

WITCHES & JESUITS

SHAKESPEARE'S *MACBETH*

GARRY WILLS

Witches And Jesuits Shakespeares Macbeth

Garry Wills



Witches And Jesuits Shakespeares Macbeth:

Witches and Jesuits Garry Wills,1995 This book reinterprets Macbeth by returning it to the context of its own time recreating the theological and political crises of Shakespeare s era *Witches and Jesuits* Garry Wills,1995 Drawing on his intimate knowledge of the vivid intrigue and drama of Jacobean England Wills restores Macbeth s suspenseful tension by returning it to the context of its own time recreating the burning theological and political crises of Shakespeare s era

Shakespeare, Catholicism, and the Middle Ages Alfred Thomas,2018-06-18 Whereas traditional scholarship assumed that William Shakespeare used the medieval past as a negative foil to legitimate the present Shakespeare Catholicism and the Middle Ages offers a revisionist perspective arguing that the playwright valorizes the Middle Ages in order to critique the oppressive nature of the Tudor Stuart state In examining Shakespeare s Richard II The Merchant of Venice Hamlet King Lear Macbeth and The Winter s Tale the text explores how Shakespeare repossessed the medieval past to articulate political and religious dissent By comparing these and other plays by Shakespeare s contemporaries with their medieval analogues Alfred Thomas argues that Shakespeare was an ecumenical writer concerned with promoting tolerance in a highly intolerant and partisan age *Equivocation in Early Modern England* Máté Vince,2025-08-28 Equivocation in Early Modern England Literature Rhetoric Theology explores ideas about concealing the truth while seemingly revealing it It is about the conflict whether historical or fictional between the interrogator s desire to gain information the suspect s desire to hide the information and the divine prohibition against lying The Gunpowder Plot supposedly led to the revelation of the doctrine of equivocation a secret teaching of the Roman Catholic Church that enabled concealing one s intentions and knowledge without lying This book examines conflicting meanings of equivocation to show how contemporary writers made sense of the theological political debates and how this in turn shaped their writings and understanding of how language works It is an intellectual history of equivocation tracing its evolution from antiquity to the present through an analysis of works by Euripides Virgil Shakespeare Donne rhetoricians from Cicero to Melanchthon and theological polemicists including Henry Garnet Robert Persons George Abbot Thomas Morton and Isaac Casaubon It combines a curiosity about equivocation as a linguistic philosophical and rhetorical notion that was keenly exploited by secular writers with a scrutiny of the cultural political and religious processes that contributed to its development It explores the impact of sixteenth and seventeenth century literature education networks of correspondence and controversies on the concept of ambiguity It reveals how encounters with various forms of deception including lying strategic silence dissimulation and equivocation resulted in an ever growing anxiety about and fascination with ambiguity It provides a radically new evaluation of equivocation that as Macbeth puts it in his final despair lies like truth *Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* Sarah F. Williams,2016-03-09 Broadside ballads folio sized publications containing verse a tune indication and woodcut imagery related cautionary tales current events and simplified myth and

history to a wide range of social classes across seventeenth century England Ballads straddled and destabilized the categories of public and private performance spaces the material and the ephemeral music and text and oral and written traditions Sung by balladmongers in the streets and referenced in theatrical works they were also pasted to the walls of local taverns and domestic spaces They titillated and entertained but also educated audiences on morality and gender hierarchies Although contemporaneous writers published volumes on the early modern controversy over women and the English witch craze broadside ballads were perhaps more instrumental in disseminating information about dangerous women and their acoustic qualities Recent scholarship has explored the representations of witchcraft and malfeasance in English street literature until now however the role of music and embodied performance in communicating female transgression has yet to be investigated Sarah Williams carefully considers the broadside ballad as a dynamic performative work situated in a unique cultural context Employing techniques drawn from musical analysis gender studies performance studies and the histories of print and theater she contends that broadside ballads and their music made connections between various degrees of female crime the supernatural and cautionary tales for and about women *Shakespeare's Dialectic of Hope* Hugh

