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Shakespeare's Magnanimity

*Four Tragic Heroes,
Their Friends
and Families*

Shakespeares Magnanimity

Victor Kiernan



Shakespeare's Magnanimity:

Shakespeare's Magnanimity Wilbur Sanders, Howard Jacobson, 1978 *Shakespeare's Magnanimity* Wilbur Sanders, 1978 **Shakespeare's Forgotten Allegory** Julian Real, 2023-12-22 Shakespeare's Forgotten Allegory posits three startling points that we have today forgotten a cultural icon that helped to bring about the Renaissance that this character used to distil classical wisdom regarding how to raise children to become moral adults consistently appeared in plays performed between 1350 and 1650 and that the character was often utilised by the likes of Shakespeare and Ben Jonson and therefore adds a long forgotten allegorical narrative to their works This evidence based reappraisal of some of the most iconic works in Western literature suggests that a core element of their content has been lost for centuries This text will appeal to anyone with an interest in late medieval and early modern drama especially the works of Shakespeare to those interested in the history of teaching and child rearing to anyone curious about the practical application of philosophy in society to anyone that would like to know more about the crucial and defining period today known as the Renaissance and how and why society was redesigned by those with influence and to all those who would like to know more about how history which though sometimes misplaced continues to influence our modern world **Shakespeare's Tragic Imagination** Nicholas Grene, 2016-01-05 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 relation 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 and Machiavelli* John Alan Roe, 2002 The study concludes with two chapters on the Roman plays and assesses Shakespeare's representation of the problem of conscience Julius Caesar and magnanimity Antony and Cleopatra in the light of Machiavelli's republicanism **BOOK JACKET** *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

Eight Tragedies of Shakespeare Victor Kiernan, 2016-02-15 This book rests on a lifetime's thinking about history It helps us see Shakespeare in a more realistic light Times Literary Supplement The seventeenth century saw the brief flowering of tragic drama across Western Europe And in the plays of William Shakespeare this form of drama found its greatest exponent These Tragedies Kiernan argues represented the artistic expression of a new social and political consciousness which permeated every aspect of life in this period In this book Kiernan sets out to rescue the Tragedies from the reductionist interpretations of mainstream literary criticism by uncovering the wider historical context which shaped Shakespeare's writings Opening with an overview of contemporary England the development of the theatre and a portrait of Shakespeare as a writer Kiernan goes on to provide an in-depth analysis of eight of his Tragedies from Julius Caesar to Coriolanus drawing out their contrasts and recurring themes and exploring their attitudes to monarchy war religion philosophy and changing relations between men and women Featuring a new introduction by Terry Eagleton this is an invaluable resource for those looking for a new perspective on Shakespeare's writings

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

A New Variorum Edition of Shakespeare: Much adoe about nothing. 1899 William Shakespeare, 1899

Making Trifles of Terrors Harry Berger, Peter Erickson, 1997 This collection of essays includes some of the most recent work of a master critic at the height of his powers Of the fourteen essays written from the late 1970s to the present three have never before been published the essays appearance in a single volume makes available for the first time the full scope of Berger's unique approach to ethical discourses in Shakespeare's plays The sequence of essays displays both the continuity and the revisionary development that mark his critical practice since the early work on *The Tempest* *Troilus and Cressida* and the Elizabethan theater When one compares Berger's earlier work from the 1960s with the writing from the 1980s and 1990s in the present collection one sees that the difference stems primarily from the impact on the later work of his encounters with the whole range of structuralist and poststructuralist theory Much of the excitement and vitality of Berger's current work comes from his efforts to incorporate new methodological influences into his previous system Because he comes to poststructuralism as a mature

critic whose larger interpretive framework is already in place his response is not simply to immerse himself in the new theoretical modes and adopt them wholesale but rather to make them his own Among the plays discussed are *The Merchant of Venice* *Much Ado About Nothing* *King Lear* *Macbeth* *2 Henry IV* *Richard II* and in two of the new essays *1 Henry IV* and *Measure for Measure* Also new is Berger's retrospective account of his critical development in the extensive opening Acknowledgments

