

Shakespeare and Republicanism

ANDREW HADFIELD



CAMBRIDGE

Shakespeare And Republicanism

Judd E. Hollander



Shakespeare And Republicanism:

Shakespeare and Republicanism Andrew Hadfield, 2005-07-21 This groundbreaking work first published in 2005 reveals exactly how Shakespeare was influenced by contemporary strands in political thought that were critical of the English crown and constitution Shakespeare has often been seen as a conservative political thinker characterised by an over riding fear of the mob Hadfield argues instead that Shakespeare's writing emerged out of an intellectual milieu fascinated by republican ideas From the 1590s onwards he explored republican themes in his poetry and plays political assassination elected government alternative constitutions and perhaps most importantly of all the problem of power without responsibility Beginning with Shakespeare's apocalyptic representation of civil war in the Henry VI plays Hadfield provides a series of powerful new readings of Shakespeare and his time For anyone interested in Shakespeare and Renaissance culture this book is required reading

Shakespeare's Anti-Politics D. Gil, 2013-08-15 Argues that Shakespeare is anti political dissecting the nature of the nation state and charting a surprising form of resistance to it using sovereign power against itself to engineer new forms of selfhood and relationality that escape the orbit of the nation state It is these new experiences that the book terms the life of the flesh

Shakespeare's Fugitive Politics Thomas P. Anderson, 2016-08-16 Establishes Shakespeares plays as some of the periods most speculative political literature Shakespeares Fugitive Politics makes the case that Shakespeares plays reveal there is always something more terrifying to the king than rebellion The book seeks to move beyond the presumption that political evolution leads ineluctably away from autocracy and aristocracy toward republicanism and popular sovereignty Instead it argues for affirmative politics in Shakespeare the process of transforming scenes of negative affect into political resistance Shakespeares Fugitive Politics makes the case that Shakespeares affirmative politics appears not in his dialectical opposition to sovereignty absolutism or tyranny nor is his affirmative politics an inchoate form of republicanism on its way to becoming politically viable Instead this study claims that it is in the place of dissensus that the expression of the eventful condition of affirmative politics takes place a fugitive expression that the sovereign order always wishes to shut down Key Features Promotes a new understanding of fugitive democracy Establishes the presence of a form of alternative politics in early modern drama articulated through the contours of theories of sovereignty Explores how the parameters of contemporary radical politics take shape in major Shakespeare plays including Coriolanus King John Henry V Titus Andronicus The Winters Tale and Julius Caesar

Shakespeare's Political Imagination Philip Goldfarb Styrt, 2021-11-04 Shakespeare's Political Imagination argues that to better understand Shakespeare's plays it is essential to look at the historicism of setting how the places and societies depicted in the plays were understood in the period when they were written This book offers us new readings of neglected critical moments in key plays such as Malcolm's final speech in Macbeth and the Duke's inaction in The Merchant of Venice by investigating early modern views about each setting and demonstrating how the plays navigate between those contemporary perspectives Divided into three parts this book explores

Shakespeare's historicist use of medieval Britain and Scotland in *King John* and *Macbeth*; ancient Rome in *Julius Caesar* and *Coriolanus*; and Renaissance Europe through Venice and Vienna in *The Merchant of Venice*, *Othello*, and *Measure for Measure*. Philip Goldfarb Styrz argues that settings are a powerful component in Shakespeare's worlds that not only function as physical locations but are a mechanism through which he communicates the political and social orders of the plays. Reading the plays in light of these social and political contexts reveals Shakespeare's dramatic method: how he used competing cultural narratives about other cultures to situate the action of his plays. These fresh insights encourage us to move away from overly localized or universalized readings of the plays and re-discover hidden moments and meanings that have long been obscured.