Grady,2022-05-19 Closely examining the relationship between the political and the utopian in five major plays from different phases of Shakespeare s career Hugh Grady shows the dialectical link between the earlier political dramas and the late plays or tragicomedies Reading Julius Caesar and Macbeth from the tragic period alongside The Winter s Tale and Tempest from the utopian end of Shakespeare s career with Antony and Cleopatra acting as a transition Grady reveals how in the late plays Shakespeare introduces a transformative element of hope while never losing a sharp awareness of suffering and death The plays presciently confront dilemmas of an emerging modernity diagnosing and indicting instrumental politics and capitalism as largely disastrous developments leading to an empty world devoid of meaning and community Grady persuasively argues that the utopian vision is a specific dialectical response to these fears and a necessity in worlds of injustice madness and death **"We Three"** Laura Annawyn Shamas,2007 Original Scholarly Monograph **Text & Presentation, 2009** Kiki

Gounaridou,2010-03-16 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This edition includes papers from the 33rd annual conference held in Los Angeles California Topics covered include Bernard Shaw s use of gardens and libraries in Widowers Houses Northern Ireland emergency law in Brian Friel s The Freedom of the City cannibalism and surrogation in Hamletmachine Sergei Eisenstein s and Charlie Chaplin s use of the montage of attraction and adaptations of classic Greek tragedy in Mexico and Taiwan among other topics **The Early Modern Medea** K.

Heavey,2015-02-24 This is the first book length study of early modern English approaches to Medea the classical witch and infanticide who exercised a powerful sway over literary and cultural imagination in the period 1558 1688 It encompasses poetry prose and drama and translation tragedy comedy and political writing **The Apocryphal William Shakespeare**

Sabrina Feldman,2011-10 Sabrina Feldman manages the Planetary Science Instrument Development Office at the NASA Jet Propulsion Laboratory Born and raised in Riverside California she attended college and graduate school at the University of California at Berkeley where she enjoyed the wonderful performances of the Berkeley Shakespeare Company studied Shakespeare s works for a semester with Professor Stephen Booth and received a Ph D in experimental physics in 1996 She has worked on many different instrument development projects for NASA and is the former deputy director of JPL s Center for Life Detection Her scientific training combined with a lifelong love of literature and all things Shakespearean gives her a unique perspective on the Shakespeare authorship mystery Dr Feldman lives in Pasadena California with her husband and two children This is her first book If William Shakespeare wrote the Bard s works Who wrote the Shakespeare Apocrypha During his lifetime and for many years afterwards William Shakespeare was credited with writing not only the Bard s canonical works but also a series of apocryphal Shakespeare plays Stylistic threads linking these lesser works suggest they shared a common author or co author who wrote in a coarse breezy style and created very funny clown scenes He was also prone to pilfering lines from other dramatists consistent with Robert Greene s 1592 attack on William Shakespeare as an upstart crow The anomalous existence of two bodies of work exhibiting distinct poetic voices printed under one man s name suggests a fascinating possibility Could William Shakespeare have written the apocryphal plays while serving as a front man for the poet in purple robes a hidden court poet who was much admired by a literary coterie in the 1590s And could the poet in purple robes have been the great poet and statesman Thomas Sackville 1536 1608 a previously overlooked authorship candidate who is an excellent fit to the Shakespearean glass slipper Both of these scenarios are well supported by literary and historical records many of which have not been previously considered in the context of the Shakespeare authorship debate Shakespeare and University Drama in Early Modern England Daniel Blank,2023 This book examines how the apparently secluded theatrical culture of the universities became a major source of inspiration for Shakespeare and his contemporaries It offers groundbreaking new readings of plays from throughout Shakespeare s career illustrating how their depictions of academic culture were shaped by university plays *The Palgrave Handbook of Shakespeare's Queens* Kavita Mudan Finn,Valerie Schutte,2018-07-20 Of Shakespeare s thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare s career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter s Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five

chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies Winner of the 2020 Royal Studies Journal book prize

