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### English Drama: Forms and Development

### Essays in Honour of Murial Clara Bradbrook

**Cambridge University Press** These ten original essays on English drama from Tudor times onwards were first published in 1977. Each is written by a former member of the Cambridge English Faculty. Each author has an individual approach and makes a fresh contribution to the study of dramatic form seen in a changing historical setting. There are essays on genres, on individual playwrights and on social conditions affecting the development of the drama. Together, the essays make a valuable contribution to the study of drama.

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**Cambridge University Press** Ten original essays on English drama from Tudor times onwards examines different aspects on the development of this art form.

### Academia's Gendered Fringe

### A Historical Perspective 1890-1945

**Wallstein Verlag** Eine erhellende Studie, die Impulse der Gender Studies für die Wissenschaftsgeschichte aufzuzeigen vermag. Auch Wissenschaft hat ein Geschlecht. Die Konsequenzen dieser These untersucht der vorliegende Band am Beispiel der Kulturwissenschaften. Mit dem Zeitraum von 1890 bis 1945 konzentriert er sich auf jene Epoche, in der sich die Universitäten für die Frauen öffnen und sie zum ersten Mal regulär am System Wissenschaft partizipieren läßt. Das Verhältnis von Wissenschaft und Geschlechterdifferenz kommt dabei in seiner Vielgestaltigkeit in den Blick: Es wird einerseits auf der Ebene des wissenschaftlichen Diskurses, seiner Rhetorik und seiner Epistemologie, analysiert. Andererseits wird die Arbeit einzelner Wissenschaftlerinnen, die innerhalb oder jenseits des universitären Betriebs tätig waren (z.B. Hilma Borelius, Ricarda Huch, Vernon Lee), vorgestellt. So belegen die fünfzehn internationalen Beiträge aus ganz verschiedenen Perspektiven, welche Impulse die Gender Studies der Wissenschaftsgeschichte zu vermitteln mögen. Aus dem Inhalt: Ben Knights: Reading as a Man: Women and the Rise of English Studies in England Sylvia Mieszkowski: Vernon Lee - Gen(i)us Loci of Academic Periphery Gesa Dane: Ricarda Huchs Romantik und Der Dreißigjährige Krieg Alexandra Tischel: Die Arbeiten der Germanistin Helene Herrmann Barbara Hahn: 'Wunderbar artikulierte Herrscherin im Reich des Bewußten'. Ricarda Huch und ihre Zeitgenossen Annegret Heitmann: Die >neue Frau

### Shakespeare Reproduced

### The text in history and ideology

**Routledge** 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.

## Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries

### A Study of Stage Characters and National Identity in English Renaissance Drama, 1558-1642

**Fairleigh Dickinson Univ Press** The emergent national awareness in Europe during the early modern period revealed itself as patriotism and xenophobia during the age of Elizabeth. These sentiments were mainly induced by England's stance in the politico-religious debate that divided Europe, and by the arrival of refugees from abroad who placed a burden on the national economy. The popular feeling led to a multifaceted crystallization of matters native and foreign on the London stage. One manifestation of the new preoccupation was the presentation of stage characters with distinct nationalities. Drawing on stock traits, the dramatists initially created a stage world in which the Englishman was almost invariably superior to the foreigner, both in the native environment and in a continental setting. The glorification of the nation's self-image at the expense of others, however, was not to persist. English society largely absorbed the original shock induced by the influx of foreigners, and toward the end of the 1590s xenophobia lost its strident tone. Patriotism, too, was modified. The year 1588 became a historical date as James I's peace policy grew into the most popular news topic of his reign. These sociopolitical changes challenged the original images of Englishmen and foreigners in the drama. Under a climate with England ignominiously vacating the European political stage, it was difficult to uphold the once unquestioned self-image of the warlike nation. One group of dramatists, therefore, came to present the image as a forsaken ideal that could only be realized if the nation resumed its international duties. Other dramatists presented it as a past ideal and accepted it as an object for nostalgic self-gratification. The favorable self-image also became a target for the satirists. They attacked the old definition of the English and assigned to their own countrymen those properties which had previously been attributed to the foreigner. The caustic speculation on national character traits in Stuart drama was not only induced by the playwrights' discontent with the anachronistic and complimentary Elizabethan self-image. It also represented a budding skepticism with regard to the generalizing tendency involved in the definitions of national character. Inevitably, the image of the foreigner in the drama profited from the redefinition of the Englishman's auto-stereotyped image. As the satire which had previously been aimed at the foreigner came to be largely directed against the Englishman, a degree of rapprochement was established. There was a new exchange, as Richard Brome formulated it in the subtitle to his *New Academy*. Until the closing of the theaters in 1642, the satirical redefinition of the English national character persisted alongside the nostalgic confirmation of the favorable Elizabethan self-image. These divergent views expressed on the London stage bring into focus a national identity crisis. It parallels the growing contemporary conviction that the nation had traded in its decisive role on the European political scene for that of a passive onlooker.

