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The Merchant of Venice NA NA 2016-09-27

This edition of Shakespeare's *The Merchant of Venice* reprints the Bevington edition of the play accompanied by four sets of thematically arranged primary documents and illustrations designed to facilitate many different approaches to Shakespeare's play and the early modern culture out of which the play emerges. The texts include maps, woodcuts, sermons, statutes, early modern documents reflecting Christian attitudes toward Jews and Jewish reactions to these attitudes, excerpts from the bible on money lending as well as contemporary discourses on usury and commerce, excerpts from the first account of Jewish life written in the vernacular by a Jew for a Christian audience, anti-Catholic tracts, travel accounts, diplomatic reports, scenes from a morality play about the corrupting effects of money, royal proclamations concerning the treatment of aliens, conduct literature, and contemporary treatises on the role of women.

Sacred and Secular in Medieval and Early Modern Cultures L. Besserman 2006-02-04 This book illuminates the pervasive interplay of 'sacred' and 'secular' phenomena in the literature, history, politics, and religion of the Middle Ages and Early Modern periods. The essays gathered here constitute a new way of applying a classic dichotomy to major cultural phenomena of the pre-modern era.

Medieval and Renaissance Drama in England John Pitcher 2004-12-01 Medieval and

Renaissance Drama in England is an international volume published every year in a hardcover edition. Each volume contains essays and studies by critics and cultural historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama. Volume 17 is specially commissioned to celebrate the scholarship and career of Leeds Barroll, the founding Editor of *MaRDIE*. Its contents mirror Barroll's many contributions to the study of Shakespeare, the drama, and royal and aristocratic patronage in early modern England.

The Merchant of Venice John W. Mahon 2002 Four hundred years after its first performance, *The Merchant of Venice* continues to draw audiences, spark debate, and elicit controversy. This collection of new essays examines the performance and study of Shakespeare's play from a broad range of contemporary critical approaches. The contributors, drawn from four continents, build upon recent scholarship in new historicism, feminism, performance theory, and postcolonial studies to present new perspectives on the play, and offer fresh insights into its critical legacy on stage and as a literary text. A substantial introductory essay provides important historical context and surveys major critical approaches to the play over the centuries. This volume is an essential companion to *The Merchant of Venice* and a significant contribution to Shakespearean criticism.

Shakespeare Studies Susan Zimmerman

2004-11-01 Shakespeare Studies is an international volume published every year in hard cover, containing essays and studies by critics and cultural historians from both hemispheres. It includes substantial reviews of significant books and essays dealing with the cultural history of early modern England, as well as the place of Shakespeare's productions - and those of his contemporaries - within it. Volume XXXII continues the second in a series of essays on Early Modern Drama around the World in which specialists in theatrical traditions from around the globe during the time of Shakespeare discuss the state of scholarly study in their respective areas. O'Hara reviews work relevant to the theater of early modern France. Volume XXXII also includes another in the journal's series of Forums, entitled The Future of Renaissance Manuscript Studies. Organized and introduced by Peter Beal, the Forum includes contributions by Margaret J. M. Ezell, Grace Ioppolo, Harold Love, and Steven W. May. Additionally, this volume contains seven full-length articles and twenty-two book reviews. Leeds Barroll is a Scholar in Residence at the Folger Shakespeare Library,

From Humanism to Hobbes Quentin Skinner 2018-01-25 The aim of this collection is to illustrate the pervasive influence of humanist rhetoric on early-modern literature and philosophy. The first half of the book focuses on the classical rules of judicial rhetoric. One chapter considers the place of these rules in Shakespeare's *The Merchant of Venice*, while two others concentrate on the technique of rhetorical redescription, pointing to its use in Machiavelli's *The Prince* as well as in several of Shakespeare's plays, notably *Coriolanus*. The second half of the book examines the humanist background to the philosophy of Thomas Hobbes. A major new essay discusses his typically humanist preoccupation with the visual presentation of his political ideas, while other chapters explore the rhetorical sources of his theory of persons and personation, thereby offering new insights into his views about citizenship, political representation, rights and obligations and the concept of the state.

