



Shakespeare And Classical World

David Wiles, Christine Dymkowski



Shakespeare And Classical World:

Shakespeare and the Uses of Antiquity Michelle Martindale, 2005-07-15 Although a third of his plays are set in the ancient world and he constantly used classical mythology history and ideas Shakespeare received a simple grammar school education and did not have a scholar s knowledge of the classics The critical implications of this are the subject of *Shakespeare and the Uses of Antiquity* Against a recent academic tendency to exaggerate Shakespeare s learning the authors investigate how he used his comparatively restricted knowledge to create for example an unusually convincing picture of Rome and analyse by presenting us with careful readings of specific passages the styles Shakespeare employed under the influence of classical writers especially Ovid Seneca and in translation Homer and Plutarch *Shakespeare and Classical Antiquity* Colin Burrow, 2013-09-05 This book explains for students and scholars the nature and extent of Shakespeare s classical learning It shows why Ben Jonson was wrong to claim that he had small Latin and less Greek and demonstrates that Shakespeare acquired the central foundations of his art from his classical reading It explores in detail his relationship to Virgil Ovid Plautus Terence Seneca and Plutarch as well as showing how his beliefs about and attitudes towards classical literature changed in the course of his career

Shakespeare and Classical Antiquity Paul Stapfer, 1880

Shakespeare and Classical Antiquity Paul Stapfer, 1970 *Shakespeare and the Classics* Charles Martindale, A. B. Taylor, 2006-07-28 This book demonstrates that the classics are of central importance in Shakespeare s plays and in the structure of his imagination *Shakespeare and Classical Antiquity* Paul Stapfer, 2015-08-22 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Shakespeare and Classical Antiquity** Paul Stapfer, 2013-11 This is a reproduction of a book published before 1923 This book may have occasional imperfections such as missing or blurred pages poor pictures errant marks etc that were either part of the original artifact or were introduced by the scanning process We believe this work is culturally important and despite the imperfections have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide We appreciate your understanding of the imperfections in the preservation process and hope you enjoy this valuable book *Shakespeare and*

Classical Antiquity Paul Stapfer, Emily J. Carey, 2014-03 This Is A New Release Of The Original 1880 Edition

Shakespeare and Classical Antiquity Paul Stapfer, 2015-06-26 Excerpt from Shakespeare and Classical Antiquity Greek and Latin Antiquity as Presented in Shakespeare's Plays Crowned by the French Academy A few words to explain why it has been thought well to add to the already overwhelming number of Shakespeare studies this translation of the first part of M Stapfer's Shakespeare et l'Antiquité seem not uncalled for in these days when Shakespeare criticism has already reached such huge proportions as to cause its very name to be received with a half weary half impatient sigh We have heard a good deal lately of German commentators on Shakespeare but no word has for a long time come to us from France that land peculiarly famed for literary skill and for acute and delicate criticism and therefore to hear what one of the first French literary critics of the day has to say concerning our great English poet can hardly fail to be of great interest and value Moreover the subject of M Stapfer's book not Shakespeare but Greek and Roman antiquity as represented in Shakespeare's plays invests it with a special character and offers many fresh and suggestive points of view the comparative smallness of the framework admitting also of a more minute and thorough mode of treatment than would otherwise be possible About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Shakespeare's Roman Worlds Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies

The Classical World, 1907

Shakespeare's Restless World Neil MacGregor, 2012-10-04 From Neil MacGregor the acclaimed creator of *A History of the World in 100 Objects* and the Director of the British Museum comes a unique enthralling exploration of the age of William Shakespeare to accompany a new BBC Radio 4 series *Shakespeare lived through* a pivotal period in human history With the discovery of the New World the horizons of Old Europe were expanding dramatically and long cherished certainties were crumbling Life was exhilaratingly uncertain What were Londoners thinking when they went to see Shakespeare's plays What was it like living in their world Here Neil MacGregor looks at twenty objects from Shakespeare's life and times and uncovers the fascinating stories behind them The objects themselves range

from the grand such as the hoard of gold coins that make up the Salcombe treasure to the very humble like the battered trunk and worn garments of an unknown pedlar But in each case they allow MacGregor to explore issues as diverse as piracy and Islam Catholicism and disguise MacGregor weaves the histories of objects into the words of Shakespeare s plays themselves to suggest to us where his ideas about religion national identity the history of England and the world human nature itself may have come from The result is a fresh and thrilling evocation of Shakespeare s world Shakespeare's Ovid and the Spectre of the Medieval Lindsay Ann Reid,2018 A study of how the use of Ovid in Middle English texts affected Shakespeare s treatment of the poet The debt owed by Shakespeare to Ovid is a major and important topic in scholarship This book offers a fresh approach to the subject in aiming to account for the Middle English literary lenses through which Shakespeare and his contemporaries often approached Greco Roman mythology Drawing its principal examples from *The Two Gentlemen of Verona* *The Taming of the Shrew* *Romeo and Juliet* *Lucrece* and *Twelfth Night* it reinvestigates a selection of moments in Shakespeare s works that have been widely identified in previous criticism as Ovidian scrutinising their literary alchemy with an eye to uncovering how ostensibly classical references may be haunted by the under acknowledged spectral presences of medieval intertexts and traditions Its central concern is the mutual hauntings of Ovid Geoffrey Chaucer and John Gower in the early modern literary imagination it demonstrates that Ovidian allusions to mythological figures such as Ariadne Philomela or Narcissus in Shakespeare s dramatic and poetic works were sometimes simultaneously mediated by the hermeneutic and affective legacies of earlier vernacular texts including *The Legend of Good Women* *Troilus and Criseyde* and *the Confessio Amantis* LINDSAY ANN REID is a Lecturer in English at the National University of Ireland Galway

