



Shakespeare And Classical World

Paul A. Cantor



Shakespeare And Classical World:

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Shakespeare and Classical Antiquity Paul Stapfer, 1880

Shakespeare and the Uses of Antiquity Charles Martindale, Michelle Martindale, 1994 Against a recent tendency to exaggerate Shakespeare's classical learning, this study examines how the playwright used his relatively restricted knowledge to create an unusually convincing picture of Rome.

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.

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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 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 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'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

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's 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

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

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 *The Classical World*, 1907 *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 **The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld, 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or

monarchical rule All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field **The Oxford Handbook of Shakespeare** Arthur F. Kinney,2012 Contains forty original essays **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

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