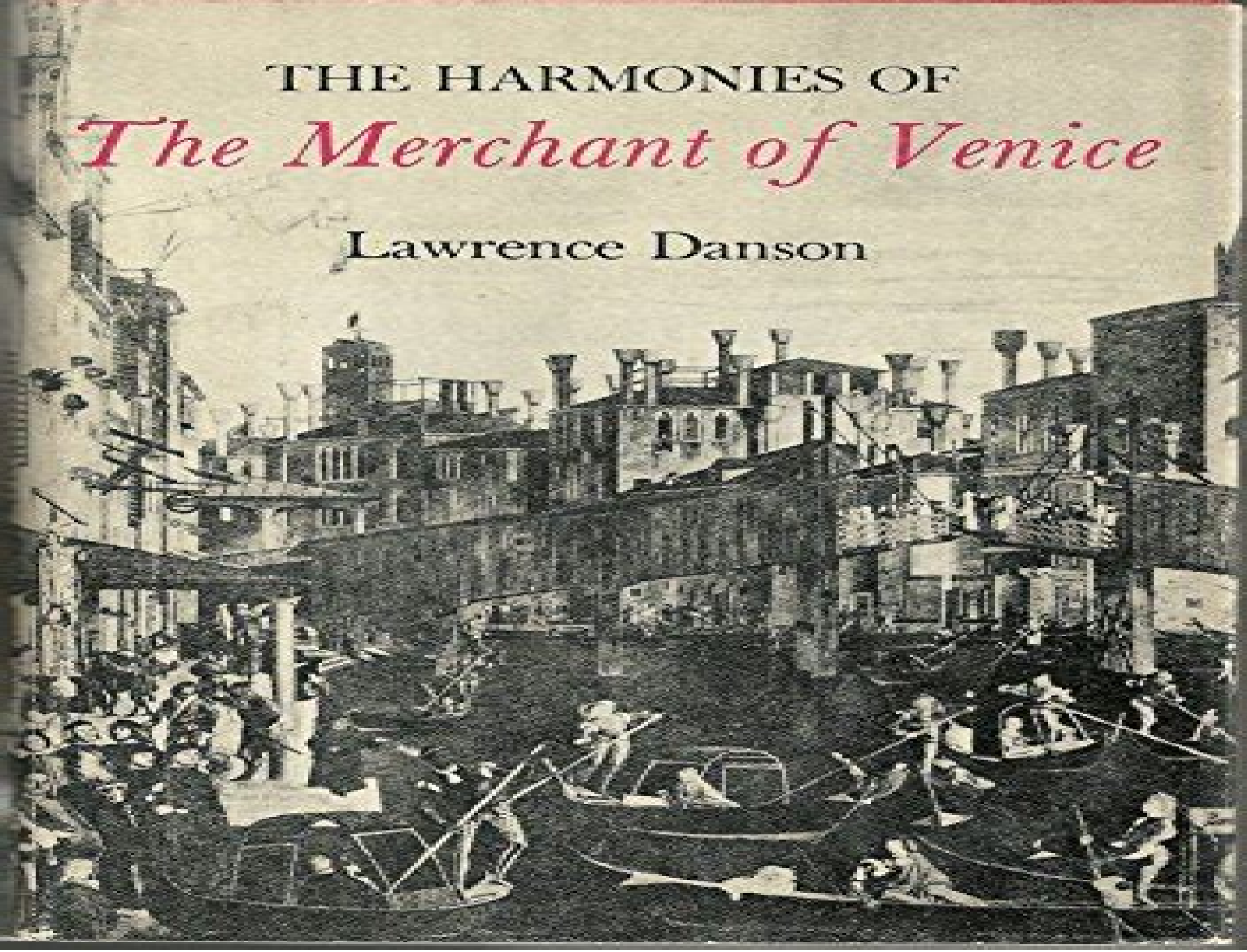


THE HARMONIES OF
The Merchant of Venice
Lawrence Danson



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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plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths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of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also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

Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *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.

Dramas of Hybridity Jeffrey Masten, Wendy Wall, 2000. This text is an annual publication devoted to understanding drama as a central feature of Renaissance culture. The essays explore the relationship of the dramatic traditions to their precursors and successors and examine the impact of new forms of interpretation on the study of Renaissance plays.

Reading Shakespeare in Jewish Theological Frameworks Caroline Wiesensthal, 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*'s critical history for decades, Wiesensthal 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. Wiesensthal 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.

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 essay, and a review of six books.

Shakespeare's Marlowe Robert A. Logan, 2016-04-01. Moving beyond traditional studies of sources and influence, *Shakespeare's Marlowe* analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare. Not only does this study take into account recent ideas about intertextuality, but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the

dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends

Political Economy and the States of Literature in Early Modern England Aaron Kitch, 2016-04-22 Crossing the disciplinary borders between political religious and economic history Aaron Kitch's innovative new study demonstrates how sixteenth century treatises and debates about trade influenced early modern English literature by shaping key formal and aesthetic concerns of authors between 1580 and 1630 The author's analysis concentrates on a commonly overlooked period of economic history the English commercial revolution before 1620 and utilizing an impressive combination of archival research close reading and attention to historical detail traces the transformation of genre in both neglected and canonical texts The topics here are wide ranging but are presented with a commitment to providing a concrete understanding of the religious political and historic context in literary thought Kitch begins with the emerging wool trade and explosion of economic writing Spenser's glorification of commerce and the Protestant state as presented in *The Faerie Queene* and writers such as Thomas Nashe who drew on the same economic principles to challenge Spenser Other topics include the reaction to the herring trade in prose satire and pamphlets the presentation of Jewish trading nations in Shakespeare and Marlowe and the tension between the crown and London merchants as reflected in Middleton's city comedies and Jonson's and Munday's pageants and court masques

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

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 **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 **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

Teaching Music History Mary Natvig,2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history **The Cambridge Shakespeare Library** Catherine M. S. Alexander, Reverberating Song in Shakespeare and Milton Erin Minear,2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare's and Milton's understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply

influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture

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

Taking Exception to the Law Donald Beecher, Travis DeCook, Andrew Wallace, Grant Williams,

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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