Celtic Shakespeare Rory Loughnane, 2016-04-08 Drawing together some of the leading academics in the field of Shakespeare studies this volume examines the commonalities and differences in addressing a notionally Celtic Shakespeare Celtic contexts have been established for many of Shakespeare's plays and there has been interest too in the ways in which Irish Scottish and Welsh critics editors and translators have reimagined Shakespeare claiming connecting with and correcting him This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict The volume is divided into three chronologically ordered sections Tudor Reflections Stuart Revisions and Celtic Afterlives This division of essays directs attention to Shakespeare's transformed treatment of national identity in plays written respectively in the reigns of Elizabeth and James but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works The first two sections contain fresh readings of a number of the individual plays and pay particular attention to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history Juxtaposing this material with subsequent critical receptions of Shakespeare's works from Milton to Shaw this volume addresses a significant critical lacuna in Shakespearean criticism Rather than reading these plays from a solitary national perspective the essays in this volume cohere in a wide ranging treatment of Shakespeare's direct and oblique references to the archipelago and the problematic issue of national identity

Renaissance Poetry and Drama in Context Andrew Lynch, Anne Scott, 2009-03-26 Renaissance Poetry and Drama in Context is a stimulating refereed collection of new work dedicated to Emeritus Professor Christopher Wortham of The University of Western Australia The essays provide a rich context for the interdisciplinary study of the English Renaissance from its medieval antecedents to its modern afterlife on stage and screen Their up to date engagement with many scholarly fields art and iconography cartography cultural and social history literature politics theatre and film will ensure that this book makes a valuable contribution to contemporary Renaissance studies with a special interest for those researching and teaching English literature and drama The nineteen contributors include distinguished Renaissance scholars such as Ann Blake Graham Bradshaw Alan Brissenden Conal Condren Joost Daalder Heather Dubrow Philippa Kelly Anthony Miller Kay Gililand Stevenson Robert White and Lawrence Wright Work on Shakespeare forms the core of this coherent collection There are also significant essays on Magnificence Donne Marlowe A Yorkshire Tragedy Jonson Marvell the Ferrars of Little Gidding and female conduct literature hardbound with dust jacket xii 353 pp 18 b w illustrations

Secret Shakespeare Richard Wilson, 2024-06-04 Shakespeare's Catholic context was the most important literary discovery of the last century No biography of the Bard is now complete without chapters on the paranoia and persecution in which he was educated or the treason which engulfed his family Whether to

suffer outrageous fortune or take up arms in suicidal resistance was as Hamlet says the question that fired Shakespeare's stage. In *Secret Shakespeare* Richard Wilson asks why the dramatist remained so enigmatic about his own beliefs and so silent on the atrocities he survived. Shakespeare constructed a drama not of discovery like his rivals but of darkness, deferral, evasion and disguise where for all his hopes of a golden time of future toleration, what's to come is always unsure. Whether or not he died a papist, it is because we can never pluck out the heart of his mystery that Shakespeare's plays retain their unique potential to resist. This is a fascinating work which will be essential reading for all scholars of Shakespeare and Renaissance studies.

Shakespeare's Hybrid Faith J. Mayer, 2006-08-04 This book throws new light on the issue of the dramatist's religious orientation by dismissing sectarian and one-sided theories, tackling the problem from the angle of the variegated Elizabethan context recently uncovered by modern historians and theatre scholars. It is argued that faith was a quest rather than a quiet certainty for the playwright.

