

Shakespeare S Othello Connell Guide To

This analysis of five exemplary domestic plays--the anonymous Arden of Faversham and A Warning for Fair Women (1590s), Thomas Heywood's A Woman Killed with Kindness (1607), Thomas Middleton's Women Beware Women (ca. 1613), and Walter Mountfort's The Launching of the Mary, or The Seaman's Honest Wife (1632)--offers a new approach to the emerging ideology of the private and public, or what Ann C. Christensen terms "the tragedy of the separate spheres." Feminist scholarship has identified the fruitful gaps between theories and practices of household government in early modern Europe, while work on the global Renaissance attends to commercial expansion, cross-cultural encounters, and colonial settlements. Separation Scenes brings these critical concerns together to expose the intimate and disruptive relationships between the domestic culture and business culture of early modern England. Separation Scenes argues that domestic plays make the absence of husbands for business the subject of tragedy by focusing not on where men traveled but on whom and what they left behind. Elements that critics have rightly associated with domestic tragedy--adultery, sensational murders, and the lavishly articulated operations of domestic life--define this world, which, Christensen argues, was equally shaped by the absence of husbands. Her interpretations of these domestic plays invite us to historicize and further complicate the seemingly universal binary between a feminine "private sphere" and a masculine "public sphere." Separation Scenes demonstrates how domestic drama played an active, dynamic, and critical role in deliberating the costs of commercial travel as it disrupted domestic conduct and prompted realignments within the home.

This volume presents a fresh look at the military spouses in Shakespeare's Othello, 1 Henry IV, Julius Caesar, Troilus and Cressida, Macbeth, and Coriolanus, vital to understanding the plays themselves. By analysing the characters as military spouses, we can better understand current dynamics in modern American civilian and military culture as modern American military spouses live through the War on Terror. Shakespeare's Military Spouses and Twenty-First-Century Warfare explains what these plays have to say about the role of military families and cultural constructions of masculinity both in the texts themselves and in modern America. Concerns relevant to today's military families – domestic violence, PTSD, infertility, the treatment of queer servicemembers, war crimes, and the growing civil-military divide – pervade Shakespeare's works. These parallels to the contemporary lived experience are brought out through reference to memoirs written by modern-day military spouses, sociological studies of the American armed forces, and reports issued by the Department of Defence. Shakespeare's military spouses create a discourse that recognizes the role of the military in national defence but criticizes risky or damaging behaviours and norms, promoting the idea of a martial identity that permits military defence without the dangers of toxic masculinity. Meeting at the intersection of Shakespeare Studies, trauma studies, and military studies, this focus on military spouses is a unique and unprecedented resource for academics in these fields, as well as for groups interested in Shakespeare and theatre as a way of thinking through and responding to psychiatric issues and traumatic experiences.

Though plagued by illness and death in his family in the years covered here, Garrison strove to win supporters for abolitionism, lecturing and touring with Frederick Douglass. He continued to write for The Liberator and involved himself in many liberal causes; in 1849 he publicized and circulated the earliest petition for women's suffrage.

Othello: Language and Writing

A Vision of Christian Maturity

Volume 11: Special issue, Placing Michael Neill. Issues of Place in Shakespeare and Early Modern Culture

Tijdschrift voor germaanse filologie

Shakespeare's Julius Caesar

TV Guide

One of Latin America's most important and prolific writers, Griselda Gambaro has focused on the dynamics of repression, complicity, and violence--specifically, the terror of violent regimes and their devastating effects on the moral framework of society. Information for Foreigners is a drama of disappearance, an experimental work dealing with the theme of random and meaningless punishment in which the audience is led through darkened passageways to a series of nightmarish tableaux. The collection also includes The Walls and Antigona Furiosa.

