

SHAKESPEARE AND CLASSICAL TRAGEDY

The Influence of Seneca



ROBERT S. MIOLA



CLARENDON PRESS OXFORD

Shakespeare And Classical Tragedy The Influence Of Seneca

DJ Losen



Shakespeare And Classical Tragedy The Influence Of Seneca:

Shakespeare and Classical Tragedy Robert S. Miola, 1992 This book charts the influence of Seneca both as specific text and inherited tradition through Shakespeare's tragedies Discerning patterns in previously attested borrowings and discovering new indebtedness it presents an integrated and comprehensive assessment Familiar methods of source study and a sophisticated understanding of intertextuality are employed to re evaluate the much maligned Seneca in the light of his Greek antecedents Renaissance translations and commentaries and contemporary dramatic adaptations especially those of Chapman Jonson Marston Garnier and Giraldis Cinthio Three broad categories organize the discussion Senecan revenge tyranny and furor and each is illustrated by an earlier and later Shakespearean tragedy The author keeps in view Shakespeare's eclecticism his habit of combining disparate sources and conventions as well as the rich history of literary criticism and theatrical interpretation The book concludes by discussing Seneca's presence in Renaissance comedy and more important in that new and fascinating hybrid genre tragicomedy *Shakespeare and Classical Tragedy* makes an important contribution to our understanding of Shakespeare and of his foremost antecedents as well as throwing light on the complex interactions of the Classical and Renaissance theatres *Shakespeare and Classical Tragedy* Robert S. Miola, 1992

Shakespeare and Classical Tragedy Robert S. Miola, **Shakespeare and Senecan Tragedy** Curtis Perry, 2021 Perry reveals Shakespeare derived modes of tragic characterization previously seen as presciently modern via engagement with Rome and Senecan tragedy **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 Shakespearean Tragedy* Claire McEachern, 2013-08-08 This revised and updated Companion acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies Thirteen essays written by leading scholars in Britain and North America address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary

precursors of Shakespeare's tragedies cultural backgrounds sub genres and receptions of the plays The book examines the four major tragedies and in addition Titus Andronicus Romeo and Juliet Julius Caesar Antony and Cleopatra Coriolanus and Timon of Athens Essays from the first edition have been fully revised to reflect the most up to date scholarship the bibliography has been extensively updated and four new chapters have been added discussing Shakespearean form

Shakespeare and philosophy Shakespeare's tragedies in performance and Shakespeare and religion **A Companion to Euripides** Laura K. McClure, 2017-01-17 A COMPANION TO EURIPIDES A COMPANION TO EURIPIDES Euripides has enjoyed a resurgence of interest as a result of many recent important publications attesting to the poet's enduring relevance to the modern world A Companion to Euripides is the product of this contemporary work with many essays drawing on the latest texts commentaries and scholarship on the man and his oeuvre Divided into seven sections the companion begins with a general discussion of Euripidean drama The following sections contain essays on Euripidean biography and the manuscript tradition and individual essays on each play organized in chronological order Chapters offer summaries of important scholarship and methodologies synopses of individual plays and the myths from which they borrow their plots and conclude with suggestions for additional reading The final two sections deal with topics central to Euripidean scholarship such as religion myth and gender and the reception of Euripides from the 4th century BCE to the modern world A Companion to Euripides brings together a variety of leading Euripides scholars from a wide range of perspectives As a result specific issues and themes emerge across the chapters as central to our understanding of the poet and his meaning for our time Contributions are original and provocative interpretations of Euripides plays which forge important paths of inquiry for future scholarship **The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture**

Michele Marrapodi, 2019-03-05 The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state of the art review of current research work on Anglo Italian Renaissance studies Written by a team of international scholars and experts in the field the chapters are grouped into two large areas of influence and intertextuality corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective Part 1 Italian literature and culture and Part 2 Appropriations and ideologies In the first part prominent Italian authors artists and thinkers are examined as a direct source of inspiration imitation and divergence The variegated English response to the cultural ideological and political implications of pervasive Italian intertextuality in interrelated aspects of artistic and generic production is dealt with in the second part Constructed on the basis of a largely interdisciplinary approach the volume offers an in depth and wide ranging treatment of the multifaceted ways in which Italy's material world and its iconologies are represented appropriated and exploited in the literary and cultural domain of early modern England For this reason contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship while a purposefully conceived bibliography of primary and secondary