## Literature, Science, Psychoanalysis, 1830-1970

### Essays in Honour of Gillian Beer

**Oxford University Press on Demand** The interactions between literature and science and between literature and psychoanalysis have been among the most thriving areas for interdisciplinary study in recent years. Work in these 'open fields' has taught us to recognize the interdependence of different cultures of knowledge and experience, revealing the multiple ways in which science, literature, and psychoanalysis have been mutually enabling and defining, as well as corrective and contestatory of each other. Inspired by Gillian Beer's path-breaking work on literature and science, this volume presents fourteen new essays by leading American and British writers. They focus on the evolutionary sciences in the nineteenth-century; the early years of psychoanalysis, from Freud to Ella Freeman Sharpe; and the modern development of the physical sciences. Drawing on recent debates within the history of science, psychoanalytic literary criticism, intellectual history, and gender studies, the volume makes a major contribution to our understanding of the formation of knowledge. Among its recurrent themes are: curiosity and epistemology; 'growth', 'maturity', and 'coming of age' as structuring metaphors (several essays focus especially on childhood); taxonomy; sleep and dreaming and elusive knowledge; the physiology of truth; and the gender politics of scientific theory and practice. The essays also reflect Beer's extensive influence as a literary critic, with close readings of works by Charlotte Brontë, Alfred Lord Tennyson, George Eliot, Thomas Hardy, Henry James, Oscar Wilde, H. G. Wells, Edith Ayton Zangwill, Charlotte Haldane, Virginia Woolf, George Orwell, and Karin Boye.

### British Marxist Criticism

**Routledge** First Published in 2000. *British Marxist Criticism* provides selective but extensive annotated bibliographies, introductory essays, and important pieces of work from each of eight British critics who sought to explain literary production according to the principles of Marxism.

### Beyond Nature Writing

### Expanding the Boundaries of Ecocriticism

**University of Virginia Press** Together, their work signals a new direction in the field and offers refreshingly original insights into a broad spectrum of texts.

### Literary Milieux

### Essays in Text and Context Presented to Howard Erskine-Hill

**Associated University Presse** "The essays range from Shakespeare and early modern literature to Wordsworth. They evince scrupulous care over the handling of evidence, an interdisciplinary impulse yoked always to a prizing of the literary (particularly the poetic), a willingness to embrace an ambitious argument where it can be supported, a humaneness of temper, particularly in polemic. Latent within them all is a wrestling with the central problem of text and context."--BOOK JACKET.

### The Cambridge Companion to Shakespeare's History Plays

**Cambridge University Press** Publisher Description (unedited publisher data) Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike.

