

# Shakespeare's Magnanimity

*Four Tragic Heroes,  
Their Friends and Families*

Wilbur Sanders  
and Howard Jacobson

# Shakespeares Magnanimity Four Tragic Heroes Their Friends And Families

**John E. Curran,, Jr.**



## **Shakespeare's Magnanimity Four Tragic Heroes Their Friends And Families:**

*Shakespeare's Magnanimity* Wilbur Sanders, Howard Jacobson, 1978      *Shakespeare's Magnanimity* Wilbur Sanders, Howard Jacobson, 1978      *Shakespeare's Tragic Imagination* Nicholas Grene, 2016-07-27 The world of Macbeth with its absolutes of good and evil seems very remote from the shifting perspectives of Antony and Cleopatra or the psychological and political realities of Coriolanus Yet all three plays share similar thematic concerns and preoccupations the relations of power to legitimating authority for instance or of male and female roles in the imagination of male heroic endeavour In this acclaimed study Nicholas Grene shows how all nine plays written in Shakespeare's main tragic period display this combination of strikingly different milieu balanced by thematic interrelationships Taking the English history play as his starting point he argues that Shakespeare established two different modes of imagining the one mythic and visionary the other sceptical and analytic In the tragic plays that followed themes and situations are dramatised alternately in sacred and secular worlds A chapter is devoted to each tragedy but with a continuing awareness of companion plays the analysis of Julius Caesar informing that of Hamlet discussion of Troilus and Cressida counterpointed by the critique of Othello and the treatment of King Lear growing out from the limitations of Timon of Athens The aim is to resist homogenising the plays but to recognise and explore the unique imaginative enterprise from which they arose      *Shakespeare's Tragedies* Emma Smith, 2008-04-15 This Guide steers students through the critical writing on Shakespeare's tragedies from the sixteenth century to the present day Guides students through four centuries of critical writing on Shakespeare's tragedies Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further      *Rasa Theory in Shakespearean Tragedies* Swapna Koshy, 2020-11-25 This book adds a unique eastern perspective to the ever growing corpus of Shakespeare criticism The ancient Sanskrit theory of Rasa the aesthete's emotional response to performing arts is explicated in detail and applied to Shakespeare's tragic masterpieces Bharata who wrote about Rasa in the *Natyaśāstra* developed detailed guidelines for the communication of emotion from author to actor and then to the audience culminating in a sublime aesthetic experience Though chronologically Bharata is as ancient as Aristotle thematically his ideas are as relevant today as Aristotle's is and often echo those of the Greek master This cross cultural study on the communication of emotions in art establishes that emotions are universal and their communication follows similar patterns in all climes The Rasa theory is today applied to modern media like film and has found a place among audience centric communication theories This volume extends the East West dialogue in aesthetic theory by identifying parallels and points of deviation and delights both aesthete and critic alike      *Returning to Shakespeare* Brian Vickers, 2021-03-30 *Returning to Shakespeare* addresses two broad areas of Shakespeare criticism the unity of form and meaning and the history of the plays reception Originally published in 1989 the collection represents the best of Brian Vickers work from the previous fifteen years in a revised and expanded form The

first part of the book focuses on the connection between a work's structural or formal properties and our experience of it. A new study of the Sonnets shows how personal relationships are literally embodied in personal pronouns. An essay on Shakespeare's hypocrites Richard III, Iago, Macbeth analyses the uncomfortable intimacy established between them and the audience by means of soliloquies and asides. Another traces the interplay between politics and the family in Coriolanus, two forms of pressure which combine to push the hero outside society. In the second part Professor Vickers examines some key episodes in the history of Shakespeare criticism. One essay reviews the persistence of drastically altered adaptations of Shakespeare on the London stage from the 1690s to the 1830s due to the conservatism of both theatre managers and audience. Another reconstructs the debate over Hamlet's character in the last quarter of the eighteenth century in which the Romantic image of a hero lacking control of his faculties emerged for the first time. This is an important collection by an outstanding Shakespeare critic which will interest specialists and general readers alike.

