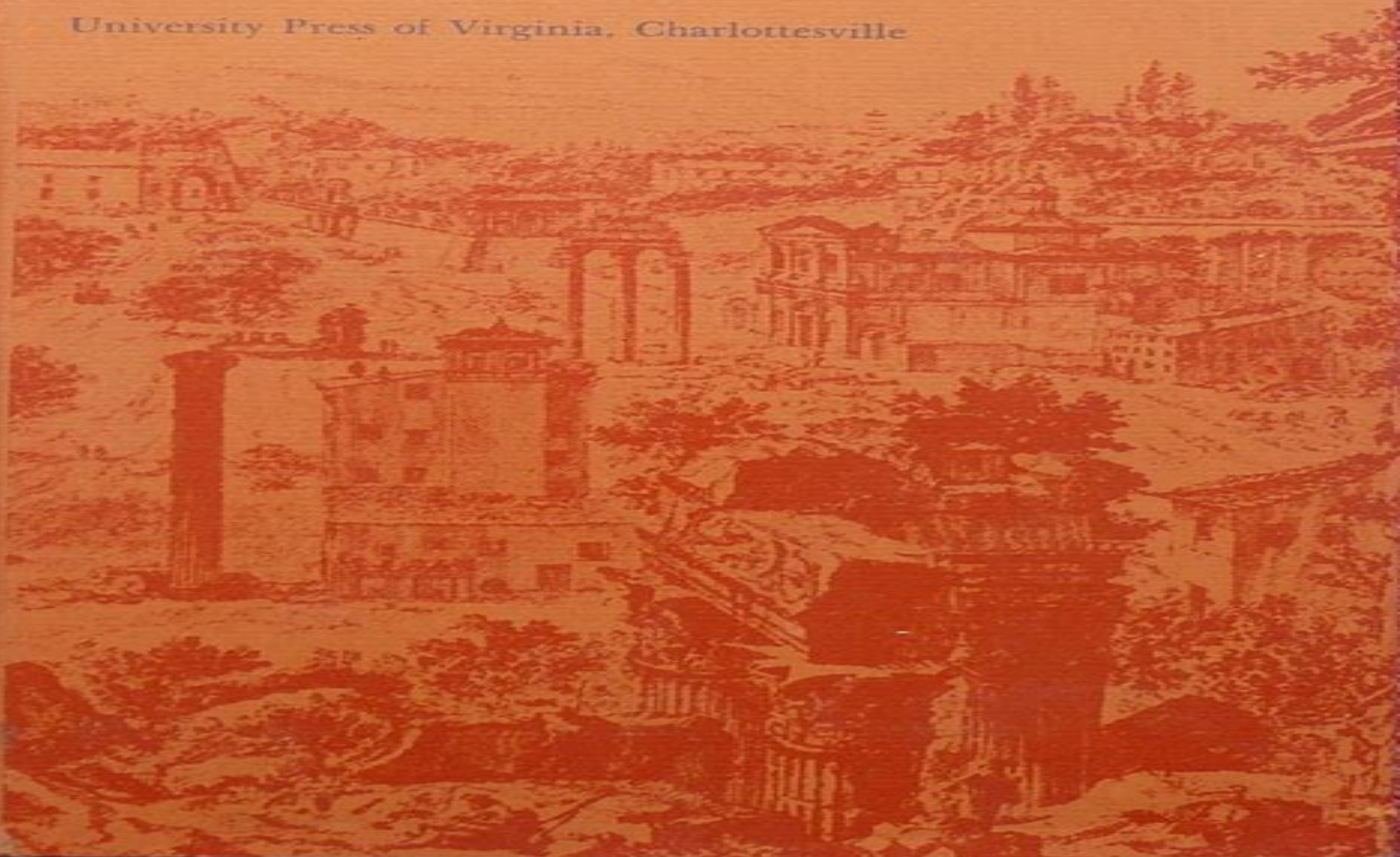


# Shakespeare's Pagan World

## The Roman Tragedies

J. L. Simmons

University Press of Virginia, Charlottesville



# Shakespeares Pagan World The Roman Tragedies

**Lewis Walker**



## **Shakespeare's Pagan World The Roman Tragedies:**

Shakespeare's Pagan World: the Roman Tragedies Joseph Larry Simmons, 1973      Shakespeare's Pagan World John W. Velz, 1976      *Shakespeare's Tragedies* Dieter Mehl, 1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy      **The Cambridge**

