

Shakespeare the Magus

Arthur Versluis



Shakespeare The Magus

Patrick Cheney



Shakespeare The Magus:

Shakespeare the Magus Arthur Versluis, 2001 **The magician Prospero in Shakespeare's "The Tempest". A true Renaissance "magus"?** Juliane Strätz, 2014-08-22 Seminar paper from the year 2012 in the subject English Language and Literature Studies Literature grade 1.3 University of Potsdam Institut für Anglistik und Amerikanistik language English abstract In Renaissance the magus the adept of natural magic was considered a powerful man He was not only aware of natural mystical and magical phenomena but also of the innate ideas within the mens which is the intuitive suprarational faculty within the soul He was seen as the good and white magician Many scholars and intellectuals were either engaged in magic or at least knew about it In the 16th and 17th century many writers like Shakespeare and Marlowe adopted the figure of the white or black magician in their works In William Shakespeare's *The Tempest* the main character is Prospero who is a powerful magician too He uses his magical powers to govern all events on the island and wants to leave nothing to chance In doing so he uses different tools for magical support He is a master of a learned art which enables him to use magical equipment like books a staff or a magic garment Moreover he commands natural spirits to play out a mimesis which makes nothing on the island what it seems to be Nevertheless all of these actions follow a higher moral function Prospero's morality is shattered after the usurpation and betrayal of his brother With the help of the power that he has on the island he wants to purge the evil from the inhabitants of his world and restore them to goodness Egan 175 In this process he is often very short sighted and so he mistakes his powers with godliness and humanity with goodness This paper wants to examine Prospero the magus and thus asks the question whether this figure depicts the natural magus of Renaissance times Elementary to this examination is the assumption that Renaissance magic is real magic People then considered their magic miracles spirits etc real and not a trick Thus when I speak about Renaissance magic it is meant to be just as real as the people in Renaissance times considered it **William Shakespeare: 'The Tempest'** C W R D Moseley, 2007-01-01 Aims to introduce students with little or no prior experience of the field to the conclusions of recent scholarship and research into theatrical conditions conventions and concepts in the time of Shakespeare **Shakespeare and the Stars** Priscilla Costello, 2016-03-15 To celebrate the 400th anniversary of Shakespeare's death this book offers fresh and exciting insights into the ever popular works of the world's greatest playwright It specifically highlights Shakespeare's use of the archetypal language of astrological symbolism in both obvious and subtle ways Such references would have been commonly known in Shakespeare's time but their deeper significance is lost to modern day playgoers and readers The first half of the book describes the Elizabethan worldview and how the seven known planets were considered an integral part of the cosmos and instrumental in shaping human character The second half of the book examines six of Shakespeare's best loved plays in the light of astrological symbolism showing how they are entirely keyed to a specific zodiacal sign and its associated or ruling planet The chosen plays are *A Midsummer Night's Dream* *Romeo and Juliet* *The Merchant of Venice* *Macbeth* *The Tempest* and *King*

Lear Each chapter incorporates information and examples from astrological tradition classical and Renaissance philosophy Greek and Roman mythology esoteric wisdom modern psychology especially that of C G Jung and great literature Thoroughly researched and well illustrated this book illuminates the plays from a fresh perspective that will deepen and profoundly transform how we understand them **On the Date, Sources and Design of Shakespeare's The Tempest** Roger A. Stritmatter, Lynne Kositsky, 2013-08-24 This book challenges a longstanding and deeply ingrained belief in Shakespearean studies that The Tempest long supposed to be Shakespeare's last play was not written until 1611 In the course of investigating this proposition which has not received the critical inquiry it deserves a number of subsidiary and closely related interpretative puzzles come sharply into focus These include the play's sources of New World imagery its festival symbolism and structure its relationship to William Strachey's True Reportory account of the 1609 Bermuda wreck of the Sea Venture not published until 1625 and the tangled history of how and why scholars have for so long misunderstood these matters Publication of some preliminary elements of the author's arguments in leading Shakespearean journals starting in 2007 ignited a controversy that became part of the critical history This book presents the case in full for the first time