The Tragedy of Antony and Cleopatra William F. Zak, 2015-03-25 This revaluation of Shakespeare's most seductive tragedy Antony and Cleopatra allies itself with neither George Bernard Shaw and Philo's Roman judgment of the lovers as strumpet and fool premised on the idle sensuality and feckless self regard ever evident in the regal pair nor with the many at the opposite critical pole who have found themselves swept up to some extent at least in the grand illusion of the lovers themselves as peerless figures transcending the very deaths to which Caesar's heartless predation drives them. Nor does it seek some middle way settling into a comfortable agnosticism that claims the poet's view of the pair remains too ambiguous to resolve. Instead by mining a wealth of metaphoric cross references and ironical mirroring figurations provided by the tragedy's subsidiary characterizations this new analysis argues that Shakespeare's assessment of the lovers is in fact unambiguous. Antony and Cleopatra unknowingly settle for functioning merely as two more of the play's eunuchs fanning the flames of their self destructive passions for one another when they could have realized the new heaven and new earth Antony promised his queen had their intercourse with one another been more vigorously complete. Not alone their deaths but their entire experience in this play is but a search for easy ways to die rather than the quest it should have been to live more richly yet and generate new life beyond their respective notorieties as separate individuals to be celebrated.

Shakespeare's Big Men Richard van Oort, 2016-06-16 Shakespeare's Big Men examines five Shakespearean tragedies Julius Caesar, Hamlet, Othello, Macbeth and Coriolanus through the lens of generative anthropology and the insights of its founder Eric Gans. Generative anthropology's theory of the origins of human society explains the social function of tragedy to defer our resentment against the big men who dominate society by letting us first identify with the tragic protagonist and his resentment then allowing us to repudiate the protagonist's resentful rage and achieve theatrical catharsis. Drawing on this hypothesis Richard van Oort offers inspired readings of Shakespeare's plays and their representations of desire, resentment, guilt and evil. His analysis revives the universal spirit in Shakespearean criticism illustrating how the plays can serve as a way to understand the ethical

dilemma of resentment and discover within ourselves the nature of the human experience      **Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece, virtually all significant scholarly work during the period covered will be annotated. For other works such as Hamlet, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics      Character and the Individual Personality in English Renaissance Drama John E. Curran, Jr., 2014-08-20 This book explores representations of the individualistic character in drama, Shakespearean and non-Shakespearean, and some of the Renaissance ideas allowing for and informing them. Setting aside Shakespearean exceptionalism, the study reads a wide variety of plays to explain how intellectual context could allow for such characterization      **Shakespeare and the Modern Novel** Graham Holderness, 2024-10-01 The Shakespearean novel is undergoing a renaissance as the long prose narrative form becomes reinvigorated through new forms of media such as television, film, and the internet. Shakespeare and the Modern Novel explores the history of the novel as a literary form, suggesting that the form can trace its strongest roots beyond the eighteenth-century work of Daniel Defoe, Henry Fielding, and Samuel Richardson to Shakespeare's plays. Within this collection, well-established Shakespeare critics demonstrate that the diversity and flexibility of interactions between Shakespeare and the modern novel are very much alive      **Shakespeare in Hate** Peter Kishore Saval, 2015-12-07 Hate, malice, rage, and enmity: what would Shakespeare's plays be without these demonic, unruly passions? This book studies how the tirades and unrestrained villainy of Shakespeare's art explode the decorum and safety of our sanitized lives and challenge the limits of our selfhood. Everyone knows Shakespeare to be the exemplary poet of love, but how many celebrate his clarifying expressions of hatred? How many of us do not at some time feel that we have come away from his plays transformed by hate and washed clean by savage indignation? Saval fills the great gap in the interpretation of Shakespeare's unsocial feelings. The book asserts that emotions, as Aristotle claims in the Rhetoric, are connected to judgments. Under such a view, hatred and rage in Shakespeare cease to be a blinding of judgment or a loss of reason but become claims upon the world that can be evaluated and interpreted. The literary criticism of anger and hate provides an alternative vision of the experience of Shakespeare's theater as an intensification of human experience that takes us far beyond criticism's traditional contexts of character, culture, and ethics. The volume, which is alive to the judgmental character of emotions, transforms the way we see the rancorous passions and the disorderly and disobedient demands of anger and hatred. Above all, it reminds us why Shakespeare is the exemplary creator of that rare yet pleasurable thing: a good hater      **Shakespeare and the Politics of Commoners** Chris Fitter, 2017-07-14 Shakespeare and the Politics of