### Raymond Williams

**Routledge** In his life, Raymond Williams played many parts: child of the Black Mountains, inspirational adult lecturer, Cambridge professor, folk hero and guru of the left. After his death, he has remained a symbolic figure and his classic works, *Culture and Society*, *The Long Revolution*, *The Country and the City* continue to inspire new generations all over the world. In this first major biography, Fred Inglis has spoken to those who knew this complex and charismatic man at every stage of his life, from his boyhood in the Welsh border country to his brief years of retirement. Through their voices and his

own passionate stories and at times combative engagement with his subject, he tells of a story of a life not just for its time but for our own. After Thatcher and Reagan and the Cold War, Williams still has much to teach us about the nature of a good and just society and about the constant struggle to attain it.

## The Rhetoric of Courtship in Elizabethan Language and Literature

**Cambridge University Press** The Rhetoric of Courtship is about the literature of the Elizabethan period with a particular focus on the literature of the court. This book considers how writers and courtiers related to Elizabeth I within a system of patronage and how they portrayed this relationship in fictional courtship of poetry and prose.

## John Ford's Political Theatre

**Manchester University Press**

## Mocked with Death

## Tragic Overliving from Sophocles to Milton

**JHU Press** Publisher Description

## The Cambridge History of English Literature, 1660-1780

**Cambridge University Press** The Cambridge History of English Literature, 1660-1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century. In essays by thirty distinguished scholars, recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period. Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis. The volume's guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully.

## Drama In Performance

**McGraw-Hill Education (UK)** Raymond Williams' reputation rests mainly on his contribution to literary and cultural studies, but he was also an important critic and theoretician in the field of drama. "Drama in Performance", first published in 1954, pioneered a method of dramaturgical rather than literary-critical analysis of plays, locating dramatic texts in the conditions and conventions of their original performance and reading them to disclose their performance potentialities. This method, which anticipated such contemporary developments as performance analysis and the semiotics of drama, is here applied to representative texts from key periods of the history of drama: the Greek stage, the medieval theatre-in-the-round and pageant-wagon, the Elizabethan public playhouse, London commercial theatres from the Restoration to the late 19th century, the naturalist stage of the Moscow Art Theatre, 20th century experimental drama, and contemporary film. This edition presents the text as Williams revised it in 1966. In addition it provides an updated bibliography of work in this field, a complete listing of all Williams' relevant writings, and a new Introduction (by Graham Holderness) which locates the book both within modern dramatic theory and criticism and within Williams' own work and demonstrates its continuing challenge and relevance.

## Dramatic Form in Shakespeare and the Jacobean

**Cambridge University Press** A collection of essays concerned with aspects of dramatic form in works by Shakespeare and his contemporaries.

## The Ashgate Research Companion to Henry Purcell

**Routledge** The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music, with contributions from leading experts in the field. Seen from the perspective of modern, interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense the contributions do not privilege the individual over the environment: rather, they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world. Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music; new ways of approaching the study of his creative methods; performance practice; the multi-faceted theatre environment in which his work was focused in the last five years of his life; the importance of the political and social contexts of late seventeenth-century England; and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer. The book will be essential reading for anyone studying the music and culture of the seventeenth century.

## Victorian Pain

**Princeton University Press** The nineteenth century introduced developments in science and medicine that made the eradication of pain conceivable for the first time. This new understanding of pain brought with it a complex set of moral and philosophical dilemmas. If pain serves no obvious purpose, how do we reconcile its existence with a well-ordered universe? Examining how writers of the day engaged with such questions, Victorian Pain offers a compelling new literary and philosophical history of modern pain. Rachel Ablow provides close readings of novelists Charlotte Brontë and Thomas Hardy and political and natural philosophers John Stuart Mill, Harriet Martineau, and Charles Darwin, as well as a variety of medical, scientific, and popular writers of the Victorian age. She explores how discussions of pain served as investigations into the status of persons and the nature and parameters of social life. No longer conceivable as divine trial or punishment, pain in the nineteenth century came to seem instead like a historical accident suggesting little or nothing about the individual who suffers. A landmark study of Victorian literature and the history of pain, Victorian Pain shows how these writers came to see pain as a social as well as a personal problem. Rather than simply self-evident to the sufferer and unknowable to anyone else, pain was also understood to be produced between persons—and even, perhaps, by the fictions they read.