Shakespeare and Venice Graham Holderness 2016-04-01 Shakespeare and Venice is the first book length study to describe and chronicle the

mythology of Venice that was formulated in the Middle Ages and has persisted in fiction and film to the present day. Graham Holderness focuses specifically on how that mythology was employed by Shakespeare to explore themes of conversion, change, and metamorphosis. Identifying and outlining the materials having to do with Venice which might have been available to Shakespeare, Holderness provides a full historical account of past and present Venetian myths and of the city's relationship with both Judaism and Islam. Holderness also provides detailed readings of both *The Merchant of Venice* and of *Othello* against these mythical and historical dimensions, and concludes with discussion of Venice's relevance to both the modern world and to the past.

Classical, Renaissance, and Postmodernist Acts of the Imagination O. B. Hardison 1996 "This sharply focused collection of essays on poetics and poetry, with special attention to Shakespeare, includes the work of some of the nation's best-known and most respected scholars and authors. All of them are former colleagues of O. B. Hardison, Jr., and their major new essays, written especially for this collection, center on his interests: Aristotle and classical poetics, Petrarch and Italian poetics, the English Renaissance, especially Shakespeare and Milton, and postmodernist work in theory, literature, and science."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Oxford Handbook of English Law and Literature, 1500-1700 Lorna Hutson 2017 This Handbook triangulates the disciplines of history, legal history, and literature to produce a new, interdisciplinary framework for the study of early modern England. Scholars of early modern English literature and history have increasingly found that an understanding of how people in the past thought about and used the law is key to understanding early modern familial and social relations as well as important aspects of the political revolution and the emergence of capitalism. Judicial or forensic rhetoric has been shown to foster new habits of literary composition (poetry and drama) and new processes of fact-finding and evidence evaluation. In addition, the post-Reformation jurisdictional dominance of the common law

produced new ways of drawing the boundaries between private conscience and public accountability. Accordingly, historians, critics and legal historians come together in this Handbook to develop accounts of the past that are attentive to the legally purposeful or fictional shaping of events in the historical archive. They also contribute to a transformation of our understanding of the place of forensic modes of inquiry in the creation of imaginative fiction and drama. Chapters in the Handbook approach, from a diversity of perspectives, topics including forensic rhetoric, humanist and legal education, Inns of Court revels, drama, poetry, emblem books, marriage and divorce, witchcraft, contract, property, imagination, oaths, evidence, community, local government, legal reform, libel, censorship, authorship, torture, slavery, liberty, due process, the nation state, colonialism, and empire.

Anti-Judaism: The Western Tradition David Nirenberg 2013-02-04 Describes how Judaism has been viewed as a dangerous force to be opposed, criticized, attacked and eliminated for centuries, from the Roman's destruction of the Second Temple, through the Spanish Inquisition and up to the German Holocaust. 15,000 first printing.

Forensic Shakespeare Quentin Skinner 2014-10-30 Forensic Shakespeare illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed. Focusing on the narrative poem Lucrece, on four of his late Elizabethan plays (Romeo and Juliet, The Merchant of Venice, Julius Caesar and Hamlet) and on three early Jacobean dramas, (Othello, Measure for Measure and All's Well That Ends Well), Quentin Skinner argues that major speeches, and sometimes sequences of scenes, are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case, either in accusation or defence. Some of these works have traditionally been grouped together as 'problem plays', but here Skinner offers a different explanation for their frequent similarities of tone. There have been many studies of Shakespeare's rhetoric, but they have generally concentrated on his wordplay and use of figures and tropes. By contrast, this study concentrates on

Shakespeare's use of judicial rhetoric as a method of argument. By approaching the plays from this perspective, Skinner is able to account for some distinctive features of Shakespeare's vocabulary, and also help to explain why certain scenes follow a recurrent pattern and arrangement. More broadly, he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought.

Particular Saints Cynthia Lewis 1997

Particular Saints draws on church history, art history, and theater history to address these questions by illustrating that Renaissance stage Antonios are a type, representing a tradition familiar to early modern audiences and exploited by Shakespeare in portraying his four major characters named Antonio.

Shakespeare and Contemporary Fiction

Barbara L. Estrin 2012-01-01 As the first book to use fiction as theory, Shakespeare and Contemporary Fiction reads backward to demonstrate how recent novelists redeploy founding and lyric plots to uncover a Shakespeare who similarly challenges the mythological homogeneity that scripts us.