Shakespeare between Machiavelli and Hobbes Andrew Moore, 2016-08-29 *Shakespeare between Machiavelli and Hobbes* explores Shakespeare's political outlook by comparing some of the playwright's best known works to the works of Italian political theorist Niccol Machiavelli and English social contract theorist Thomas Hobbes. By situating Shakespeare between these two thinkers, the distinctly modern trajectory of the playwright's work becomes visible. Throughout his career, Shakespeare interrogates the divine right of kings, absolute monarchy, and the metaphor of the body politic. Simultaneously, he helps to lay the groundwork for modern politics through his dramatic explorations of consent, liberty, and political violence. We can thus understand Shakespeare's corpus as a kind of eulogy, a funeral speech dedicated to outmoded and deficient theories of politics. We can also understand him as a revolutionary political thinker who, along with Machiavelli and Hobbes, reimagined the origins and ends of government. All three thinkers understood politics primarily as a response to our mortality. They depict politics as the art of managing and organizing human bodies, caring for their needs, making space for the satisfaction of desires, and protecting them from the threat of violent death. This book features new readings of Shakespeare's plays that illuminate the playwright's major political preoccupations and his investment in materialist politics.

How Shakespeare Put Politics on the Stage Peter Lake, 2016-01-01 *The politics of virtue: Honour and its enemies*; *women on top*; *again*; *Anti popery*; *Divided we fall*; *the politics of faction in time of war*. CHAPTER 6 *Richard III*: political ends, providential means. The making of a Machiavel. Monstrous bodies and providential signs. Signs and prophecies. The audience as high all-seeing. Ambiguities of evil counsel. From providence to predestination: the return of legitimacy. *Richard III* as a guide to the past, present, and future. CHAPTER 7 *Going Roman*: *Richard III* and *Titus Andronicus* compared.

Shakespeare's Roman Trilogy Paul A. Cantor, 2017-06-28 Paul A. Cantor first probed Shakespeare's Roman plays *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra* in his landmark *Shakespeare's Rome* (1976). With *Shakespeare's Roman Trilogy*, he now argues that these plays form an integrated trilogy that portrays the tragedy not simply of their protagonists but of an entire political community. Cantor analyzes the way Shakespeare chronicles the rise and fall of the Roman Republic and the emergence of the Roman Empire. The transformation of the ancient city into a cosmopolitan empire marks the end of the era of civic virtue in antiquity, but it also opens up new spiritual possibilities that Shakespeare correlates with the rise of

Christianity and thus the first stirrings of the medieval and the modern worlds More broadly Cantor places Shakespeare's plays in a long tradition of philosophical speculation about Rome with special emphasis on Machiavelli and Nietzsche two thinkers who provide important clues on how to read Shakespeare's works In a pathbreaking chapter he undertakes the first systematic comparison of Shakespeare and Nietzsche on Rome exploring their central point of contention Did Christianity corrupt the Roman Empire or was the corruption of the Empire the precondition of the rise of Christianity Bringing Shakespeare into dialogue with other major thinkers about Rome Shakespeare's Roman Trilogy reveals the true profundity of the Roman Plays

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty-four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty-first century re-workings of Shakespearean tragedy The book's final section expands readers' awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

The Disguised Ruler in Shakespeare and his Contemporaries Kevin A. Quarmby, 2016-04-01 In the early seventeenth century the London stage often portrayed a ruler covertly spying on his subjects Traditionally deemed Jacobean disguised ruler plays these works include Shakespeare's *Measure for Measure* Marston's *The Malcontent* and The Fawn Middleton's *The Phoenix* and Sharpham's *The Fleer* Commonly dated to the arrival of James I these plays are typically viewed as synchronic commentaries on the Jacobean regime Kevin A. Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s It emerged from medieval folklore and balladry Tudor Chronicle history and European tragicomedy Familiar on the Elizabethan stage these incognito rulers initially offered light-hearted romantic entertainment only to suffer a sinister transformation as England awaited its ageing queen's demise The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne Traditional critical perspectives also disregard contemporary theatrical competition Market demands shaped the repertoires Rivalry among playing companies guaranteed the motif's ongoing vitality The disguised ruler's presence in a play reassured audiences it also facilitated a subversive exploration of contemporary social and political issues Gradually the disguised ruler's dramatic currency faded but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s