Shakespeare's poetic-dramatic worlds are inescapably limited. There is always, in his poems and plays, a force (a contingent drive, a pre-textual undertow, a rational-critical momentum, an ironic stance, the deflections of error) coercing plot and meaning to their end. By examining the work of limits in the sonnets and in five of his plays, this book seeks not only to highlight the poet's steadfast commitment to critical rationality. It also aims to plead a case of hermeneutic continence. Present-day appraisals of Shakespeare's world-making and meaning-projecting potential are often overruled by a neo-romantic and phenomenological celebration of plenty. This pre-critical tendency unwittingly obtains epistemic legitimation from philosophical quarters inspired by Alain Badiou's derisive rejection of "the pathos of finitude". But finitude is much more than a modish, neo-existentialist, watchword. It is what is left of ontology when reason is done. And cool reason was already at work before Kant. In accounting for the way in which Shakespeare places limits to life (Romeo and Juliet), to experience (The Tempest), to love (the Sonnets), to time (Macbeth), to the world (Hamlet) and to knowledge (Othello), Limited Shakespeare: The Reason of Finitude aims to underscore the deeply mediated dimension of Shakespearean experience, always over-determined by the twin forces of contingency and textual determinism, and his meta-rational and virtually ironic taste for irrational, accidental, and error-driven limits (bonds, bounds, deaths).

The Merchant of Venice is now the most contentious of Shakespeare's plays. Its only rival in this respect is Othello, and this is because both plays deal with dangerous issues of race. In Othello Iago uses the protagonist's colour both to goad his victim's jealousy and to excite the animosity of Venetians against this visible outsider; in The Merchant Shylock's Jewishness renders him, from the beginning, the object of general opprobrium in Christian Venice. But whereas the Moor is treated as a generally sympathetic character, the Jew appears to be cast in an entirely negative light. Or so, at least, many critics believe. In this book, however, one of the best respected critics of Shakespeare, Michael Neill, takes issue with this simplistic view, providing a fresh reading of the play and arguing that in it, as always, Shakespeare refuses to allow us the comfort of any single "view of the world".

A Study of Husserl's Formal and Transcendental Logic

Domestic Drama in Early Modern England

Ziek van liefde / druk 1

Shakespeare's Representation of Weather, Climate and Environment

1841-1849

Shakespeare's Macbeth

Naast beroemde romans als *The Great Gatsby* liet de Amerikaanse schrijver F. Scott Fitzgerald maar liefst 179 verhalen na. Schrijver Ernest van der Kwast dook in dit omvangrijke oeuvre en selecteerde Fitzgeralds meest romantische verhalen, waaronder `De rijke jongen, `Terug naar Babylon en `Winterdromen, het oerverhaal van *The Great Gatsby*. De vertellingen knisperen alsof ze gisteren geschreven zijn. Fitzgeralds personages beleven de Amerikaanse droom, ervaren de desastreuze gevolgen van succes en kiezen voor onbereikbare liefdes. Voor wie (nader) wil kennismaken met F. Scott Fitzgeralds werk biedt deze bundel een staalkaart van zijn meesterschap. De Amerikaanse schrijver Francis Scott Key Fitzgerald (1896-1940) behoort tot de grote Amerikaanse schrijvers van de twintigste eeuw. Voor zijn romans en verhalen putte hij rijkelijk uit zijn eigen, roerige leven.

Macbeth may well be the most terrifying play in the English language, but it hasn't always been seen that way. It has divided critics more deeply than any other Shakespearian tragedy - and the argument, in essence, has been about just how terrifying the play really is and about how we should react, or do react, to *Macbeth* himself. No Shakespearian tragedy gives as much attention to its hero as *Macbeth*. With the exception of *Lady Macbeth*, there is much less emphasis on the figures round the hero than there is in *Hamlet* or *Othello*. Unlike *King Lear*, with its parallel story of Gloucester and his sons, *Macbeth* has no sub-plot. And its imagery of sharp contrasts - of day and night, light and dark, innocent life and murder - adds to the almost claustrophobic intensity of this most intense of plays. So why are critics so divided about *Macbeth*? Why is it so disturbing? Why do we feel compelled to admire its hero even as we condemn him? How reassuring is the last scene, when *Macbeth* is killed and Malcolm becomes king? Do we see this as the intervention of a divine providence, a restoration of goodness after all the evil? Or do we see instead signs that the whole cycle of violence and murder could be about to begin all over again? And what does the play really tell us about good and evil? In this book Graham Bradshaw answers these questions, and shows how it is only in recent years that the extent of Shakespeare's achievement in *Macbeth*, and the nature of his vision in the play, has really been grasped.