Historicism, Psychoanalysis, and Early

Modern Culture Carla Mazzio 2013-10-28 First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

The Merchant of Venice Joan Ozark Holmer 1994 This study of The Merchant of Venice explores the degree of dramatic integrity Shakespeare achieves by unifying the play's many hard choices through a tightly-knit interplay of contrarities and correspondences in structure, language, characters and ideas. Engaging the play's extensive body of criticism, the book contextualizes the most provocative questions raised by the day and provides considerable new evidence about Shakespeare's possible sources and his innovative use of them, especially usury and merchantry, Judaism and Christianity, biblical and classical allusion, stage law and verbal-visual symbols.

Barbarous Play Lara Bovilsky 2008 "Exploring the similar underpinnings of early modern and contemporary ideas of difference, this book examines the English Renaissance understandings of race as depicted in drama. Reading plays by Shakespeare, Marlow,

Webster, and Middleton, Lara Bovilsky offers case studies of how racial meanings are generated by narratives of boundary crossing--especially miscegenation, religious conversion, class transgression, and moral and physical degeneracy. In the process, she reveals the parallels between the period's conceptions of race and gender"--From publisher description.

Acts of Criticism James P. Lusardi 2006 This book assembles a cast of sixteen distinguished theater historians and performance critics, each of whom has contributed significantly to our understanding of issues associated with performing works of Shakespeare and his contemporaries. Their essays, all appearing in print for the first time, are presented in two groupings: a theater history and practice section, in which contributors examine matters related to performance in Shakespeare's time and our own, and a performance criticism section, in which contributors treat modern productions on stage and screen. In the theater history and practice section, Roslyn L. Knutson explores the 1599-1600 repertory of the Admiral's Men and the Chamberlain's Men, who performed in rival playhouses.

A Routledge Literary Sourcebook on William Shakespeare's The Merchant of Venice S. P. Cerasano 2004 This student friendly book draws together text, context, criticism and performance history to provide an integrated view of one of the most dazzling works of the early modern theatre.

Is Shylock Jewish? Sara Coodin 2017-05-18 What happens when we consider Shakespeare's The Merchant of Venice as a play with 'real' Jewish characters who are not mere ciphers for anti-Semitic Elizabethan stereotypes? Is Shylock Jewish studies Shakespeare's extensive use of stories from the Hebrew Bible in The Merchant of Venice, and argues that Shylock and his daughter Jessica draw on recognizably Jewish ways of engaging with those narratives throughout the play. By examining the legacy of Jewish exegesis and cultural lore surrounding these biblical episodes, this book traces the complexity and richness of Merchant's Jewish aspect, spanning encounters with Jews and the Hebrew Bible in the early modern world as well as modern adaptations of Shakespeare's play on the Yiddish stage.

Shylock Is Shakespeare Kenneth Gross 2008-09-15 Shylock, the Jewish moneylender in The Merchant of Venice who famously demands a pound of flesh as security for a loan to his antisemitic tormentors, is one of Shakespeare's most complex and idiosyncratic characters. With his unsettling eloquence and his varying voices of protest, play, rage, and refusal, Shylock remains a source of perennial fascination. What explains the strange and enduring force of this character, so unlike that of any other in Shakespeare's plays? Kenneth Gross posits that the figure of Shylock is so powerful because he is the voice of Shakespeare himself. Marvelously speculative and articulate, Gross's book argues that Shylock is a breakthrough for Shakespeare the playwright, an early realization of the Bard's power to create dramatic voices that speak for hidden, unconscious, even inhuman impulses—characters larger than the plays that contain them and ready to escape the author's control. Shylock is also a mask for Shakespeare's own need, rage, vulnerability, and generosity, giving form to Shakespeare's ambition as an author and his uncertain bond with the audience. Gross's vision of Shylock as Shakespeare's covert double leads to a probing analysis of the character's peculiar isolation, ambivalence, opacity, and dark humor. Addressing the broader resonance of Shylock, both historical and artistic, Gross examines the character's hold on later readers and writers, including Heinrich Heine and Philip Roth, suggesting that Shylock mirrors the ambiguous states of Jewishness in modernity. A bravura critical performance, *Shylock Is Shakespeare* will fascinate readers with its range of reference, its union of rigor and play, and its conjectural—even fictive—means of coming to terms with the question of Shylock, ultimately taking readers to the very heart of Shakespeare's humanizing genius.

William Shakespeare's the Merchant of Venice Harold Bloom 2010 A collection of critical essays on the Shakespeare play, The merchant of Venice, arranged in chronological order of publication.