**Shakespeare Library: Shakespeare's times, texts, and stages** Catherine M. S. Alexander, 2003 Publisher Description

*The Comic Matrix of Shakespeare's Tragedies* Susan Snyder, 2019-01-29 Comic elements in Shakespeare's tragedies have often been noted but while most critics have tended to concentrate on humorous interludes or on a single play Susan Snyder seeks a more comprehensive understanding of how Shakespeare used the conventions structures and assumptions of comedy in his tragic writing She argues that Shakespeare's early mastery of romantic comedy deeply influenced his tragedies both in dramaturgy and in the expression and development of his tragic vision From this perspective she sheds new light on Romeo and Juliet Hamlet Othello and King Lear The author shows Shakespeare's tragic vision evolving as he moves through three possibilities comedy and tragedy functioning first as polar opposites later as two sides of the same coin and finally as two elements in a single compound In the four plays examined here Professor Snyder finds that traditional comic structures and assumptions operate in several ways to shape the tragedy they set up expectations which when proven false reinforce the movement into tragic inevitability they underline tragic awareness by a pointed irrelevance they establish a point of departure for tragedy when comedy's happy assumptions reveal their paradoxical shadow side and they become part of the tragedy itself when the comic elements threaten the tragic hero with insignificance and absurdity Susan Snyder is Professor of English at Swarthmore College Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      **Shakespeare's Roman**

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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.

**Shakespeare's Rome** Robert S. Miola, 2004-06-10 This book studies Shakespeare's changing vision of Rome in the six works where the city serves as a setting. Unlike other scholars' treatment of the subject, Dr Miola offers a coherent analysis of all the major appearances of Rome in the Shakespeare canon. Shakespeare's recurrent and varied treatment of Rome suggests that a close examination of the city's transformations can teach us much about his development as a playwright and the development of his dramatic vision. The book focuses on Shakespeare's changing conception of the Roman city, its people, and its ideals. Dr Miola examines the symbolic and topographical features that help define the city.

**Antony and Cleopatra: A Critical Reader** Domenico Lovascio, 2019-10-17 *Arden Early Modern Drama Guides* offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include: Essays on the play's critical and performance history; A keynote essay on current research and thinking about the play; A selection of new essays by leading scholars; A survey of resources to direct students further reading about the play in print and online. *Antony and Cleopatra* is among Shakespeare's most enduringly popular tragedies. A theatrical piece of extraordinary political power, it also features one of his most memorable couples. Both intellectually and emotionally challenging, *Antony and Cleopatra* also tests the boundaries of theatrical representation. This volume offers a stimulating and accessible guide to the play that takes stock of the past and current situation of scholarship while simultaneously opening up fresh thought-provoking critical perspectives.

*The Cambridge Companion to Shakespeare's History Plays* Michael Hattaway, 2002-12-05 Shakespeare's history plays have been performed more in recent years than ever before in Britain, North America, and in Europe. This 2002 volume provides an accessible, wide-ranging, and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers, and theatre-goers alike.

*Shakespeare and Interpretation, or What You Will* Brayton Polka, 2011-06-24 Brayton Polka takes both a textual and theoretical approach to seven plays of Shakespeare: *Macbeth*, *Othello*, *Twelfth Night*, *All's Well That Ends Well*.