Commoners is a highly original contribution to our understanding of Shakespeare's plays. It breaks important new ground in introducing readers lay and scholarly alike to the existence and character of the political culture of the mass of ordinary commoners in Shakespeare's England as revealed by the recent findings of the new social history. The volume thereby helps to challenge the traditional myths of a non-political commons and a culture of obedience. It also brings together leading Shakespeareans who digest recent social history with eminent early modern social historians who turn their focus on Shakespeare. This genuinely cross-disciplinary approach generates fresh readings of over ten of Shakespeare's plays and locates the impress on Shakespearean drama of popular political thought and pressure in this period of perceived crisis. The volume is unique in engaging and digesting the dramatic importance of the discoveries of the new social history thereby resituating and revaluing Shakespeare within the social depth of politics.

*Reading and Writing in Shakespeare* David M. Bergeron, 1996 This volume of essays explores reading and writing in Shakespeare and his culture. Shakespeare as a worker and writer straddled a margin between an oral customary world and a literate world of specializing professionals in a way that no subsequent writer ever could. With the 1623 Folio edition Shakespeare completed the transformation from an active dramatist to an author of a book collected by his friends and now available to readers.

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*Shakespeare's Speech-headings* George Walton Williams, Shakespeare Association of America, 1997 This volume contains the papers presented at the Textual Seminar of the Shakespeare Association of America held in Montreal in 1986. The topic of the seminar was Speech Headings. The Bibliographer, the Editor, and the Critic. The papers concentrate on the speech prefixes in the plays of Shakespeare and his contemporaries with particular attention to *All's Well That Ends Well*, *Coriolanus*, the second and third parts of *Henry VI* and *Romeo and Juliet*. They also investigate plays from the Shakespeare Apocrypha and plays by later dramatists. They examine the evidence provided by these little designators as it applies to the nature of the text, the performance, the acting companies, and the audience. The eight scholars whose contributions to the seminar are printed here come from England, Canada, and the United States. Experienced in bibliographical criticism and in editorial procedures and having published over the years important material on the assigned topic or on related topics, they brought to the seminar a unique depth of awareness and insight.

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**Antony and Cleopatra** Marga Munkelt, 2024-04-04 This new volume in the Shakespeare: The Critical Tradition series increases our knowledge of how *Antony and Cleopatra* has been received and understood by critics, editors, and general readers. The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play. The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue, and the introduction offers a critical evaluation from a current stance, including modern theories and methods. This volume makes a major contribution to our understanding of the play and of the traditions of

Shakespearean criticism surrounding it as they have developed from century to century      **Antony and Cleopatra** Yashdip S. Bains, 2013-07-04 This volume is a comprehensive overview of scholarship on this play It includes chapters on criticism sources and background textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses      **Shakespeare Survey** Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      An Actor's Edition of Shakespeare Revisited James R. Hartman, 2007-07-26 An Actor's Edition of Shakespeare Revisited is a book for actors directors professors of theatre and the general public Each of the plays has been edited for more understandability and length The intent of the book was to make the works more accessible without making the language modern When audiences see a Shakespeare play they have only one time to grasp the words as they are spoken Audience members do not have time to look at lengthy explanations or notes about words or expressions Therefore this edition of these five plays presents the plays so that audience members as well as actors can follow the plays with little difficulty Some words have been changed to accomplish this In certain speeches subjects or verbs were supplied for understandability Because Shakespeare used many pronouns these plays make use of more nouns so that the meaning of who or what is being spoken about becomes more clear The book also has some useful tools for the director and actors A chart has been provided for each play that lists each character by act and scene This can be very useful when there is a need to double cast actors In addition a combination roles page has also been added which gives suggestions for doubling parts for a smaller company To help at rehearsals page numbers for the beginning of each act and scene is provided on a single page for each play Finally each play has been broken into beats for the actor and the director It is the hope of the author of this book that more people will find excitement in reading performing staging or viewing Shakespeare because of the edited versions for understandability Enjoy the plays either reading or performing      **Women in Power in the Early Modern Drama** Theodora A. Jankowski, 1992

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