Global Traffic B. Sebek 2016-01-23 This remarkable collection investigates the relations between literature and the economy in the context of the unprecedented expansion of early

modern England's long distance trade. Studying a range of genres and writers, both familiar and lesser known, the essays offer a new history of globalization as a complex of unevenly developing cultural, discursive, and economic phenomena. While focusing on how long distance trade contributed to England's economic growth and cultural transformation, the collection taps into scholarly interest in race, gender, travel and exploration, domesticity, mapping, the state and emergent nationalism, and proto-colonialism in the early modern period.

Irregular Unions Katharine Cleland 2021-03-15
Katharine Cleland's *Irregular Unions* provides the first sustained literary history of clandestine marriage in early modern England and reveals its controversial nature in the wake of the Elizabethan Religious Settlement, which standardized the marriage ritual for the first time. Cleland examines many examples of clandestine marriage across genres. Discussing such classic works as *The Faerie Queene*, *Othello*, and *The Merchant of Venice*, she argues that early modern authors used clandestine marriage to explore the intersection between the self and the marriage ritual in post-Reformation England. The ways in which authors grappled with the political and social complexities of clandestine marriage, Cleland finds, suggest that these narratives were far more than interesting plot devices or scandalous stories ripped from the headlines. Instead, after the Reformation, fictions of clandestine marriage allowed early modern authors to explore topics of identity formation in new and different ways. Thanks to generous funding from Virginia Tech and its participation in TOME (Toward an Open Monograph Ecosystem), the ebook editions of this book are available as Open Access volumes from Cornell Open (cornellopen.org) and other repositories.

Reading Shakespeare through Philosophy Peter Kishore Saval 2014-01-10
Reading Shakespeare through Philosophy advocates that the beauty of Shakespearean drama is inseparable from its philosophical power. Shakespeare's plays make demands on us even beyond our linguistic attention and historical empathy: they require thinking, and the concepts of philosophy can provide us with tools to aid us in that thinking.

This volume examines how philosophy can help us to re-imagine Shakespeare's treatment of individuality, character, and destiny, particularly at certain moments in a play when a character's relationship to space or time becomes an enigma to us. The author focuses on the dramatization of seemingly magical relationships between the individual and the cosmos, exploring and rethinking the meanings of 'individual', 'cosmos' and 'magic' through a conceptually acute reading of Shakespeare's plays. This book draws upon a variety of thinkers including Plato, Aristotle, Leibniz and Kant, in search of a revitalized philosophical criticism of Julius Caesar, *Love's Labor's Lost*, *The Merchant of Venice*, *Timon of Athens*, and *Twelfth Night*.

Reading the Jewish Woman on the Elizabethan Stage Michelle Ephraim 2016-03-23
The first book-length examination of Jewish women in Renaissance drama, this study explores fictional representations of the female Jew in academic, private and public stage performances during Queen Elizabeth I's reign; it links lesser-known dramatic adaptations of the biblical Rebecca, Deborah, and Esther with the Jewish daughters made famous by Christopher Marlowe and William Shakespeare on the popular stage. Drawing upon original research on early modern sermons and biblical commentaries, Michelle Ephraim here shows the cultural significance of biblical plays that have received scant critical attention and offers a new context with which to understand Shakespeare's and Marlowe's fascination with the Jewish daughter. Protestant playwrights often figured Elizabeth through Jewish women from the Hebrew scripture in order to legitimate her religious authenticity. Ephraim argues that through the figure of the Jewess, playwrights not only stake a claim to the Old Testament but call attention to the process of reading and interpreting the Jewish bible; their typological interpretations challenge and appropriate Catholic and Jewish exegeses. The plays convey the Reformists' desire for propriety over the Hebrew scripture as a "prisca veritas," the pure word of God as opposed to that of corrupt Church authority. Yet these literary representations of the Jewess, which draw from multiple and conflicting exegetical traditions, also demonstrate the elusive quality of the

Hebrew text. This book establishes the relationship between Elizabeth and dramatic representations of the Jewish woman: to "play" the Jewess is to engage in an interpretive "play" that both celebrates and interrogates the religious ideology of Elizabeth's emerging Protestant nation. Ephraim approaches the relationship between scripture and drama from a historicist perspective, complicating our understanding of the specific intersections between the Jewess in Elizabethan drama, biblical commentaries, political discourse, and popular culture. This study expands the growing field of Jewish studies in the Renaissance and contributes also to critical work on Elizabeth herself, whose influence on literary texts many scholars have established.

