



# Shakespeare's Humanism

Robin Headlam Wells

CONTEMPORARY

# Shakespeares Humanism

**Robin Headlam Wells**



## **Shakespeare's Humanism:**

*Shakespeare's Humanism* Robin Headlam Wells, 2005-12-08 Renaissance humanists believed that if you want to build a just society you must begin with the facts of human nature This book argues that the idea of a universal human nature was as important to Shakespeare as it was to every other Renaissance writer In doing so it questions the central principle of post modern Shakespeare criticism Postmodernists insist that the notion of defining a human essence was alien to Shakespeare and his contemporaries as radical anti essentialists the Elizabethans were in effect postmodernists before their time In challenging this claim Shakespeare's Humanism shows that for Shakespeare as for every other humanist writer in this period the key to all wise action was the knowledge of our selves and our human condition **Re-Humanising Shakespeare**

Andrew Mousley, 2015-03-03 Revised throughout the book includes a new introduction which focuses attention on what is specific to literature's treatment of the human as epitomised by Shakespeare a section drawing on new work on literary genres as different forms of engagement **Posthumanist Shakespeares** S. Herbrechter, I. Callus, 2012-07-31 Shakespeare scholars and cultural theorists critically investigate the relationship between early modern culture and contemporary political and technological changes concerning the idea of the human The volume covers the tragedies King Lear and Hamlet in particular but also provides posthumanist readings of other Shakespearean plays *Shakespeare the Renaissance*

*Humanist* Anthony Raspa, 2016-03-15 During the Renaissance moral philosophy came to permeate the minds of many including the spectators that poured into Shakespeare's Globe theatre Examining these strains of thought that formed the basis for humanism Raspa delves into King Lear Hamlet among others to unlock what influence this had on both Shakespeare and his interpreters **Shakespeare and Posthumanist Theory** Karen Raber, 2018-04-05 Shakespeare and Posthumanist

Theory charts challenges in the field of Shakespeare studies to the assumption that the category human is real stable or worthy of privileging in discussions of the playwright's work Drawing on a variety of methodologies cognitive theory systems theory animal studies ecostudies the new materialisms the volume investigates the world of Shakespeare's plays and poems in order to represent more thoroughly its variety its ethics of inclusion and its resistance to human triumphalism and exceptionalism Karen Raber a leading scholar in the field clearly and cogently guides the reader through complex theoretical terrain providing fresh exciting readings of plays including Othello The Tempest Titus Andronicus Troilus and Cressida and Henry IV Part 1 **Shakespeare's Folly** Sam Hall, 2016-06-23 This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare's drama The discourse of folly's wordplay jubilant ironies and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world Like Erasmus More and Montaigne before him Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims a fool's truth after all is spoken by a fool Yet as this study demonstrates Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns for it is also apparent on a thematic

conceptual and formal level in virtually all of his plays Examining canonical histories comedies and tragedies this study is the first to either contextualize Shakespearean folly within European humanist thought or to argue that Shakespeare's philosophy of folly is part of a subterranean strand of Western philosophy which itself reflects upon the folly of the wise This strand runs from the philosopher fool Socrates through to Montaigne and on to Nietzsche but finds its most sustained expression in the Critical Theory of the mid to late twentieth century when the self destructive potential latent in rationality became an historical reality This book makes a substantial contribution to the fields of Shakespeare Renaissance humanism Critical Theory and Literature and Philosophy It illustrates moreover how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere

Christian Humanism in Shakespeare Lee Oser, 2022-05-06 Shakespeare Lee Oser argues is a Christian literary artist who criticizes and challenges Christians but who does so on Christian grounds Stressing Shakespeare's theological sensitivity Oser places Shakespeare's work in the radical middle the dialectical opening between the sacred and the secular where great writing can flourish According to Oser the radical middle was and remains a site of cultural originality as expressed through mimetic works of art intended for a catholic small c audience It describes the conceptual space where Shakespeare was free to engage theological questions and where his Christian skepticism could serve his literary purposes Oser reviews the rival cases for a Protestant Shakespeare and for a Catholic Shakespeare but leaves the issue open focusing instead on how Shakespeare exploits artistic resources that are specific to Christianity including the classical Christian rhetorical tradition The scope of the book ranges from an introductory survey of the critical field as it now stands to individual chapters on A Midsummer Night's Dream The Merchant of Venice the Henriad Hamlet and King Lear Writing with a deep sense of literary history Oser holds that mainstream literary criticism has created a false picture of Shakespeare by secularizing him and misconstruing the nature of his art Through careful study of the plays Oser recovers a Shakespeare who is less vulnerable to the winds of academic and political fashion and who is a friend to the enduring project of humanistic education Christian Humanism in Shakespeare A Study in Religion and Literature is both eminently readable and a work of consequence