## An International Annotated Bibliography of Strindberg Studies 1870-2005: General studies

**MHRA** This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian, and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism, as well as reviews of his books and plays in the theatre, and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years, and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 2, The Plays (978-0-947623-82-1) and Volume 3, Prose, Poetry, Miscellaneous (978-0-947623-83-8) are also now available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.

## Drama

### The Quarterly Theatre Review

### Shakespeare in His Context

### The Constellated Globe

**Rowman & Littlefield** 'As we expect from Bradbrook, always a pleasantly readable scholar, these papers consistently convey rich, penetrating, informative, durable perspectives on Shakespeare and the English Renaissance. Strongly recommended for all English literature and drama collections in four-year educational institutions and in graduate schools.'

### Shakespeare Survey

**Cambridge University Press** The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback.

### The Cambridge Companion to Seventeenth-Century Opera

**Cambridge University Press**

### John Donne, Coterie Poet

**Wipf and Stock Publishers** Arthur F. Marotti has produced the first systematic study of John Donne's poetry as coterie literature, offering fresh interpretations of the poems in their biographical and sociohistorical contexts. It will be of interest and value to students and scholars of English Renaissance literature, to critics interested in the application of revisionist history to literary study, and to those concerned with the processes by which literature became institutionalized in the early modern period. Donne treated poetry as an avocation, restricting his verse to carefully chosen readers: friends, acquaintances, patrons, and the woman he later married. This study employs socio-historical and psychoanalytic methods to examine this poetry as work designed for readers to respond in knowledgeable ways to a complex interplay of literary text and social context. Marotti argues that it is necessary to relate literary language to the languages of social, economic, and political transactions and to define the social and ideological affiliations of literary genres and modes. After setting Donne's practice in the framework of the sixteenth-century systems of manuscript literary transmission, Marotti treats the verse chronologically and according to audience, paying particular attention to the rhetorical enactment of the author's relationships to peers and superiors through the conflicting styles of egalitarian assertion, social iconoclasm, and deferential politeness. Marotti relates the poetry to Donne's contemporary prose, discussing the author's choice of various literary forms in the context of his sociopolitical life as well in terms of the shift from Elizabethan to Jacobean rule, the latter change resulting in a realignment of genres within the culture's literary system. He reads Donne's formal satires, humanist verse letters, erotic elegies, and commentary epistles aware of the social coordinates of those particular genres, and defines the markedly different circumstances to which Donne's libertine, courtly, satiric, sentimental, complimentary, and religious lyrics individually belonged. Marotti deals also with Donne's inventive mixing of genres in both shorter and longer poems. Marotti's groundbreaking work offers new models of historical interpretation of Donne's poetry, complementing previous formalist, intellectual-historical, and literary-historical readings. It particularly highlights the importance of attending to the socioliterary conditions of literature designed for manuscript transmission rather than for publication, work that includes, for example, much of the lyric poetry of Renaissance England.

## Uncertain Refuge

### Sanctuary in the Literature of Medieval England

**University of Pennsylvania Press** To seek sanctuary from persecution by entering a sacred space is an act of desperation, but also a symbolic endeavor: fugitives invoke divine presence to reach a precarious safe haven that imbues their lives with religious, social, or political significance. In medieval England, sanctuary was upheld under both canon and common law, and up to five hundred people sought sanctuary every year. What they found, however, was not so much a static refuge as a temporary respite from further action—confession and exile—or from further violence—jurisdictional conflict, harrying or starvation, a breaching of the sanctuary. While sanctuary has usually been analyzed as part of legal history, in *Uncertain Refuge* Elizabeth Allen explores the symbolic consequences of sanctuary seeking in English literary works—miracle collections, chronicles, romances, and drama. She ponders the miracle of a stag's escape from the hunt into a churchyard as well as the account of a fallen political favorite who gains a sort of charisma as he takes sanctuary three times in succession; the figure of Sir Gawain, seeking refuge in a stark land far from the court and Robin Hood, hiding in his local forest refuge among his Merry Men. Her consideration of medieval sanctuary extends to its resonances in a seventeenth-century play about the early Tudor usurper Perkin Warbeck and even into modern America, with the case of a breach of sanctuary in southwest Georgia in 1963, when sheriffs took over a voter registration meeting in a local church. *Uncertain Refuge* illuminates a fantasy of protection and its impermanence that animated late medieval literary culture, and one that remains poignantly alive, if no longer written into law, in today's troubled political world.

