

Shakespeare the Magus

Arthur Versluis



Shakespeare The Magus

Robert A. Logan



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 mind 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 religio 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 is the first to interpret the plays of Shakespeare in the light of the esoteric religious doctrines of the Corpus Hermeticum. It holds answers to these and other puzzling questions. 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.

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.

Shakespeare's Montaigne Michel de Montaigne, 2014-04-08

An NYRB Classics Original, *Shakespeare's Montaigne* 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's Brain** Mary Thomas Crane, 2010-02-20 Here Mary Thomas Crane considers the brain as a site where body and culture meet to form the subject and its expression in language. Taking Shakespeare as her case study she boldly demonstrates the explanatory power of cognitive theory, a theory which argues that language is produced by a reciprocal interaction of body and environment, brain and culture, and which refocuses attention on the role of the author in the making of meaning. Crane reveals in Shakespeare's texts a web of structures and categories through which meaning is created. The approach yields fresh insights into a wide range of his plays including *The Comedy of Errors*, *As You Like It*, *Twelfth Night*, *Hamlet*, *Measure for Measure*, and *The Tempest*. Crane's cognitive reading traces the complex interactions of cultural and cognitive determinants of meaning as they play themselves out in Shakespeare's texts. She shows how each play centers on a word or words conveying multiple meanings such as *act*, *pinch*, *pregnant*, *villain*, and *clown*, and how each cluster has been shaped by early modern ideological formations. The book also chronicles the playwright's developing response to the material conditions of subject formation in early modern England. Crane reveals that Shakespeare in his comedies first explored the social spaces within which the subject is formed, such as the home, class hierarchy, and romantic courtship. His later plays reveal a greater preoccupation with how the self is formed within the body as the embodied mind seeks to make sense of and negotiate its physical and social environment. **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 reimagines 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 Shakespeare's 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, The Tempest** David John Palmer, 1991

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Shakespeare The Magus**

In a global inundated with displays and the cacophony of immediate conversation, the profound energy and emotional resonance of verbal art frequently disappear into obscurity, eclipsed by the regular barrage of noise and distractions. Yet, located within the lyrical pages of **Shakespeare The Magus**, a fascinating work of literary brilliance that impulses with natural thoughts, lies an unforgettable journey waiting to be embarked upon. Published with a virtuoso wordsmith, this magical opus instructions viewers on an emotional odyssey, lightly revealing the latent possible and profound influence embedded within the complex internet of language. Within the heart-wrenching expanse of the evocative evaluation, we can embark upon an introspective exploration of the book is key styles, dissect their captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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