Shakespeare's Marlowe Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends **The Oxford Handbook of the Age of Shakespeare** R. Malcolm Smuts, 2016-06-30 The Oxford Handbook of the Age of Shakespeare presents a broad sampling of current historical scholarship on the period of Shakespeare's career that will assist and stimulate scholars of his poems and plays Rather than merely attempting to summarize the historical background to Shakespeare individual chapters seek to exemplify a wide variety of perspectives and methodologies currently used in historical research on the early modern period that can inform close analysis of literature

Different sections examine political history at both the national and local levels relationships between intellectual culture and the early modern political imagination relevant aspects of religious and social history and facets of the histories of architecture the visual arts and music Topics treated include the emergence of an early modern public sphere and its relationship to drama during Shakespeare's lifetime the role of historical narratives in shaping the period's views on the workings of politics attitudes about the role of emotion in social life cultures of honour and shame and the rituals and literary forms through which they found expression crime and murder and visual expressions of ideas of moral disorder and natural monstrosity in printed images as well as garden architecture

Shakespeare's Queer Children Kate Chedgzoy, 1995 This book argues that Shakespeare is not the exclusive possession of any one social group or cultural formation but has provided an enabling and empowering resource which has allowed other radical voices to be heard

Shakespeare and religion mentis Jane Everingham Nelson, 2022-08-22 Have you ever wondered why Cordelia has to die Or how Alonso talks and walks about the isle while his body lies full fathom five on the sea floor Ever wondered why the monument to Shakespeare in the Church of the Holy Trinity in Stratford upon Avon names three pagans Nestor Socrates and Virgil king philosopher and poet Or why Shakespeare is on Olympus home of the Greek gods This interdisciplinary study the first to interpret the plays of Shakespeare in the light of the esoteric religious doctrines of the Corpus Hermeticum holds answers to these and other puzzling questions

Shakespeare's Montaigne Michel de Montaigne, 2014-04-08 An NYRB Classics Original Shakespeare Nietzsche wrote was Montaigne's best reader a typically brilliant Nietzschean insight capturing the intimate relationship between Montaigne's ever changing record of the self and Shakespeare's kaleidoscopic register of human character And there is no doubt that Shakespeare read Montaigne though how extensively remains a matter of debate and that the translation he read him in was that of John Florio a fascinating polymath man about town and dazzlingly inventive writer himself Florio's Montaigne is in fact one of the masterpieces of English prose with a stylistic range and felicity and passages of deep lingering music that make it comparable to Sir Robert Burton's *Anatomy of Melancholy* and the works of Sir Thomas Browne This new edition of this seminal work edited by Stephen Greenblatt and Peter G Platt features an adroitly modernized text an essay in which Greenblatt discusses both the resemblances and real tensions between Montaigne's and Shakespeare's visions of the world and Platt's introduction to the life and times of the extraordinary Florio Altogether this book provides a remarkable new experience of not just two but three great writers who ushered in the modern world

Shakespeare, The Tempest David John Palmer, 1991 **Shakespeare Studies** Leeds Barroll, 2000-11 Annual publication including essays and reviews of new books which deal with Shakespeare and his age

Shakespeare's Representation of Weather, Climate and Environment Sophie Chiari, 2018-11-23 The first comprehensive history of Byzantine warfare in the tenth century

Tempests after Shakespeare C. Zabus, 2016-04-30 *Tempests After Shakespeare* shows how the rewriting of Shakespeare's play serves as an interpretative grid through which to read three movements

postcoloniality postpatriarchy and postmodernism via the Tempest characters of Caliban Miranda Sycorax and Prospero as they vie for the ownership of meaning at the end of the twentieth century Covering texts in three languages from four continents and in the last four decades this study imaginatively explores the collapse of empire and the emergence of independent nation states the advent of feminism and other sexual liberation movements that challenged patriarchy and the varied critiques of representation that make up the postmodern condition

Shakespeare's Literary Authorship Patrick Cheney, 2008-06-26 This book considers Shakespeare as a literary figure analysing his full professional career both poetry and plays