### A Companion to Renaissance Drama

**John Wiley & Sons** This expansive, inter-disciplinary guide to Renaissance plays and the world they played to gives readers a colorful overview of England's great dramatic age. Provides an expansive and inter-disciplinary approach to Renaissance plays and the world they played to. Offers a colourful and comprehensive overview of the material conditions of England's most important dramatic period. Gives readers facts and data along with up-to-date interpretation of the plays. Looks at the drama in terms of its cultural agency, its collaborative nature, and its ideological complexity.

### Shakespeare and the Modern Dramatist

**Springer** Theatre has never been afraid to adapt, rewrite and contemporize Shakespeare's drama since theatre by definition is a living medium involving a corporate creativity. Shakespeare himself rewrote or adapted old plays and stories and since writing his dramas have experienced many transformations. Recent dramatists following this age-old tradition have rewritten some of Shakespeare's plays for the contemporary stage or modelled their drama on formulations used by him. Michael Scott examines a selection of such plays written in the last forty years. Some, such as Samuel Beckett's *Waiting for Godot* or Tom Stoppard's *Rosencrantz & Guildenstern are Dead* have become famed. Others such as Ionesco's *Macbett* are less well known but are no less significant. Edward Bond's *Lear*, Arnold Wesker's *The Merchant* and Charles Marowitz's *Collages* represent an attempt by some modern dramatists to challenge a particular ideology which appears to have appropriated Shakespeare to itself. The book concludes with an examination of some recent trends in Shakespearean production, particularly by the Royal Shakespeare Company.

## The Countesse of Pembrokes Arcadia and the Invention of English Literature

**Springer** Revises the semiotic paradigm of the early modern 'literary system' dominant since 1983 by adapting methods entailed in the idea that literary works emerge through a series of semiotic events. Davis analyzes Philip Sidney's Arcadia and Astrophil and Stella to demonstrate how design elements stage the scene of reading these works.

### Drama of a Nation

## Public Theater in Renaissance England and Spain

**Cornell University Press**

### Esther Through the Centuries

**John Wiley & Sons** This interdisciplinary commentary ranges from early midrashic interpretation to contemporary rewritings introducing interpretations of the only biblical book not to mention God. Unearths a wealth of neglected rewritings inspired by the story's relevance to themes of nationhood, rebellion, providence, revenge, female heroism, Jewish identity, exile, genocide and 'multiculturalism' Reveals the various struggles and strategies used by religious commentators to make sense of this only biblical book that does not mention God Asks why Esther is underestimated by contemporary feminist scholars despite a long history of subversive rewritings Compares the most influential Jewish and Christian interpretations and interpreters Includes an introduction to the book's myriad representations in literature, music, and art Published in the reception-history series, Blackwell Bible Commentaries

### On Sympathy

**OUP Oxford** What happens when we engage with fictional characters? How do our imaginative engagements bear on our actions in the wider world? Moving between the literary and the philosophical, Sophie Ratcliffe considers the ways in which readers feel when they read, and how they understand ideas of feeling. On Sympathy uses dramatic monologues based on The Tempest as its focus, and broaches questions about fictional belief, morality, and the dynamics between readers, writers, and fictional characters. The book challenges conventionally accepted ideas of literary identification and sympathy, and asks why the idea of sympathy has been seen as so important to liberal humanist theories of literary value. Individual chapters on Robert Browning, W. H. Auden, and Samuel Beckett, who all drew on Shakespeare's late play, offer new readings of some major works, while the book's epilogue tackles questions of contemporary sympathy. Ranging from the nineteenth century to the present day, this important new study sets out to clarify and challenge current assumptions about reading and sympathetic belief, shedding new light on the idea and ideal of sympathy, the workings of affect and allusion, and the ethics of reading.