Who, from a scientific perspective, could possibly accept the idea of a virgin birth, or any of Christ's miracles, much less his death and resurrection? Only a child, or a Christian possessed of a considerable degree of discernment. This enthralling book reveals how we may develop from childhood innocence to spiritual maturity, via a series of psychological stages, through constant (but often unconscious) communication with the Holy Spirit. Growth will most often occur through adversity and the emotional healing that accompanies acceptance of God's Will. Such experiences encourage the letting go of juvenile attachments and aversions, so we are free to live with increasing spontaneity 'in the moment' - wiser, and more compassionately attuned to the sufferings of others.

Othello opnieuw verteld

Separation Scenes

Shakespeare's *Othello*

The Reason of Finitude

de weergave van de werkelijkheid in de westerse literatuur

Placing Michael Neill

In this volume on *Othello*, Laurie Maguire examines the use and misuse of language, the play's textual and performance histories and how critics and directors have responded to the language of sexual jealousy.

Honoring Shakespearean scholar Michael Neill, this eleventh issue of "The Shakespearean International Yearbook" brings together essays by a diverse group of writers, to examine Neill's extraordinary body of work, employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the "International" of the Yearbook's title: the violence as well as calmness, the settling and unsettling, that has worked to produce - and still works to produce - the "global". Many of the essays move out of early modern England, whether spatially (journeying to Ireland, India, Indonesia, Italy, Sudan, and New Zealand) or temporally (traveling to 20th- and 21st-century reproductions, rewritings, or reappropriations of Shakespeare and other texts). The volume concludes with an Afterword by Michael Neill. "The Shakespearean International Yearbook" continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Italy, New Zealand, South Africa, UK, and the US.

De ballade van het treurige café is een klassieke geschiedenis van liefde, verraad en wraak. Het vormt een hoogtepunt in het kleine maar magistrale oeuvre van Carson McCullers, een van de grote schrijvers uit het zuiden van de Verenigde Staten. Miss Amelia, sterk en onafhankelijk, beheert een winkel. Afgezien van een huwelijk dat niet langer dan tien dagen standhield, is ze altijd alleen geweest. Dan verschijnt haar neef Lymon ten tonele. Deze gebochelde dwerg weet slapende gevoelens van tederheid in Miss Amelia wakker te maken. Samen maken ze van de winkel een café, tot groot genoegen van deomwonenden. Maar de idylle duurt niet lang...

Leuvense bijdragen

Essential Shakespeare

Ira Aldridge's Othello

Religio medici

Frantic Assembly

Moral Philosophy and Shakespearean Drama

'Meisje vermist' is het derde deel en slot van de Vermist-trilogie van Sophie McKenzie. Nu met politie niet betreden-elastiek. Wanneer Madison haar oudere zus Lauren bezoekt, onthult die dramatisch nieuws over hun biologische vader: hij was een anonieme spermadonor. Madison is vastbesloten de man op te sporen en al snel boekt ze resultaat. Tijdens haar heftige zoektocht ontdekt Madison een mysterieus netwerk van vermiste meisjes en geheime schuilplaatsen. Voordat ze het beseft bevindt ze zich in groot gevaar en is er geen weg meer terug. Is haar vader de man die hij lijkt te zijn?

New methods are needed to do justice to Shakespeare. His work exceeds conventional models, past and present, for understanding playworlds. In this book, Simon Palfrey goes right to the heart of early modern popular drama, revealing both how it works and why it matters. Unlike his contemporaries, Shakespeare gives independent life to all his instruments, and to every fraction and fragment of the plays. Palfrey terms these particles 'formations' - theatre-specific forms that move with their own action and passion. Palfrey's book is critically daring in both substance and format. Its unique mix of imaginative gusto, thought experiments, and virtuosic technique generates piercing close readings of the plays. There is far more to playlife than meets the eye. Influenced by Leibniz's visionary original model of possible worlds, Palfrey opens up the multiple worlds of Shakespeare's language, scenes, and characters as never before.

Wanneer een Engelsman zijn hulp aanbiedt bij een ongeluk met een luchtballon, wordt hij het voorwerp van een obsessieve passie van een medehelper.