Shakespeare's Dialectic of Hope Hugh Grady, 2022-05-19 Shakespeare was fascinated by power throughout his career but

also understood its dangers and limits Utopian visions were his solution *The Cambridge Companion to Shakespeare's Poetry* Patrick Cheney, 2007-01-04 This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems the Sonnets and his plays Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics from Shakespeare's seminal role in the development of English poetry the wide ranging practice of his poetic form and his enigmatic place in print and manuscript culture to his immersion in English Renaissance politics religion classicism and gender dynamics With individual chapters on *Venus and Adonis* *The Rape of Lucrece* *The Passionate Pilgrim* *The Phoenix and the Turtle* the Sonnets and *A Lover's Complaint* the Companion also includes chapters on the presence of poetry in the dramatic works on the relation between poetry and performance and on the reception and influence of the poems The volume includes a chronology of Shakespeare's life a note on reference works and a reading list for each chapter *Religions in Shakespeare's Writings* David V. Urban, 2020-12-10 Offering a wide range of scholarly perspectives *Religions in Shakespeare's Writings* explores Shakespeare's depictions throughout his canon of various religions and matters related to them This collection's fifteen essays explore matters pertaining to Catholic Anglican and Puritan Christianity the Albigensian heresy of the high middle ages Islam Judaism Roman religion different manifestations of religious paganism and even the religion of Shakespeare practiced by Shakespeare's nineteenth century admirers These essays analyze how Shakespeare depicts both tensions between religions and the syntheses of different religious expressions on topics as diverse as Shakespeare's varied portrayals of the afterlife religious experience in *Measure for Measure* and *Black natural law* and *The Tempest* This collection also explores the political ramifications of religion within Shakespeare's works as well as Shakespeare's multifaceted uses of the Bible Additionally while this collection does not present a Shakespeare whose particular religious beliefs can definitely be known or are displayed uniformly throughout his canon various essays consider to what extent Shakespeare's individual works demonstrate a Christian foundation Contributors include John D Cox Cyndia Susan Clegg Grace Tiffany Matthew J Smith Bethany C Besteman Sarah Skwire Feisal Mohamed Benedict J Whalen Benjamin Lockerd Bryan Adams Hampton Debra Johanyak John E Curran Emily E Stelzer David V Urban and Julia Reinhard Lupton *Shakespeare's Stationers* Marta Straznicky, 2012-10-08 Recent studies in early modern cultural bibliography have put forth a radically new Shakespeare a man of keen literary ambition who wrote for page as well as stage His work thus comes to be viewed as textual property and a material object not only seen theatrically but also bought read collected annotated copied and otherwise passed through human hands This Shakespeare was invented in large part by the stationers publishers printers and booksellers who produced and distributed his texts in the form of books Yet Shakespeare's stationers have not received sustained critical attention Edited by Marta Straznicky *Shakespeare's Stationers* *Studies in Cultural Bibliography* shifts Shakespearean textual scholarship toward a new focus on the earliest publishers and booksellers of Shakespeare's texts This seminal collection is the first to explore the multiple and intersecting