**Shakespeare and Contemporary Theory** Neema Parvini, 2012-09-06 In the 30 years since the publication of Stephen Greenblatt's Renaissance Self Fashioning overthrew traditional modes of Shakespeare criticism New Historicism and Cultural Materialism have rapidly become the dominant modes for studying and writing about the Bard This comprehensive guide introduces students to the key writers texts and ideas of contemporary Shakespeare criticism and alternatives to new historicist and cultural materialist approaches suggested by a range of dissenters including evolutionary critics historical formalists and advocates of the new aestheticism and the more politically active presentists Shakespeare and Contemporary Theory covers such topics as The key theoretical influences on new historicism including Michel Foucault and Louis Althusser The major critics from Stephen Greenblatt to Jonathan Dollimore and Alan Sinfield Dissenting views from traditional critics and contemporary theorists

Chapter summaries and questions for discussion throughout encourage students to critically engage with contemporary Shakespeare theory for themselves The book includes a Who's Who of major critics a timeline of key publications and a glossary of essential critical terms to give students and teachers easy access to essential information

**Shakespeare and New Historicist Theory** Neema Parvini, 2017-01-26 Over the past three decades no critical movement has been more prominent in Shakespeare Studies than new historicism And yet it remains notoriously difficult to pin down define and explain let alone analyze Shakespeare and New Historicist Theory provides a comprehensive scholarly analysis of new historicism as a development in Shakespeare studies while asking fundamental questions about its status as literary theory and its continued usefulness as a method of approaching Shakespeare's plays

**Renaissance Posthumanism** Joseph Campana, Scott Maisano, 2016-03-01 Connecting Renaissance humanism to the variety of critical posthumanisms in twenty first century literary and cultural theory Renaissance Posthumanism reconsiders traditional languages of humanism and the human not by nostalgically enshrining or triumphantly superseding humanisms past but rather by revisiting and interrogating them What if today's critical posthumanisms even as they distance themselves from the iconic representations of the Renaissance are in fact moving ever closer to ideas in works from the fourteenth to the seventeenth century What if the human is at once embedded and embodied in evolving with and de-centered amid a weird tangle of animals environments and vital materiality Seeking those patterns of thought and practice contributors to this collection focus on moments wherein Renaissance humanism looks retrospectively like an uncanny contemporary and ally of twenty first century critical posthumanism

**Shakespeare and the Elizabethan Reformation** Dennis Taylor, 2022-07-18 Shakespeare and the Elizabethan Reformation Literary Negotiation of Religious Difference explores how Shakespeare's plays dramatize key issues of the Elizabethan Reformation the conflict between the sacred the critical and the disenchanted alternatively the Catholic the Protestant and the secular Each play imagines their reconciliation or the failure of reconciliation The Catholic sacred is shadowed by its degeneration into superstition Protestant critique by its unintended fissiparous consequences the secular ordinary by stark disenchantment Shakespeare shows how all three perspectives are needed if society is to face its intractable problems thus providing a powerful model for our own ecumenical dialogues Shakespeare begins with history plays contrasting the saintly but impractical King Henry VI whose assassination is the primal crime with the pragmatic and secular Henry IV until imagining in the later 1590s how Hal can reconnect with sacred sources At the same time in his comedies Shakespeare imagines cooperative ways of resolving the national comedy of errors of sorting out erotic and marital and contemplative confusions by applying his triple lens His late Elizabethan comedies achieve a polished balance of wit and devotion ordinary and the sacred old and new orders Hamlet is Shakespeare's ultimate Elizabethan consideration of these issues its so-called lack of objective correlation a response to the unsorted trauma of the Reformation

Shakespeare's Politics Robin Headlam Wells, 2009-03-06 An introduction to the political and historical context to Shakespeare's tragedy and

