

Religion And Revelry In Shakespeares Festive World

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Religion And Revelry In Shakespeares

After establishing the continued religious controversies surrounding festivity expressed in a range of early modern literature, the book argues that Shakespeare is a festive traditionalist who not only acknowledges the relationship between traditional pastimes, stage plays, and religious controversy, but who also aligns his own work with festive energies identified with the old religion. Religion and Revelry therefore intervenes in recent controversies over the role of religion in ...

Religion and Revelry in Shakespeare's Festive World ...

Buy Religion and Revelry in Shakespeare's Festive World Reprint by Phebe Jensen (ISBN: 9781107578708) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

Religion and Revelry in Shakespeare's Festive World ...

Religion and Revelry in Shakespeare ' s Festive World re-examines traditional festivity in early modern England and Shakespeare's plays in light of new scholarly understandings of the scope and progress of the English Reformation. Whereas most scholarship on Shakespeare and festivity has stressed the political and social meanings of early modern festivity, Religion and Revelry seeks to restore a sense of the importance of devotional issues to our understanding of the topic.

"Religion and Revelry in Shakespeare ' s Festive World" by ...

Phebe Jensen offers a study of the relationship between traditional festive pastimes, including Midsummer pageants and dancing, and Shakespeare's plays

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religion. Religion and Revelry therefore intervenes in recent controversies over the role of religion in Shakespeare ' s theater, as well as the particular place of Catholicism in Shakespeare ' s work and world. phebe jensenis Associate Professor in the Department of English, Utah State University. Her writing has appeared in publications

RELIGION AND REVELRY IN SHAKESPEARE ' S FESTIVE WORLD

Religion and Revelry in Shakespeares Festive World* By Phebe Jensen. Cambridge and New York: Cambridge University Press, 2008* Illus. Pp. xii + 267. \$90.00 cloth. Reviewed by Skiles Howard This book brings a valuable new perspective to the representations of traditional festivity in Shakespeare's plays. It seeks to correct emphases on "the political and

268 SHAKESPEARE QUARTERLY Religion and Revelry in ...

We do not know precisely when Shakespeare's father, John, was born but he would have been brought up a Roman Catholic. From 1534, however, when Henry VIII finally renounced the authority of the Pope and declared himself head of the Church of England, a new understanding of the faith began to emerge. We call this Protestant, but in fact The Church of England might be best understood to be a reformed Catholic church, rather than a rigorously Protestant one.

Shakespeare & Religion

After establishing the continued religious controversies surrounding festivity expressed in a range of early modern literature, the book

argues that Shakespeare is a festive traditionalist who not only acknowledges the relationship between traditional pastimes, stage plays, and religious controversy, but who also aligns his own work with festive energies identified with the old religion. Religion and Revelry therefore intervenes in recent controversies over the role of religion in ...

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The period when Shakespeare was writing was one torn by disagreements over the proper method of observing Christianity in England. Protestantism was at war with Catholicism, and the Church of England often employed coercion and even violence to enforce its place. The way Shakespeare handled these divisions is the topic of this conversation.

Shakespeare and Religion | Folger Shakespeare Library

religion and revelry in shakespeare's festive world by phebe jensen cambridge and new york cambridge university press 2008 illus pp xii 267 9000 cloth reviewed by skiles howard this book brings a valuable new perspective to the representations of traditional festivity in shakespeare's plays it seeks to correct emphases on the political and social meanings of festivity 9 the

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religion and revelry in shakespeare's festive world re examines traditional festivity in early modern england and shakespeare's plays in light of new scholarly understandings of the scope and progress of the english reformation whereas most scholarship on shakespeare and festivity has stressed the political and social meanings of early religion

Religion And Revelry In Shakespeares Festive World

AbeBooks.com: Religion and Revelry in Shakespeare's Festive World (Hardback): Language: English. Brand new Book. Religion and Revelry in Shakespeare's Festive World examines the relationship between traditional festive pastimes - such as Midsummer pageants and morris dancing - and Shakespeare's plays. Beginning with C. L. Barber's Shakespeare's Festive Comedy, work on this topic has stressed ...

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Religion And Revelry In Shakespeares Festive World By religion and revelry in shakespeare's festive world re examines traditional festivity in early modern england and shakespeare's plays in light of new scholarly understandings of the scope and progress of the english reformation Phebe Jensen Religion And Revelry In Shakespeares

Religion and Revelry in Shakespeare's Festive World examines the relationship between traditional festive pastimes - such as Midsummer pageants and morris dancing - and Shakespeare's plays. Beginning with C. L. Barber's Shakespeare's Festive Comedy, work on this topic has stressed the political and social meanings of early modern festivity; in contrast, this study seeks to restore a sense of the devotional issues surrounding festivity to our understanding of early modern cultural representations. After establishing the continued religious controversies surrounding festivity expressed in a range of early modern literature, the book argues that Shakespeare is a festive traditionalist who not only acknowledges the relationship between traditional pastimes, stage plays, and religious controversy, but who also aligns his own work with festive energies identified with the old religion. Religion and Revelry therefore intervenes in recent controversies over the role of religion in Shakespeare's theater, as well as the particular place of Catholicism in Shakespeare's work and world.