Shakespeare's English Histories and Their Afterlives Peter Holland,2010 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 that year s textual and critical studies and of the year s major British performances The theme for volume 63 is Shakespeare s English Histories and their Afterlives The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results *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 Cambridge Companion to Theatre History** David Wiles,Christine Dymkowski,2013 A wide ranging set of essays that explain what theatre history is and why we need to engage with it **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 **Illyria in Shakespeare's England** Lea Puljcan Juric,2019-06-12 Illyria in Shakespeare s England is the first extended study of the eastern Adriatic region often referred to in the Renaissance by its Graeco Roman name Illyria in early modern English writing and political thought At first glance the absence of earlier studies may not be surprising that area may seem significant only to critics pursuing certain specialized questions about Shakespeare s Twelfth Night which is set in Illyria But in fact it is not only often misrepresented in the discussions of that play but also typically ignored in the critical conversation on English prose romances poems and other plays that feature Illyria or its peoples some rarely read others well known including Shakespeare s Comedy of Errors 2 Henry VI Measure for Measure and Cymbeline Lea Puljcan Juric explores the reasons for such views by engaging with larger questions of interest to many critics who focus on subjects other than geographic regions such as othering religion race and the development of national identity among other issues She also broadens the conversation on these familiar problems in the field to include the impact of post Renaissance notions of the Balkans on the erasure of Illyria from Shakespeare studies Puljcan Juric studies the encounters of the English with the ancient and early modern Illyrians through their Greek and Roman heritage geographies histories and travelogues written in

a variety of European polities including Illyria itself religious conflict after the Reformation and the threat of Islam and international politics and commerce These considerations show how Illyria's geopolitical position among the Ottoman Empire Habsburg Empire and Venice its national struggles as well as its cultural heterogeneity figured in English interests in the eastern Mediterranean and informed English ideas about ethnicity nationhood and religion In Shakespeare studies however critics have consistently cast Twelfth Night's Illyria as a utopia an enigma or a substitute for England Italy or Greece Arguing that twentieth century politics and negative conceptions of the eastern Adriatic as part of the Balkans have underwritten this erasure of Illyria from our perspective on the field Puljcan Juric shows how entrenched cultural hierarchies tied to elitism and colonial politics still inform our analyses of literature She invites scholars to recognize that for Shakespeare and his contemporaries Illyria is the site of important socio political and cultural struggles during the period some shared with neighboring areas others geographically specific that invite dynamic historical and literary scrutiny

Shakespeare's Strangers and English Law Paul Raffield, 2023-01-26 Through analysis of 5 plays by Shakespeare Paul Raffield examines what it meant to be a stranger to English law in the late Elizabethan and early Jacobean period The numbers of strangers increased dramatically in the late sixteenth century as refugees fled religious persecution in continental Europe and sought sanctuary in Protestant England In the context of this book strangers are not only persons ethnically or racially different from their English counterparts be they immigrants refugees or visitors The term also includes those who transgress or are simply excluded by their status from established legal norms by virtue of their faith sexuality or mode of employment Each chapter investigates a particular category of stranger Topics include the treatment of actors in late Elizabethan England and the punishment of counterfeits Measure for Measure the standing of refugees under English law and the reception of these people by the indigenous population The Comedy of Errors the establishment of Troynovant as an international trading centre on the banks of the Thames Troilus and Cressida the role of law and the state in determining the rights of citizens and aliens The Merchant of Venice and the disenfranchised estranged position of the citizen in a dysfunctional society and an acephalous realm King Lear This is the third sole authored book by Paul Raffield on the subject of Shakespeare and the Law The others are Shakespeare's Imaginary Constitution Late Elizabethan Politics and the Theatre of Law 2010 and The Art of Law in Shakespeare 2017 both published by Hart Bloomsbury

On Shakespeare in Sonnets E. L. Ridsen, 2017-06-23 Reader Response Theory began to take hold in the 1960s Much like the phenomenological approach to criticism that preceded it it allows both reader and author intentionality and conscious presence and it gives the reader particular presence in the fulfillment or completion of the text The work of art mediates between author and reader and the reader participates in an interpretive community that gives the work life and liveliness This book is divided into three sections Part I discusses the history and practice of Reader Response criticism Part II comprises a collection of thirty eight sonnets responding both critically and creatively to Shakespeare's works and Part III discusses the poems of Part II as both creative and critical acts

elaborating on what they aim to show about the plays and how Shakespeare's plays continue to encourage varied analytical and personal response As shown here the creative and the critical need not be separate exclusive acts each invades the other

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