The Early Modern 'Fated Sky'

Patrons and Patron Saints in Early Modern English Literature

De ballade van het treurige café

Issues of Place in Shakespeare and Early Modern Culture

Nieuwe jongen

Shakespeare Survey

Een Australiër komt in contact met ballingen uit een Baltisch staatje, waardoor zijn leven grondig verandert.

Julius Caesar stands at the changing of the tide in Shakespeare's career. By 1599, when he wrote the play, he had penned only two experimental tragedies (Romeo and Juliet and Titus Andronicus), neither of which had the profound richness of those he would write next - Hamlet, Macbeth, Othello and King Lear. There is a scale to Caesar which is unmatched by anything he had written before it and it lays the groundwork for the master works to follow. As such, it stands not just at the turn of the century, but at the point in which its author emerged as the language's foremost writer. Our sense of the play has evolved over the centuries, and we tend to be less overawed by all the characters' claims to personal nobility and quicker to see the darker side of their political machinations. We are also less likely to see the Roman model of life and virtue as something being offered up for emulation. Indeed it now seems to most critics that Shakespeare was deeply critical of ancient Rome, seeing much of what its characters celebrate as principle as the root cause of all that goes wrong in the play. But that is the nature of scholarship and the theatre - each period finds in the play what interests it most - Julius Caesar remains a powerful study in political gamesmanship, the morality of assassination, and the ways in which people build a sense of who they are.

An introductory critical study for first year undergraduates which bridges the gap between A Level and university study. The book offers an accessible overview of key critical perspectives, early modern contexts, and methods of close reading, as well as screen and stage performances spanning several decades. Organised around the discussion of fourteen major plays, it introduces readers to the diverse theoretical approaches typical of today's English studies. This is a go-to resource that can be consulted thematically or by individual play or genre. Critical approaches can overwhelm students who are daunted by the quantity and complexity of current scholarship; Bickley and Stevens are experienced teachers at both A and university level and are thus uniquely qualified to show how a mix of critical ideas can be used to inform ways of thinking about a play.

Shakespeare's Possible Worlds

Much Ado About Something

Het verhaal van een huwelijk

The Arden Guide to Text and Interpretation

De vloek

The Shakespearean International Yearbook

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of Survey is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. Now backnumbers are gradually being reissued in paperback.

Honoring Shakespearean scholar Michael Neill, this eleventh issue of The Shakespearean International Yearbook brings together essays by a diverse group of writers, to examine Neill's extraordinary body of work, employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the "International" of the Yearbook's title: the violence as well as calmness, the settling and unsettling, that has worked to produce—and still works to produce—the "global." Many of the essays move out of early modern England, whether spatially (journeying to Ireland, India, Indonesia, Italy, Sudan, and New Zealand) or temporally (traveling to 20th- and 21st-century reproductions, rewritings, or reappropriations of Shakespeare and other texts). The volume concludes with an Afterword by Michael Neill. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Italy, New Zealand, South Africa, UK, and the US.

Aanbeland op zijn vierde school in zes jaar tijd, weet diplomatenzoon Osei Kokote dat hij een bondgenoot nodig heeft wil hij zijn eerste schooldag overleven. Hij heeft dus geluk dat het klikt met Dee, het populairste meisje van de school. Maar één leerling kan het niet uitstaan getuige te zijn van deze ontluikende verwantschap: Ian besluit om de vriendschap tussen de zwarte jongen en het gouden meisje te verwoesten. Aan het eind van de dag zullen de school en haar hoofdrolspelers – zowel de leraren als de leerlingen – nooit meer hetzelfde zijn. De tragedie van Othello wordt verplaatst naar een voorstedelijk Washingtons schoolplein in de jaren 70, waar kinderen verliefd worden en al voor de lunch niet meer verliefd op elkaar zijn, en een onverschillig racisme beoefenen zoals ze dat bij hun ouders en leraren hebben opgepikt. Verteld over de schouders van vier elfjarigen – Osei, Dee, Ian en zijn tegenstribbelende 'vriendinnetje' Mimi – zal Tracy Chevaliers krachtige drama over vrienden die worden uiteengereten door jaloezie, pesten en verraad je wankelend achterlaten. 'Dit is een beeldende hervertelling van Shakespeare, en de wisselwerking tussen zijn personages en hun motivaties passen wonderwel in de wrede wereld van het schoolplein.' – Joanne Harris, auteur van Chocolat 'Othello gaat over wat het betekent om een buitenbeentje te zijn, en dat gevoel kan al op jonge leeftijd de kop opsteken. We hebben allemaal weleens aan de rand van een schoolplein vol pestkoppen gestaan, ons afvragend of we wel geaccepteerd zouden worden.' – Tracy Chevalier