The theme for Shakespeare Survey 63 is 'Shakespeare's English Histories and their Afterlives'.

A wide-ranging yet accessible investigation into the importance of religion in Shakespeare's works, from a team of eminent international scholars.

The Shakespearean World takes a global view of Shakespeare and his works, especially their afterlives. Constantly changing, the Shakespeare central to this volume has acquired an array of meanings over the past four centuries. "Shakespeare" signifies the historical person, as well as the plays and verse attributed to him. It also signifies the attitudes towards both author and works determined by their receptions. Throughout the book, specialists aim to situate Shakespeare's world and what the world is because of him. In adopting a global perspective, the volume arranges thirty-six chapters in five parts: Shakespeare on stage internationally since the late seventeenth century; Shakespeare on film throughout the world; Shakespeare in the arts beyond drama and performance; Shakespeare in everyday life; Shakespeare and critical practice. Through its coverage, The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance, adaptation, criticism, and citation. While each chapter is a freshly conceived introduction to a significant topic, all of the chapters move beyond the level of survey, suggesting new directions in Shakespeare studies – such as ecology, tourism, and new media – and making substantial contributions to the field. This volume is an essential resource for all those studying Shakespeare, from beginners to advanced specialists.

How and why did Victorian culture make Shakespeare into a literary deity and his work into a secular Bible?

Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth- and seventeenth-century culture and as a means of translating Shakespearean text into movement - a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment, and the relationship between word and image. Motivated by growing interest in movement, materiality, and the body, The Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare - his life, works, and afterlife - and dance. In the handbook's first section - Shakespeare and Dance - authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook - Shakespeare as Dance - explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations, and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era.

In Shakespeare's Medieval Craft, Kurt A. Schreyer explores the relationship between Shakespeare's plays and a tradition of late medieval English biblical drama known as mystery plays. Scholars of English theater have long debated Shakespeare's connection to the mystery play tradition, but Schreyer provides new perspective on the subject by focusing on the Chester Banns, a sixteenth-century proclamation announcing the annual performance of that city's cycle of mystery plays. Through close study of the Banns, Schreyer demonstrates the central importance of medieval stage objects—as vital and direct agents and not merely as precursors—to the Shakespearean stage. As Schreyer shows, the Chester Banns serve as a paradigm for how Shakespeare's theater might have reflected on and incorporated the mystery play tradition, yet distinguished itself from it. For instance, he demonstrates that certain material features of Shakespeare's stage—including the ass's head of *A Midsummer Night's Dream*, the theatrical space of Purgatory in *Hamlet*, and the knocking at the gate in the Porter scene of *Macbeth*—were in fact remnants of the earlier mysteries transformed to meet the exigencies of the commercial London playhouses. Schreyer argues that the ongoing agency of supposedly superseded theatrical objects and practices reveal how the mystery plays shaped dramatic production long after their demise. At the same time, these medieval traditions help to reposition Shakespeare as more than a writer of plays; he was a play-wright, a dramatic artisan who forged new theatrical works by fitting poetry to the material remnants of an older dramatic tradition.

The politics of virtue -- Honour and its enemies: women on top - again -- Anti-popery -- Divided we fall: the politics of faction in time of war -- CHAPTER 6 Richard III: political ends, providential means -- The making of a Machiavel -- Monstrous bodies and providential signs -- Signs and prophecies -- The audience as 'high all-seer' -- Ambiguities of 'evil counsel' -- From providence to predestination: the return of legitimacy -- Richard III as a guide to the past, present and future -- CHAPTER 7 Going Roman: Richard III and Titus Andronicus compared

Contains forty original essays.

Despite the widespread popular sense that the Bible and the works of Shakespeare are the two great pillars of English culture, and despite the long-standing critical recognition that the Bible was a major source of Shakespeare's allusions and references, there has never been a full-length, critical study of the Bible in Shakespeare's plays. *The Bible in Shakespeare* addresses this serious deficiency. Early chapters describe the post-Reformation explosion of Bible translation and the development of English biblical culture, compare the Church and the theater as cultural institutions (particularly in terms of the audience's auditory experience), and describe in general terms Shakespeare's allusive practice. Later chapters are devoted to interpreting Shakespeare's use of biblical allusion in a wide variety of plays, across the spectrum of genres: *King Lear* and *Job*, *Macbeth* and *Revelation*, the Crucifixion in the Roman Histories, Falstaff's anarchic biblical allusions, and variations on Adam, Eve, and the Fall throughout Shakespeare's dramatic career, from *Romeo and Juliet* to *The Winter's Tale*. *The Bible in Shakespeare* offers a significant new perspective on Shakespeare's plays, and reveals how the culture of early modern England was both dependent upon and fashioned out of a deep engagement with the interpreted Bible. The book's wide-ranging and interdisciplinary nature will interest scholars in a variety of fields: Shakespeare and English literature, allusion and intertextuality, theater studies, history, religious culture, and biblical interpretation. With growing scholarly interest in the impact of religion on early modern culture, the time is ripe for such a publication.

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