forms of agency exercised by Shakespeare's stationers in the design production marketing and dissemination of his printed works Nine critical studies examine the ways in which commerce intersected with culture and how individual stationers engaged in a range of cultural functions and political movements through their business practices Two appendices cataloguing the imprints of Shakespeare's texts to 1640 and providing forty additional stationer profiles extend the volume's reach well beyond the case studies offering a foundation for further research Shakespeare's Blank Verse Robert Stagg, 2022 Offers an alternative account of Shakespeare's blank verse his unrhymed iambic pentameter and provides a new history of the first blank verse in English and of Shakespeare's involvement in its development Shakespeare's Monarchies Constance Jordan, 2019-05-15 Constance Jordan looks at how Shakespeare through his romances contributed to the cultural debates over the nature of monarchy in Jacobean England Stressing the differences between absolutist and constitutionalist principles of rule Jordan reveals Shakespeare's investment in the idea that a head of state should be responsive to law and not be governed by his unbridled will Conflicts within royal courts which occur in the romances show wives daughters and servants resisting tyrannical husbands fathers masters and monarchs by relying on the authority of conscience These loyal subjects demonstrated to Shakespeare's diverse audiences that the vitality of the body politic its dynastic future and its material productivity depend on a cooperative union of ruler and subject Drawing on representations of servitude and slavery in the humanist and political literature of the period Jordan shows that Shakespeare's abusive rulers suffer as much as they impose on their subjects Shakespeare's *Monarchies* recognizes the romances as politically inflected texts and confirms Shakespeare's involvement in the public discourse of the period **The Cambridge Introduction to Shakespeare's Poetry** Michael Schoenfeldt, 2010-10-07 Shakespeare's poems aside from the enduring appeal of the Sonnets are much less familiar today than his plays despite being enormously popular in his lifetime This Introduction celebrates the achievement of Shakespeare as a poet providing students with ways of understanding and enjoying his remarkable poems It honours the aesthetic and intellectual complexity of the poems without making them seem unapproachably complicated outlining their exquisite pleasures and absorbing enigmas Schoenfeldt suggests that today's readers are better able to analyze aspects of the poems that were formerly ignored or the source of scandal the articulation of a fervent same sex love for example or the incipient racism inherent in a hierarchy of light and dark By engaging closely with Shakespeare's major poems *Venus and Adonis* *Lucrece* *The Phoenix* and *the Turtle* the Sonnets and *A Lover's Complaint* the Introduction demonstrates how much these extraordinary poems still have to say to us **Republicanism in Shakespeare** Anand Prakash, Hema Dahiya, 2016 Staged Transgression in Shakespeare's England R. Loughnane, E. Semple, 2016-01-03 *Staged Transgression* in Shakespeare's England is a groundbreaking collection of seventeen essays drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage These essays shed new light on issues of gender race sexuality law and politics *Staged Transgression* was followed by a companion

collection Staged Normality in Shakespeare's England 2019 also available from Palgrave <https://link.springer.com/book/10.1007/978-3-030-00892-5>

Carnival and Literature in Early Modern England Jennifer C. Vaught, 2016-04-08 Carnival and Literature in Early Modern England explores the elite and popular festive materials appropriated by authors during the English Renaissance in a wide range of dramatic and non-dramatic texts. Although historical records of rural, urban and courtly seasonal customs in early modern England exist only in fragmentary form, Jennifer Vaught traces the sustained impact of festivals and rituals on the plays and poetry of sixteenth and seventeenth-century English writers. She focuses on the diverse ways in which Shakespeare, Spenser, Marlowe, Dekker, Jonson, Milton and Herrick incorporated the carnivalesque in their works. Further, she demonstrates how these early modern texts were used and misused by later writers, performers and inventors of spectacles, notably Mardi Gras krewes organizing parades in the American Deep South. The works featured here often highlight violent conflicts between individuals of different ranks, ethnicities and religions, which the author argues reflect the social realities of the time. These Renaissance writers responded to republican egalitarian notions of liberty for the populace with radical support, ambivalence or conservative opposition. Ultimately, the vital folkloric dimension of these plays and poems challenges the notion that canonical works by Shakespeare and his contemporaries belong only to high and not to low culture.

Reading the Roman Republic in Early Modern England Freyja Cox Jensen, 2012-08-03 Placing the reading of history in its cultural and educational context and examining the processes by which ideas about ancient Rome circulated, this study provides the first assessment of the significance of Roman history broadly conceived in early modern England.

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