Limited Shakespeare

Meisje vermist

Books in Print

Thomas Heywood, a Reference Guide

De rijke jongen

Three Plays

Literatuurwetenschappelijke vergelijking van de weergave van de werkelijkheid in enkele hoogpunten van de westerse literatuur van Homerus tot Proust.

This eighth volume of The Shakespearean International Yearbook presents a special section on 'European Shakespeares', proceeding from the claim that Shakespeare's literary craft was not just native English or British, but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European, and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of 'Shakespeare' throughout Europe has brought together the energies of a wide variety of European cultures across several centuries, and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France, and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character, and other topics.

The first comprehensive history of Byzantine warfare in the tenth century.

Shakespeare's Military Spouses and Twenty-First-Century Warfare

Shakespeare's The Merchant of Venice

The Publishers' Trade List Annual

The Letters of William Lloyd Garrison, Volume III: No Union with the Slaveholders

Shakespeare and the Politics of Music

Information for Foreigners

With the exception of Hamlet, Othello is Shakespeare's most controversial play. It is also his most shocking. Dr Johnson famously described the ending as "not to be endured", and H.H. Furness, after editing the Variorum edition of the play, confessed to wishing that "this tragedy had never been written". No play in performance has prompted more outbursts from onlookers: there are many recorded instances of members of the audience actually trying to intervene to prevent Othello murdering Desdemona. It is a more domestic tragedy than Hamlet, King Lear or

Macbeth, and it is the intimacy of its subject matter which gives it its dramatic power. Othello is a faithful portrait of life, wrote one anonymous Romantic critic. " Love and jealousy are passions which all men, with few exceptions, have at some time felt. " Othello has also prompted more critical disputes than any other play except Hamlet. How could the hero possibly believe his wife had been unfaithful within a few days of their marriage? Is the marriage consummated (as it is usually assumed to be)? Is Othello a noble hero or is he really just a self-deluded egotist? And in this play about a disastrous inter-racial marriage, how important is the whole issue of race? Is the play itself racist? This book looks at what Othello is really about and why it has such power to move us. It aims to offer a clear, authoritative and fresh view of Othello, while taking account of the many fascinating insights other critics have had into the play in the four centuries since it was written.

Frantic Assembly have had a powerful and continuing influence on the popularisation of devising practices in contemporary theatre-making. Their work blends brave and bold physical theatre with exciting new writing, and they have collaborated with some of the leading theatre-makers in the UK. The company ' s impact reaches throughout the world, particularly through their extensive workshop and education programmes, as well as their individual and collective impact as movement directors on landmark, internationally successful productions such as Black Watch and The Curious Incident of the Dog in the Night-Time. This volume reveals the background to, and work of, a major influence on twentieth and twenty-first century performance. Frantic Assembly is the first book to combine: an overview of the history of the company since its foundation in 1994 an analysis of the key ideas underpinning the company ' s work a critical commentary on two key productions – Hymns by Chris O ' Connell (1999) and Stockholm by Bryony Lavery (2007) a detailed description of a Frantic Assembly workshop, offering an introduction to how the company works. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today ' s student.