Symplectic Geometry and Mirror Symmetry Kodŭng Kwahagwŏn (Korea). International Conference, 2001 In 1993 M Kontsevich proposed a conceptual framework for explaining the phenomenon of mirror symmetry Mirror symmetry had been discovered by physicists in string theory as a duality between families of three dimensional Calabi Yau manifolds Kontsevich's proposal uses Fukaya's construction of the A category of Lagrangian submanifolds on the symplectic side and the derived category of coherent sheaves on the complex side The theory of mirror symmetry was further enhanced by physicists in the language of D branes and also by Strominger Yau Zaslow in the geometric set up of special Lagrangian torus fibrations It rapidly expanded its scope across from geometry topology algebra to physics In this volume leading experts in the field explore recent developments in relation to homological mirror symmetry Floer theory D branes and Gromov Witten invariants Kontsevich Soibelman describe their solution to the mirror conjecture on the abelian variety based on the deformation theory of A categories and Ohta describes recent work on the Lagrangian intersection Floer theory by Fukaya Oh Ohta Ono which takes an important step towards a rigorous construction of the A category There follow a number of contributions on the homological mirror symmetry D branes and the Gromov Witten invariants e g Getzler shows how the Toda conjecture follows from recent work of Givental Okounkov and Pandharipande This volume provides a timely presentation of the important developments of recent years in this rapidly growing field

Keats and Negative Capability Li Ou, 2011-10-27 Negative capability the term John Keats used only once in a letter to his brothers is a well known but surprisingly unexplored concept in literary criticism and aesthetics This book is the first book length study of this central concept in seventy years As well as clarifying the meaning of the term and giving an anatomy of its key components the book gives a full account of the history of this idea It traces the narrative of how the phrase first became known and gradually gained currency and explores its primary sources in earlier writers principally Shakespeare and William Hazlitt and its chief Modernist successors W B Yeats and T S Eliot Meanwhile the term is also applied to Keats's own poetry which manifests the evolution of the idea in Keats's poetic practice Many of the comparative readings of the relevant texts including *King Lear* illuminate the interconnections between these major writers The book is an original and significant piece of scholarship on this celebrated concept

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

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **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, 2014-08-20 Character and the Individual Personality in English Renaissance Drama Tragedy History Tragicomedy studies instantiations of the individualistic character in drama Shakespearean and non-Shakespearean and some of the Renaissance ideas allowing for and informing them Setting aside such fraught questions as the history of Renaissance subjectivity and individualism on the one hand and Shakespearean exceptionalism on the other we can find that in some plays by a range of different authors and collaborators a conception has been evidenced of who a particular person is and has been used to drive the action This evidence can take into account a number of internal and external factors that might differentiate a person and can do so drawing on the intellectual context in a number of ways Ideas with potential to emphasize the special over the general in envisioning the person might come from training in dialectic thesis vs hypothesis or in rhetoric ethopoeia from psychological frameworks casuistry humor theory and their interpenetration or from historiography exemplarity But though they depicted what we would call personality only intermittently and with assumptions different from our own about personhood dramatists sometimes made a priority of representing the workings of a specific mind the patterns of thought and feeling that set a person off as that person and define that person singularly rather than categorically Some individualistic characters can be shown to emerge where we do not expect such as with Fletcherian personae like Amintor Arbaces and Montaigne of The Honest Man's Fortune some are drawn by playwrights often uninterested in character such as Chapman's Bussy D'Ambois Jonson's Cicero and Ford's Perkin Warbeck and some appear in being constructed differently from others by the same author as when Webster's Bosola is set in contrast to

Flameneo and Marlowe's Faustus is set against Barabas But Shakespearean characters are also examined for the particular manner in which each troubles the categorical and exhibits a personality Othello Good Duke Humphrey and Marc Antony Published by University of Delaware Press Distributed worldwide by Rutgers University Press *Coriolanus* Lee Bliss, 2010-01-21 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations This second edition of *Coriolanus* edited by Lee Bliss provides a thorough reconsideration of what was probably Shakespeare's last tragedy In the introduction Bliss situates the play within its contemporary social and political contexts and pays particular attention to Shakespeare's manipulation of his primary source in Plutarch's Lives The edition is alert to the play's theatrical potential while the stage history also attends to the politics of performance from the 1680s onwards including European productions following the Second World War A new introductory section by Bridget Escolme accounts for recent theatrical productions as well as scholarly criticism of the last decade with particular emphasis on gender and politics **A New Variorum Edition of Shakespeare: Much adoe about nothing (2nd ed.)** William Shakespeare, 1899 **Lamb, Hazlitt, Keats** Adrian Poole, 2014-03-27 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of William Hazlitt John Keats and Charles Lamb to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field **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

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