Shakespeare's Tempest and Capitalism Helen Scott, 2019-09-12 In this forceful study Helen C Scott situates The Tempest within Marxist analyses of the primitive accumulation of capital which she suggests help explain the play's continued and particular resonance The storm of the title refers both to Shakespeare's Tempest hurtling through time and to Walter Benjamin's concept of history as a succession of violent catastrophes Scott begins with an account of the global processes of dispossession of the peasantry and indigenous populations accompanying the emergence of capitalism which generated new class relationships new understandings of human subjectivity and new forms of oppression around race gender and disability Developing a detailed reading of the play at its moment of production in the business of theatre in 1611 Scott then moves gracefully through the global reception history showing how its central thematic concerns and figurative patterns bespeak the upheavals and dispossessions of successive stages of capitalist development Paying particular attention to moments of social crisis and unearthing a radical political tradition Scott follows the play from its hostile takeover in the Restoration through its revival by the Romantics and consolidation and contestation in the nineteenth century In the twentieth century transatlantic modernism generated an acutely dystopic Tempest then during the global transformations of the 1960s postcolonial writers permanently associated it with decolonization At century's end the play became a vehicle for exploring intersectional oppression and the remarkable Sycorax school featured iconoclastic readings by writers such as Abena Busia May Joseph and Sylvia Wynter Turning to both popular culture and high profile stage productions in the twenty-first century Scott explores the ramifications and figurative potential of Shakespeare's Tempest for global social and ecological crises today Sensitive to the play's original concerns and informed by recent scholarship on performance and reception history as well as disability studies Scott's moving analysis impels readers towards a fresh understanding of sea change and metamorphosis as potent symbols for the literal and figurative tempests of capitalism's old age now threatening the great globe itself

Late Shakespeare, 1608-1613 Andrew J. Power, Rory Loughnane, 2012-11-08 In fourteen specially commissioned chapters by leading Shakespeare scholars from around the globe Late Shakespeare 1608-1613 provides an essential reappraisal of the final phase of Shakespeare's writing life Arranged for the first time in the best established chronological sequence Shakespeare's last seven extant plays are discussed in detail in dedicated chapters from Pericles to the other late co-authored works King Henry VIII and The Two Noble Kinsmen The plays are situated in the context of

Shakespeare's financial investments his focus on the practice of reading the changing nature of his acting company and the pressing issues of contemporary politics and urban life The book also goes on to explore the relationship between Shakespeare and his audience and considers the dominant themes in his final works Analysing and responding to the latest criticism in the field this volume brings to light a vital re-examination of what it means to discuss late Shakespeare

Travel and Drama in Shakespeare's Time Jean-Pierre Maquerlot, Michèle Willems, 1996-09-13 Interconnections between voyage narratives and travel plays in Shakespeare's era *Cinematic Shakespeare* Michael Anderegg, 2003-11-22 Cinematic Shakespeare takes the reader inside the making of a number of significant adaptations to illustrate how cinema transforms and re-imagines the dramatic form and style central to Shakespeare's imagination Cinematic Shakespeare investigates how Shakespeare films constitute an exciting and ever-changing film genre The challenges of adopting Shakespeare to cinema are like few other film genres Anderegg looks closely at films by Laurence Olivier Richard III Orson Welles Macbeth and Kenneth Branagh Hamlet as well as topics like Postmodern Shakespeares Julie Taymor's Titus and Peter Greenaway's Prospero's Books and multiple adaptations over the years of Romeo and Juliet A chapter on television looks closely at American broadcasting in the 1950s the Hallmark Hall of Fame Shakespeare adaptations and the BBC Time Life Shakespeare Plays from the late 70s and early 80s **Shakespeare's Exiles** Richard van Oort, 2025-01-16 Why are human societies hierarchical How did centralized political authority originate Anthropologists tell us that foraging societies are egalitarian compared to their agrarian and industrial successors So what prompted our foraging ancestors to submit to the authority of big men chiefs and kings And how did the big man once installed in the center maintain his authority in the face of the resentment mobilized against him Shakespeare's Exiles addresses these fundamental ethical political and anthropological questions by looking at two of Shakespeare's most eccentric big men Why does Timon the once legendary host of Athens refuse to return to his beloved city And why does Prospero the exiled Duke of Milan promise to break his staff and throw his books into the deep blue sea In this highly original and provocative book Richard van Oort shows that Shakespeare is not just a dramatist but a philosopher political scientist and anthropologist too

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