In Geir Gulliksens Het verhaal van een huwelijk verteller Jon verslag van het pijnlijke verval van zijn huwelijk. Hij probeert hun relatie vanuit het perspectief van zijn vrouw te bekijken, ook al beseft hij dat dit onmogelijk is. Hoe kun je ooit een andere persoon helemaal kennen? Wat is liefde eigenlijk? Is het wel mogelijk om slechts één grote liefde te hebben en te behouden? Het verhaal van een huwelijk is een rauwe, zinnelijke en bijna voyeuristische roman over het verbond tussen twee mensen die op zoek zijn naar geluk en van wie een tot de pijnlijke conclusie komt dat geluk elders gevonden te hebben. ' Een krachtig portret van de stilte die volgt na een huwelijks crisis. ' – Aftenposten ' Je kunt niet meer verlangen van een roman dan dat je gaat nadenken over je eigen leven. Met Het verhaal van een huwelijk weet Geir Gulliksen precies dat te bereiken. ' – Aftenbladet

Othello

Volume 11: Special Issue, Placing Michael Neill. Issues of Place in Shakespeare and Early Modern Culture

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Authors & titles

Mimesis

Double Vision

Broken Harmony

Hamlet tells Horatio that there are more things in heaven and earth than are dreamt of in his philosophy. In Double Vision, philosopher and literary critic Tzachi Zamir argues that there are more things in Hamlet than are dreamt of--or at least conceded--by most philosophers. Making an original and persuasive case for the philosophical value of literature, Zamir suggests that certain important philosophical insights can be gained only through literature. But such insights cannot be reached if literature is deployed merely as an aesthetic sugaring of a conceptual pill. Philosophical knowledge is not opposed to, but is consonant with, the literariness of literature. By focusing on the experience of reading literature as literature and not philosophy, Zamir sets a theoretical framework for a philosophically oriented literary criticism that will appeal both to philosophers and literary critics. Double Vision is concerned with the philosophical understanding induced by the aesthetic experience of literature. Literary works can function as credible philosophical arguments--not ones in which claims are conclusively demonstrated, but in which claims are made plausible. Such claims, Zamir argues, are embedded within an experiential structure that is itself a crucial dimension of knowing. Developing an account of literature's relation to knowledge, morality, and rhetoric, and advancing philosophical-literary readings of Richard III, Macbeth, Romeo and Juliet, Othello, Antony and Cleopatra, Hamlet, and King Lear, Zamir shows how his approach can open up familiar texts in surprising and rewarding ways.

This book visits the fact that, in the pre-modern world, saints and lords served structurally similar roles, acting as patrons to those beneath them on the spiritual or social ladder with the word "patron" used to designate both types of elite sponsor. Chapman argues that this elision of patron saints and patron lords remained a distinctive feature of the early modern English imagination and that it is central to some of the key works of literature in the period. Writers like Jonson, Shakespeare, Spenser, Drayton, Donne and, Milton all use medieval patron saints in order to represent and to challenge early modern ideas of patronage -- not just patronage in the narrow sense of the immediate economic relations obtaining between client and sponsor, but also patronage as a society-wide system of obligation and reward that itself crystallized a whole culture's assumptions about order and degree. The works studied in this book -- ranging from Shakespeare's 2 Henry VI, written early in the 1590s, to Milton's Masque Performed at Ludlow Castle, written in 1634 -- are patronage works, either aimed at a specific patron or showing a keen awareness of the larger patronage system. This volume challenges the idea that the early modern world had

shrugged off its own medieval past, instead arguing that Protestant writers in the period were actively using the medieval Catholic ideal of the saint as a means to represent contemporary systems of hierarchy and dependence. Saints had been the ideal -- and idealized -- patrons of the medieval world and remained so for early modern English recusants. As a result, their legends and iconographies provided early modern Protestant authors with the perfect tool for thinking about the urgent and complex question of who owed allegiance to whom in a rapidly changing world.

Music was a subject of considerable debate during the Renaissance. The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects. Subsequently, much writing in the period reflects a desire to ward off music's illegibility rather than come to terms with its actual effects. In *Broken Harmony* Joseph M. Ortiz revises our understanding of music's relationship to language in Renaissance England. In the process he shows the degree to which discussions of music were ideologically and politically charged. Offering a historically nuanced account of the early modern debate over music, along with close readings of several of Shakespeare's plays (including *Titus Andronicus*, *The Merchant of Venice*, *The Tempest*, and *The Winter's Tale*) and Milton's *A Maske*, Ortiz challenges the consensus that music's affinity with poetry was widely accepted, or even desired, by Renaissance poets. Shakespeare more than any other early modern poet exposed the fault lines in the debate about music's function in art, repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities. Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function.