sources and a detailed index round off the volume

Titus Andronicus: The State of Play Farah Karim

Cooper, 2019-02-07 Shakespeare's and Peele's *Titus Andronicus* has had a theatrical and a critical revival in the last fifteen years the critical revival was perhaps prompted by Jonathan Bate's Arden edition of the play and its revision of the traditional critical account that it is an immature work and overly sensationalistic with its emphasis on non-essential violence Recent debates and approaches have drawn closer attention to the play's classicism re-defined its genre for example the revised edition of the *New Dramatic Sources* will re-classify the play as one of Shakespeare's Roman plays re-considered the nature of violent spectacle family relations and kinship political alliance race and miscegenation This study will explore how the revitalized critical responses to early modern and contemporary performance histories has had a significant impact upon the wider reception of this play

Medieval Into Renaissance Matthew Woodcock, Andrew King, 2016 Essays on topics of literary

interest crossing the boundaries between the medieval and early modern period

Hamlet in His Modern Guises

Alexander Welsh, 2001-01-03 Focusing on Shakespeare's *Hamlet* as foremost a study of grief Alexander Welsh offers a powerful analysis of its protagonist as the archetype of the modern hero For over two centuries writers and critics have viewed *Hamlet*'s persona as a fascinating blend of self-consciousness guilt and wit Yet in order to understand more deeply the modernity of this Shakespearean hero Welsh first situates *Hamlet* within the context of family and mourning as it was presented in other revenge tragedies of Shakespeare's time Revenge he maintains appears as a function of mourning rather than an end in itself Welsh also reminds us that the mourning of a son for his father may not always be sincere This book relates the problem of dubious mourning to *Hamlet*'s ascendancy as an icon of Western culture which began late in the eighteenth century a time when the thinking of past generations or fathers represented to many an obstacle to human progress Welsh reveals how *Hamlet* inspired some of the greatest practitioners of modernity's quintessential literary form the novel Goethe's *Wilhelm Meister's Apprenticeship* Scott's *Redgauntlet* Dickens's *Great Expectations* Melville's *Pierre* and Joyce's *Ulysses* all enhance our understanding of the play while illustrating a trend in which *Hamlet* ultimately becomes a model of intense consciousness Arguing that modern consciousness mourns for the past even as it pretends to be free of it Welsh offers a compelling explanation of why *Hamlet* remains marvelously attractive to this day

The Arden Research

Handbook of Contemporary Shakespeare Criticism Evelyn Gajowski, 2020-10-15 The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide-ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive

ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography

The Inarticulate Renaissance Carla Mazzio,2016-01-08 The Inarticulate Renaissance explores the conceptual potential of the disabled utterance in the English literary Renaissance What might it have meant in the sixteenth century age of eloquence to speak indistinctly to mumble to oneself or to God to speak unintelligibly to a lover a teacher a court of law or to be utterly dumfounded in the face of new words persons situations and things This innovative book maps out a Renaissance otherwise eclipsed by cultural and literary critical investments in a period defined by the impact of classical humanism Reformation poetics and the flourishing of vernacular languages and literatures For Carla Mazzio the specter of the inarticulate was part of a culture grappling with the often startlingly incoherent dimensions of language practices and ideologies in the humanities religion law historiography print and vernacular speech Through a historical analysis of forms of failed utterance as they informed and were recast in sixteenth century drama her book foregrounds the inarticulate as a central subject of cultural history and dramatic innovation Playwrights from Nicholas Udall to William Shakespeare while exposing ideological fictions through which articulate and inarticulate became distinguished also transformed apparent challenges to articulate communication into occasions for cultivating new forms of expression and audition *Shakespeare's Binding Language* John Kerrigan,2016-03-11 This remarkable innovative book explores the significance in Shakespeare s plays of oaths vows contracts pledges and the other utterances and acts by which characters commit themselves to the truth of things past present and to come In early modern England such binding language was everywhere Oaths of office marriage vows legal bonds and casual everyday profanity gave shape and texture to life The proper use of such language and the extent of its power to bind was argued over by lawyers religious writers and satirists and these debates inform literature and drama Shakespeare s *Binding Language* gives a freshly researched account of these contexts but it is focused on Shakespeare s plays What motives should we look for when characters asseverate or promise How far is binding language self persuasive or deceptive When is it allowable to break a vow How do oaths and promises structure an audience s expectations Across the sweep of Shakespeare s career from the early histories to the late romances this book opens new perspectives on key dramatic moments and illuminates language and action Each chapter gives an account of a play or group of plays yet the study builds to a sustained investigation of some of the most important systems institutions and controversies in early modern England and of the wiring of Shakespearean dramaturgy Scholarly but accessible and offering startling insights this is a major contribution to Shakespeare studies by one of the leading figures in the field **Fated Sky** Michael L. Stapleton,2000 The ensuing chapters extend the idea by explaining the centrality of John Studley s *Medea* to Shakespeare s conception of Joan la Pucelle 1 Henry V Margaret of Anjou 2 Henry VI 3 Henry VI Richard III and Tamora Titus Andronicus