## The Oxford Handbook of Tudor Drama

**Oxford University Press** This is the first comprehensive study of Tudor drama that sees the long 16th century from the accession of Henry Tudor to the death of Elizabeth as a whole, taking in the numinous drama of the 'Mystery Plays' and the early work of Shakespeare. It is an invaluable account of current scholarship and an introduction to the complexity of Tudor drama.

## Rewriting Shakespeare, Rewriting Ourselves

**Univ of California Press** Participants in the current debate about the literary canon generally separate the established literary order—of which Shakespeare is the most visible icon—from the emergent minority literatures. In this challenging study, Peter Erickson insists on bringing the two realms together. He asks: what impact does a revision of the literary canon have on Shakespeare's status? Part One of his book is about Shakespeare on women. In analyses of several Shakespearean works, Erickson discusses Shakespeare's ambivalence about women as a reflection of male anxiety about the cultural authority of Queen Elizabeth. Part Two is about (contemporary) women on Shakespeare. Erickson discusses Adrienne Rich's revision of the very concept of canon and discusses how several African-American women writers (in particular Maya Angelou and Gloria Naylor) have reflected on the ambivalent status of Shakespeare in their worlds. Erickson here offers a model for multicultural literary criticism and a new conceptual framework with which to discuss issues of identity politics. Rewriting Shakespeare, Rewriting Ourselves makes an important contribution to the national debate about educational policy in the humanities.

## Amadis in English

## A Study in the Reading of Romance

**Oxford University Press, USA** This is a book about readers: readers reading, and readers writing. They are readers of all ages and from all ages: young and old, male and female, from Europe and the Americas. The book they are reading is the Spanish chivalric romance Amadís de Gaula, known in English as Amadis de Gaule. Famous throughout the sixteenth century as the pinnacle of its fictional genre, the cultural functions of Amadis were further elaborated by the publication of Cervantes's Don Quixote in 1605, in which Amadis features as Quixote's favourite book. Amadis thereby becomes, as the philosopher Ortega y Gasset terms it, 'enclosed' within the modern novel and part of the imaginative landscape of British reader-authors such as Mary Shelley, Smollett, Keats, Southey, Scott, and Thackeray. Amadis in English ranges from the sixteenth to the twentieth centuries, demonstrating through this 'biography' of a book the deep cultural, intellectual, and political connections of English, French, and Spanish literature across five centuries. Simultaneously an ambitious work of transnational literary history and a new intervention in the history of reading, this study argues that romance is historically located, culturally responsive, and uniquely flexible in the re-creative possibilities it offers readers. By revealing this hitherto unexamined reading experience connecting readers of all backgrounds, Amadis in English also offers many new insights into the politicisation of literary history; the construction and misconstruction of literary relations between England, France, and Spain; the practice and pleasures of reading fiction; and the enduring power of imagination.

## Music in Elizabethan Court Politics

**Boydell & Brewer Ltd** Music and musical entertainments are here shown to be used for different ends, by both monarch and courtiers.

Drama : the quarterly theatre review

Raymond Williams

Making Connections

**Routledge** This book provides a critical introduction to the full range of Williams' work - fiction and non-fiction. It assesses the significance of his contribution in understanding culture, politics and society. Fair-minded, accurate and sensitive, the book makes crucial connections between the different aspects of Williams' work and the underlying concern for a democratic polity which informed it.