The Routledge Guide to William Shakespeare Robert Shaughnessy 2013-05-13 Demystifying and contextualising Shakespeare for the twenty-first century, this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans. In this friendly, structured guide, Robert Shaughnessy: introduces Shakespeare's life and works in context, providing crucial historical background looks at each of Shakespeare's plays in turn, considering issues of historical context, contemporary criticism and performance history provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth-century criticism The companion website at www.routledge.com/textbooks/shaughnessy contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

Post-closet Masculinities in Early Modern England Andrew William Barnes 2009 This title argues for a theory of male subjectivity that subordinates questions of desire beneath the historical imperatives that inform those desires. *Rainer Werner Fassbinder's Controversy: Anti-Semitism or Public Discourse?* 2013-09-29

Examines anti-Semitism in Rainer Fassbinder's artistic work especially his ill-famed play of 1975, *Der Muell, die Stadt und der Tod*, i.e. the phenomenon of cultural anti-Semitism in post war Germany. Fassbinder was many times accused for embodying (implicitly or explicitly) some anti-Semitic or Fascist elements in his works. In this undertaking I attempt to confront these allegations historically and analytically. *Shakespeare's Legal Language* B. J. Sokol 2004-12-15 This encyclopedia-style dictionary explores early modern social life, legal thought, and the interactions within Shakespearean drama.

"Merchant of Venice" Joan Ozark Holmer 1996 **Women and Revenge in Shakespeare**

Marguerite A. Tassi 2011 Can there be a virtue in vengeance? Can revenge do ethical work? Can revenge be the obligation of women? This wide-ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these. A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance. This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger, ethics, and agency and challenges our assumptions about the role of gender in revenge. In this provocative book, Marguerite A. Tassi counters longstanding critical opinions on revenge: that it is the sole province of men in Western literature and culture, that it is a barbaric, morally depraved, irrational instinct, and that it is antithetical to justice. Countless examples have been mined from Shakespeare's dramas to reveal women's profound concerns with revenge and justice, honor and shame, crime and punishment. In placing the critical focus on avenging women, this book significantly redresses a gender imbalance in scholarly treatments of revenge, particularly in early modern literature.

I Never Did Repent for Doing Good David Ian Hopp 2009 Lovers of Shakespeare's plays will delight in this companion reader that dissects plot construction and character development as well provides a look at England during the 1590s.

Gender and Jewish Difference from Paul to Shakespeare Lisa Lampert 2013-04-09 Although representations of medieval Christians and

Christianity are rarely subject to the same scholarly scrutiny as those of Jews and Judaism, "the Christian" is as constructed a term, category, and identity as "the Jew." Medieval Christian authors created complex notions of Christian identity through strategic use of representations of Others: idealized Jewish patriarchs or demonized contemporary Jews; Woman represented as either virgin or whore. In Western thought, the Christian was figured as spiritual and masculine, defined in opposition to the carnal, feminine, and Jewish. Women and Jews are not simply the Other for the Christian exegetical tradition, however; they also represent sources of origin, as one cannot conceive of men without women or of Christianity without Judaism. The bifurcated representations of Woman and Jew found in the literature of the Middle Ages and beyond reflect the uneasy figurations of women and Jews as both insiders and outsiders to Christian society. Gender and Jewish Difference from Paul to Shakespeare provides the first extended examination of the linkages of gender and Jewish difference in late medieval and early modern English literature. Focusing on representations of Jews and women in Chaucer's Canterbury Tales, selections from medieval drama, and Shakespeare's Merchant of Venice, Lampert explores the ways in which medieval and early modern authors used strategies of opposition to—and identification with—figures of Jews and women to create individual and collective Christian identities. This book shows not only how these questions are interrelated in the texts of medieval and early modern England but how they reveal the distinct yet similarly paradoxical places held by Woman and Jew within a longer tradition of Western thought that extends to the present day.

CliffsNotes on Shakespeare's The Merchant of Venice Waldo F McNeir 2007-08-13 The original CliffsNotes study guides offer expert commentary on major themes, plots, characters, literary devices, and historical background. In CliffsNotes on The Merchant of Venice, you follow along as a young merchant cannot repay his debt to a vindictive moneylender. This is the story that introduces us to Shylock, one of the most vivid and memorable characters in Shakespeare's work. You'll gain insight into this

romantic comedy as you move through each of the play's five acts. Other features that help you figure out this important work include Life and background of the author Analyses of the characters A brief synopsis of the play A review section that tests your knowledge A selected bibliography that leads you to more great resources Classic literature or modern-day treasure — you'll understand it all with expert information and insight from CliffsNotes study guides.