history plays written in an accessible jargon free style      *Humankind* Andreas Höfele, Stephan Laqué, 2011 Anthropology is a notoriously polysemous term Within a continental European academic context it is usually employed in the sense of philosophical anthropology and mainly concerned with exploring concepts of a universal human nature By contrast Anglo American scholarship almost exclusively associates anthropology with the investigation of cultural and ethnic differences cultural anthropology How these two main traditions and their derivations such as literary anthropology historical anthropology ethnology ethnography intercultural studies relate to each other is a matter of debate Both however have their roots in the path breaking changes that occurred within sixteenth and early seventeenth century culture and scientific discourse It was in fact during this period that the term anthropology first acquired the meanings on which its current usage is based The Renaissance did not invent the human But the period that gave rise to humanism witnessed an unprecedented diversification of the concept that was at its very core The question of what defines the human became increasingly contested as new developments like the emergence of the natural sciences religious pluralisation as well as colonial expansion were undermining old certainties The proliferation of doctrines of the human in the early modern age bears out the assumption that anthropology is a discipline of crisis seeking to establish sets of common values and discursive norms in situations when authority finds itself under pressure      **Shakespeare's Ideas** David Bevington, 2011-09-23 An in depth exploration through his plays and poems of the philosophy of Shakespeare as a great poet a great dramatist and a great mind Written by a leading Shakespearean scholar Discusses an array of topics including sex and gender politics and political theory writing and acting religious controversy and issues of faith skepticism and misanthropy and closure Explores Shakespeare as a great poet a great dramatist and a great mind      *Shakespeare and the Italian Renaissance* Sir Sidney Lee, 1915      **Shakespeare's History Plays** Neema Parvini, 2017-11-01 Shakespeare's History Plays boldly moves criticism of Shakespeare's history plays beyond anti humanist theoretical approaches This important intervention in the critical and theoretical discourse of Shakespeare studies summarises evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years It heralds a new more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker whose history plays address and illuminate the very questions with which cultural historicists have been so preoccupied since the 1980s In providing bold and original readings of the first and second tetralogies Henry VI Richard III Richard II and Henry IV Parts 1 2 the book reignites old debates and re energises recent bids to humanise Shakespeare and to restore agency to the individual in the critical readings of his plays      Shakespeare's Moral Compass Neema Parvini, 2018-08-13 Examines the aesthetics concepts and politics of chaotic and obscured moving images      Shakespeare and Renaissance Literary Theories Michele Marrapodi, 2016-04-01 Throwing fresh light on a much discussed but still controversial field this collection of essays places the presence of Italian literary theories against and alongside the background of English dramatic traditions to assess this influence in the emergence of Elizabethan theatrical

convention and the innovative dramatic practices under the early Stuarts Contributors respond anew to the process of cultural exchange cultural transaction and generic intertextuality involved in the debate on dramatic theory and literary kinds in the Renaissance exploring with special emphasis on Shakespeare s works the level of cultural appropriation contamination revision and subversion characterizing early modern English drama Shakespeare and Renaissance Literary Theories offers a wide range of approaches and critical viewpoints of leading international scholars concerning questions which are still open to debate and which may pave the way to further groundbreaking analyses on Shakespeare s art of dramatic construction and that of his contemporaries

Solidarities with the Non/Human, or, Posthumanism in Literature Stefan Herbrechter, 2024-11-18 This volume collects essays written over the last decade by one of the founders and leading figures of the theoretical movement of critical posthumanism The readings of literary texts gathered here from Shakespeare Keats Camus Vittorini Kundera Haushofer Atwood Eagleman Crace and DeLillo focus on posthumanist moments in which questions of postanthropocentrism and the nonhuman become prominent are negotiated and ultimately foreclosed They show how a deconstructively minded way of reading humanistically motivated texts can help making these texts relevant for our so called posthuman times In doing so these critical posthumanist readings demonstrate that literature remains one of the privileged cultural institutions and practices from which solidarities both with and between the human and nonhuman can be formed and negotiated

**Shakespeare's Dramatic Persons** Travis Curtright, 2016-12-05 In Shakespeare s Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare s most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare s Dramatic Persons focuses on major characters such as Richard III Katherina Benedick and Iago and ranges from Shakespeare s early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare s best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare s sophisticated use and development of persuasion s arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

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## **Table of Contents Shakespeares Humanism**

1. Understanding the eBook Shakespeares Humanism
  - The Rise of Digital Reading Shakespeares Humanism
  - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeares Humanism
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Shakespeares Humanism
  - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeares Humanism
  - Personalized Recommendations
  - Shakespeares Humanism User Reviews and Ratings



- Shakespeares Humanism and Bestseller Lists
- 5. Accessing Shakespeares Humanism Free and Paid eBooks
  - Shakespeares Humanism Public Domain eBooks
  - Shakespeares Humanism eBook Subscription Services
  - Shakespeares Humanism Budget-Friendly Options
- 6. Navigating Shakespeares Humanism eBook Formats
  - ePub, PDF, MOBI, and More
  - Shakespeares Humanism Compatibility with Devices
  - Shakespeares Humanism Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Shakespeares Humanism
  - Highlighting and Note-Taking Shakespeares Humanism
  - Interactive Elements Shakespeares Humanism
- 8. Staying Engaged with Shakespeares Humanism
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Shakespeares Humanism
- 9. Balancing eBooks and Physical Books Shakespeares Humanism
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Shakespeares Humanism
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Shakespeares Humanism
  - Setting Reading Goals Shakespeares Humanism
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shakespeares Humanism
  - Fact-Checking eBook Content of Shakespeares Humanism
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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