the further transformations of femina furens in *The Taming of the Shrew* and *The Merchant of Venice* the strange parallels between Helena All's Well that Ends Well and John Studley's *Phaedra* and between Cleopatra and Jasper Heywood's *Juno* The last chapter suggests that Imogen and Cymbeline's Queen represent an exorcism of femina furens Jacket

Vital Strife Benjamin C. Parris, 2022-08-15 *Vital Strife* examines the close yet puzzling relationship between sleep and ethical care in early modernity The plays poems and philosophical essays at the heart of this book by Jasper Heywood William Shakespeare Edmund Spenser John Milton and Margaret Cavendish explore the unconscious motions of corporeal life and the drowsy forms of sentience at the boundaries of human thought and intentionality Benjamin Parris shows how these writers although trained under the Renaissance humanist paradigm of attentive care begin to dissolve the humanist coupling of virtue with vigilance by giving credence to the vital power of sleep In contrast to humanist thinkers who equated sleep with carelessness these writers draw on the ancient Stoic principle of oikei-sis the process of orienting the living being toward its proper objects of care beginning with itself in asserting the value of sleep while underscoring insomnia's threat to the ethical flourishing of persons and polity alike Parris offers an important revaluation of Stoic philosophy which has too often been misconstrued as renouncing feeling and sympathetic connection with others With its striking new account of the reception of Stoicism and attitudes toward sleep and sleeplessness in early modern thought *Vital Strife* reveals the period's mounting concern with the regenerative nature of physical life and its elaboration of a newfound ethics of care

Shakespeare and the Classics Charles Martindale, A. B. Taylor, 2011-02-24 *Shakespeare and the Classics* demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination Written by an international team of Shakespeareans and classicists this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love politics ethics and history The book focuses on Shakespeare's favourite classical authors especially Ovid Virgil Seneca Plautus and Terence and in translation only Plutarch Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture The final section from the perspective of reception examines how Shakespeare's classicism was seen and used by later writers This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject

At Home in Shakespeare's Tragedies Geraldo U. de Sousa, 2016-04-15 Bringing together methods assumptions and approaches from a variety of disciplines Geraldo U de Sousa's innovative study explores the representation perception and function of the house home household and family life in Shakespeare's great tragedies Concentrating on *King Lear* *Hamlet* *Othello* and *Macbeth* de Sousa's examination of the home provides a fresh look at material that has been the topic of fierce debate Through a combination of textual readings and a study of early modern housing conditions accompanied by analyses that draw on anthropology architecture art history the study of material culture social history theater history phenomenology and gender studies this book demonstrates how Shakespeare explores the

materiality of the early modern house and evokes domestic space to convey interiority reflect on the habits of the mind interrogate everyday life and register elements of the tragic journey Specific topics include the function of the disappearance of the castle in King Lear the juxtaposition of home centered life in Venice and nomadic unhoused wandering in Othello and the use of special lighting effects to reflect this relationship Hamlet s psyche in response to physical space and the redistribution of domestic space in Macbeth Images of the house home and household become visually and emotionally vibrant and thus reflect define and support a powerful tragic narrative The Shakespearean International Yearbook Jonathan Gil Harris, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Brill's Companion to the Reception of Senecan Tragedy**, 2016-02-02 In Brill s Companion to the Reception of Senecan Tragedy Eric Dodson Robinson incorporates essays by specialists working across disciplines and national literatures into a subtle narrative tracing the diverse scholarly literary and theatrical receptions of Seneca s tragedies The tragedies influential throughout the Roman world well beyond Seneca s time plunge into obscurity in Late Antiquity and nearly disappear during the Middle Ages Profound consequences follow from the rediscovery of a dusty manuscript containing nine plays attributed to Seneca it is seminal to both the renaissance of tragedy and the birth of Humanism Canonical Western writers from Antiquity to the present have revisited transformed and eviscerated Senecan precedents to develop in Dodson Robinson s words competing tragic visions of agency and the human place in the universe

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