Renaissance Drama 38 William N. West 2010-08-31 Renaissance Drama, an annual interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore the traditional canon of drama, the significance of performance, broadly construed, to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theater, and performance. Volume 38 includes essays that explore topics in early modern drama ranging from Shakespeare's Jewish questions in The Merchant of Venice and the gender of rhetoric in Shakespeare's sonnets and Jonson's plays to improvisation in the commedia dell'arte and the rebirth of tragedy in 1940 Germany.

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.

The Merchant of Venice William Shakespeare
2009-11-20 *The Merchant of Venice* is probably the most controversial of all Shakespeare's plays. It is also one of the least understood. Is it a comedy or a tragedy? What is the meaning behind the test of the caskets? Who is the real villain of the trial scene? Is Shylock simply vicious and venomous, or is he more sinned against than sinning? Can the play be described as anti-semitic? What exactly is the quality of mercy? Is Portia one of the great Christian heroines of western literature? And what of the comedy of the rings with which Shakespeare ends the play? These questions and many others are answered in this critical edition of one of the Bard's liveliest plays.

This Distracted Globe Jonathan Goldberg
2016-04-01 *Worldmaking* takes many forms in early modern literature and thus challenges any single interpretive approach. The essays in this collection investigate the material stuff of the world in Spenser, Cary, and Marlowe; the sociable bonds of authorship, sexuality, and sovereignty in Shakespeare and others; and the universal status of spirit, gender, and empire in the worlds of Vaughan, Donne, and the *dastan* (tale) of Chouboli, a Rajasthani princess. Together, these essays make the case that to address what it takes to make a world in the early modern period requires the kinds of thinking exemplified by theory.

Shakespeare's Binding Language John Kerrigan
2016-03-10 This remarkable, innovative book explores the significance in Shakespeare's plays of oaths, vows, contracts, pledges and the other utterances and acts by which characters commit themselves to the truth of things past, present, and to come. In early modern England, such binding language was everywhere. Oaths of office, marriage vows, legal bonds, and casual, everyday profanity gave shape and texture to

life. The proper use of such language, and the extent of its power to bind, was argued over by lawyers, religious writers, and satirists, and these debates inform literature and drama. Shakespeare's *Binding Language* gives a freshly researched account of these contexts, but it is focused on the plays. What motives should we look for when characters asseverate or promise? How far is binding language self-persuasive or deceptive? When is it allowable to break a vow? How do oaths and promises structure an audience's expectations? Across the sweep of Shakespeare's career, from the early histories to the late romances, this book opens new perspectives on key dramatic moments and illuminates language and action. Each chapter gives an account of a play or group of plays, yet the study builds to a sustained investigation of some of the most important systems, institutions, and controversies in early modern England, and of the wiring of Shakespearean dramaturgy. Scholarly but accessible, and offering startling insights, this is a major contribution to Shakespeare studies by one of the leading figures in the field.

Blood Relations Janet Adelman 2008-09-15 In *Blood Relations*, Janet Adelman confronts her resistance to *The Merchant of Venice* as both a critic and a Jew. With her distinctive psychological acumen, she argues that Shakespeare's play frames the uneasy relationship between Christian and Jew specifically in familial terms in order to recapitulate the vexed familial relationship between Christianity and Judaism. Adelman locates the promise—or threat—of Jewish conversion as a particular site of tension in the play. Drawing on a variety of cultural materials, she demonstrates that, despite the triumph of its Christians, *The Merchant of Venice* reflects Christian anxiety and guilt about its simultaneous dependence on and disavowal of Judaism. In this startling psycho-theological analysis, both the insistence that Shylock's daughter Jessica remain racially bound to her father after her conversion and the depiction of Shylock as a bloody-minded monster are understood as antidotes to Christian uneasiness about a Judaism it can neither own nor disown. In taking seriously the religious discourse of *The Merchant of Venice*, Adelman offers in *Blood*

Relations an indispensable book on the play and on the fascinating question of Jews and Judaism in Renaissance England and beyond.