Julius Caesar Troilus and Cressida and Hamlet He calls upon the Bible and the ideas of major European thinkers above all Kierkegaard and Spinoza to argue that the concept of interpretation that underlies both Shakespeare's plays and our own lives as moderns is the golden rule of the Bible the command to love your neighbor as yourself What you will the alternative title of Twelfth Night thus captures the idea that interpretation is the very act by which we constitute our lives For it is only in willing what others will in loving relationships that we enact a concept of interpretation that is adequate to our lives Polka argues that it is the aim of Shakespeare when representing the ancient world in plays like Julius Caesar and Troilus and Cressida and also in his long narrative poem The Rape of Lucrece to dramatize the fundamental differences between ancient pagan values and modern biblical values or between what he articulates as contradiction and paradox The ancients are fatally destroyed by the contradictions of their lives of which they remain ignorant In contrast we moderns in the biblical tradition like those who figure in Shakespeare's other works are responsible for addressing and overcoming the contradictions of our lives through living the interpretive paradox of what you will of treating all human beings as our neighbor Shakespeare's comedies and tragedies notwithstanding their dramatically different form share this interpretive framework of paradox As the author shows in his book texts without interpretation are blind and interpretation without texts is empty Published by University of Delaware Press Distributed worldwide by Rutgers University Press     The Critical Reception of Shakespeare's Antony and Cleopatra from 1607 to 1905 Michael Steppat, 1980-01-01     **Antony and Cleopatra** William Shakespeare, 2005-07-04 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 For this second edition of Antony and Cleopatra David Bevington has included in his introductory section a thorough consideration of recent critical and stage interpretations demonstrating how the theatrical design and imagination of this play make it one of Shakespeare's most remarkable tragedies The edition is attentive throughout to the play as theatre a detailed illustrated account of the stage history is followed in the commentary by discussion of staging options offered by the text The commentary is especially full and helpful untangling many obscure words and phrases illuminating sexual puns and alerting the reader to Shakespeare's shaping of his source material in Plutarch's Lives     **Shakespeare on Masculinity** Robin Headlam Wells, 2000-12-21 Reviews Shakespeare's view of masculinity through The Tempest Hamlet Othello Macbeth and others     *Shakespeare Against War* Robert White, 2024-05-31 Whilst Shakespearean drama provides eloquent calls to war more often than not these are undercut or outweighed by compelling appeals to peaceful alternatives conveyed through narrative structure dramatic context and poetic utterance Placing Shakespeare's works in the history of pacifist thought Robert White argues that Shakespeare's plays consistently challenge appeals to heroism and revenge and reveal the brutal futility of war White also examines Shakespeare's interest in the mental states of military officers when their ingrained

training is tested in love relationships In imagery and themes war infiltrates love with problematical consequences reflected in Shakespeare s comedies histories and tragedies alike Challenging a critical orthodoxy that military engagement in war is an inevitable and necessary condition White draws analogies with the experience of modern warfare showing the continuing relevance of Shakespeare s plays which deal with basic issues of war and peace that are still evident      **A Companion to Plutarch** Mark Beck,2013-11-13 A Companion to Plutarch offers a broad survey of the famous historian and biographer a coherent comprehensive and elegant presentation of Plutarch s thought and influence Constitutes the first survey of its kind a unified and accessible guide that offers a comprehensive discussion of all major aspects of Plutarch s oeuvre Provides essential background information on Plutarch s world including his own circle of influential friends Greek and Roman his travels his political activity and his relations with Trajan and other emperors Offers contextualizing background the literary and cultural details that shed light on some of the fundamental aspects of Plutarch s thought Surveys the ideologically crucial reception of the Greek Classical Period in Plutarch s writings Follows the currents of recent serious scholarship discussing perennial interests and delving into topics and works not formerly given serious attention      *Julius Caesar* Horst Zander,2005-07-05 This book explores traditional approaches to the play which includes an examination of the play in light of current history in the context of Renaissance England and in relation to Shakespeare s other Roman plays as well as structural examination of plot language character and source material *Julius Caesar* CriticalEssays also examines the current debates concerning the play in Marxist psychoanalytic deconstructive queer and gender contexts      *Shakespeare's Drama of Exile* J. Kingsley-Smith,2003-11-05 Exile defines the Shakespearean canon from *The Two Gentlemen of Verona* to *The Two Noble Kinsmen* This book traces the influences on the drama of exile examining the legal context of banishment pursued against Catholics gypsies and vagabonds in early modern England the self consciousness of exile as an amatory trope and the discourses by which exile could be reshaped into comedy or tragedy Across genres Shakespeare s plays reveal a fascination with exile as the source of linguistic crisis shaped by the utterance of that word Banished      **Shakespeare's Tragic Perspective** Larry S. Champion,2012-04 This work directs attention to the various structural devices by which Shakespeare creates and sustains anticipation in his audience whil simultaneously provoking them to participate in the tragic protagonist s anguish      **Performing Transversally** Bryan Reynolds,2016-04-30 *Performing Transversally* expands on Bryan Reynolds controversial transversal theory in exciting ways while offering groundbreaking analyses of Shakespeare s plays *Hamlet* *Othello* *Macbeth* *Taming of the Shrew* *Titus Andronicus* *Henry V* *The Tempest* and *Coriolanus* and textual filmic and theatrical adaptations of them With his collaborators Reynolds challenges traditional readings of Shakespeare re evaluating the critical methodologies that characterize them in regard to issues of cultural difference authorship representation agency and iconography Reynolds demonstrates the value of his investigative expansive mode outlining a transversal poetics that points toward a critical future that is more aware of its subjective interconnectedness with the topics and audiences it seeks

to engage than is reflected in most Shakespeare criticism and literary cultural scholarship

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