The Art of Law in Shakespeare Paul Raffield, 2017-02-09 Through an examination of five plays by Shakespeare, Paul Raffield analyses the contiguous development of common law and poetic drama during the first decade of Jacobean rule. The broad premise of *The Art of Law in Shakespeare* is that the artificial reason of law was a complex art form that shared the same rhetorical strategy as the plays of Shakespeare. Common law and Shakespearean drama of this period employed various aesthetic devices to capture the imagination and the emotional attachment of their respective audiences. Common law of the Jacobean era, as spoken in the law courts, learnt at the Inns of Court and recorded in the law reports, used imagery that would have been familiar to audiences of Shakespeare's plays. In its juridical form, English law was intrinsically dramatic, its adversarial mode of expression being founded on an agonistic model. Conversely, Shakespeare borrowed from the common law some of its most critical themes: justice, legitimacy, sovereignty, community, fairness, and above all else, humanity. Each chapter investigates a particular aspect of the common law seen through the lens of a specific play by Shakespeare. Topics include the unprecedented significance of rhetorical skills to the practice and learning of common law; *Love's Labour's Lost* the early modern treason trial as exemplar of the theatre of law; *Macbeth* the art of law as the legitimate distillation of the law of nature; *The Winter's Tale* the efforts of common lawyers to create an image of nationhood from both classical and Judeo-Christian mythography; *Cymbeline* and the theatrical device of the island as microcosm of the Jacobean state and the project of imperial expansion; *The Tempest*.

Transversal Enterprises in the Drama of Shakespeare and his Contemporaries B. Reynolds, 2006-03-01 This study expands on Reynolds' transversal poetics, the theory, methodology and aesthetics developed in response to the need for an approach that fosters agency, creativity and conscientious scholarship and pedagogy. It offers new readings of plays by, amongst others, Shakespeare, Marlowe, Middleton, Webster and Greene.

Shakespearean Illuminations Marvin Rosenberg, 1998 Topics in this collection include discussions of acting, the Big Four, as well as studies on politics, language and history.

O Let Us Howle Some Heavy Note Amanda Eubanks Winkler, 2006-11-01 A multidisciplinary study of the uses of music and the

portrayal of characters with mental disorder in seventeenth century English opera and theater In the seventeenth century harmonious sounds were thought to represent the well ordered body of the obedient subject and by extension the well ordered state conversely discordant unpleasant music represented both those who caused disorder murderers drunkards witches traitors and those who suffered from bodily disorders melancholics madmen and madwomen While these theoretical correspondences seem straightforward in theatrical practice the musical portrayals of disorderly characters were multivalent and often ambiguous *O Let Us Howle Some Heavy Note* focuses on the various ways that theatrical music represented disorderly subjects those who presented either a direct or metaphorical threat to the health of the English kingdom in seventeenth century England Using theater music to examine narratives of social history Winkler demonstrates how music reinscribed and often resisted conservative political religious gender and social ideologies In a world centered on notions of order and harmony witchcraft melancholia and madness inhabit the margins of society However in this impressive and wide ranging study Amanda Eubanks Winkler skillfully relocates this trinity of disorder close to the center of our understanding of seventeenth century English theater Musically insightful historically illuminating and interpretatively rich *O Let Us Howle Some Heavy Note* will amply reward scholars of music and theater alike Steven Plank Oberlin College Winkler has crafted an extraordinarily useful and well informed study that fills significant gaps in the existing musicological and theatrical scholarship on this period With its interpretive subtlety its approachable style and its detailed exploration of a wide range of examples from little known stage works to such staples of the genre as *Hamlet* *The Duchess of Malfi* and *Dido and Aeneas* this engaging book will be of interest to any scholar or non specialist seeking to understand the seventeenth century s fascination with and ambivalence toward portrayals of witchcraft and madness on the theatrical stage Dr Andrew Walkling Department of History SUNY Binghamton Seventeenth century England provides an outstanding backdrop for this study which focuses on theatrical characters generally associated with mental disorder Opera scholars should find this work helpful and specialists in gender studies will gain much from Winkler s discussion of stereotypes role reversals pathological diagnoses and so on Recommended Choice

Decoding **Witches And Jesuits Shakespeares Macbeth**: Revealing the Captivating Potential of Verbal Expression

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