



Shakespeare Clabics

Janice Valls-Russell, Katherine Heavey

Shakespeare Clabics:

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. *The Complete Works of William Shakespeare* William Shakespeare, 2014-10-01 No library is complete without the classics. This edition includes the complete works of the playwright and poet William Shakespeare, considered by many to be the English language's greatest writer. *Romeo and Juliet*, *A Midsummer Night's Dream*, *King Lear*, *Hamlet*, and *Macbeth*: the works of William Shakespeare still resonate in our imaginations four centuries after they were written. The timeless characters and themes of the Bard's plays fascinate us with their joys, struggles, and triumphs, and now they are available in a special volume for Shakespeare fans everywhere. This Canterbury Classics edition of William Shakespeare's works includes all of his poems and plays in a single volume. Whether for a Shakespeare devotee or someone just discovering him, this is the perfect place to experience the drama of Shakespeare's words. A scholarly introduction provides additional context and insight into the poems and plays. **The Shakespeare Classics** Israel Gollancz, 1908 *The Shakespeare Classics*, 1909 **How the Classics Made Shakespeare** Jonathan Bate, 2020-10-13 This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London under the title *Ancient Strength: Shakespeare and the Classical Tradition*. Preface, page ix. [Shakespeare's Classical Mythology: A Dictionary](#) Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason? What is Hecuba to Hamlet? Is the mechanicals' staging of the Pyramus and Thisbe story funny or sad? This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture. It is also a precious tool for practitioners who may not always know quite what to make of mythological references. Mythological figures, creatures, places, and stories crowd Shakespeare's plays and poems, featuring as allusions, poetic analogies, inset scenes, settings, and characters or plots in their own right. Most of these references were familiar to Shakespeare's spectators and readers who knew them from the writings of Ovid, Virgil, and other classical authors or indirectly through translations, commentaries, ballads, and

iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies

Consent in Shakespeare's Classical Mediterranean Artemis Preeshl, 2025-02-20 *Consent in Shakespeare's Classical Mediterranean* fills a gap in knowledge about how female identified gender fluid and non binary characters made choices about intimacy engagement and marriage in Shakespeare's classical Mediterranean plays This classical sequel explores how female identified gender fluid and non binary characters accessed agency in Shakespeare's Mediterranean plays set in classical Troy Athens Thebes Antioch Ephesus Mytilene the North African Pentapolis Tarsus Egypt Rome Antium Britain Sardis Philippi Sicily greater Bohemia and the Balkan region Through the lens of sources from Eastern and Western Europe the Middle East and the Maghrib Shakespeare's heroines and their supporters may have initially appeared to conform to Early Modern contexts but the diverse backgrounds of female identified gender fluid and non binary characters impacted the right to consent to friendship affection betrothal and marriage in the classical Mediterranean By focusing on perspective views about female identified gender fluid and non binary characters in and around Eastern and Western Europe the Middle East and the Maghreb classical realities collide with Early Modern preconceptions and misconceptions to reveal commonalities and differences in the lived experiences of female identified and non binary royalty nobility servants enslaved peoples matchmakers courtesans sex workers madams herbalists tailors and merchants This study will be of great interest to students and scholars in Theatre Middle East Studies Asian Studies Eastern European and Eurasian Studies African and Maghrib Studies and Social Justice Studies

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

Shakespeare and Classical Antiquity Colin Burrow, 2013-09-05 This book explains for students and scholars the nature and extent of Shakespeare's classical learning It shows why Ben Jonson was wrong to claim that he had small Latin and less Greek and demonstrates that Shakespeare acquired the central foundations of his art from his classical reading It explores in detail his relationship to Virgil Ovid Plautus Terence Seneca and Plutarch as well as showing how his beliefs about and

attitudes towards classical literature changed in the course of his career

The Routledge Research Companion to Shakespeare and Classical Literature Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide ranging and ambitiously conceived Research Companion contributors explore Shakespeare's relationship to the classic in two broad senses The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic arguably the classic of modern world literature and drama The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading translation and imitation Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century Second and no less central is the idea of classics as such that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change The volume's organizing insight is that as Shakespeare was made a classic in this second antiquarian sense his work's reception has more and more come to resemble that of classics in the first sense of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts growing remoteness from ordinary life language and consciousness The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today's Shakespearean classrooms

Shakespeare and Classical Antiquity Paul Stapfer, 1880 *A Shakespeare Reference Library* Sir Sidney Lee, 1910

The Classical Tradition : Greek and Roman Influences on Western Literature Gilbert Highet, 1949-12-31 A reissue in paperback of a title first published in 1949 *The Oxford Handbook of Shakespeare's Poetry* Jonathan Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry contains thirty eight original essays written by leading Shakespeareans around the world Collectively these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well and of Shakespeare's influence as a poet on later generations of writers in English and beyond Focusing on a broad set of interpretive concerns the volume tackles general matters of Shakespeare's style earlier and later questions of influence from classical continental and native sources the importance of words line and rhyme to meaning the significance of songs and ballads in the drama the place of gender in the verse including the relationship of Shakespeare's poetry to the visual arts the different values attached to speaking Shakespeare in the theatre and the adaptation of Shakespearean verse as distinct from performance into other periods and languages The largest section with ten essays is devoted to the poems themselves the Sonnets plus A Lover's Complaint the

narrative poems Venus and Adonis and The Rape of Lucrece and The Phoenix and the Turtle If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry it does so as the individual essays testify by way of responding to critical trends and discoveries made during the last three decades The Lamb Shakespeare for the Young

,1908 **Shakespeare in the Theatre: Shakespeare Theatre Company** Deborah C. Payne, Drew Lichtenberg, 2024-09-05 Co authored by the resident dramaturg at Shakespeare Theatre Company and a long time scholarly consultant this book chronicles how a small repertory troupe at the Folger Theatre on Capitol Hill became an internationally renowned company performing in a lavish multi venue performing arts centre in downtown Washington D C The artistic vision and business acumen of Michael Kahn the founding Artistic Director largely catalyzed this transformation but so too did the forces of neoliberalism and more recently globalization and new media Accordingly Shakespeare in the Theatre Shakespeare Theatre Company not only examines directorial decision making but also 3 decades of social and economic change in the nation's capital from the complexities of gentrification to the arts policies of successive administrations In addition to discussions of directorial practice this book examines the ambivalence of American theatre artists toward their British cultural inheritance Analyses of representative productions and interviews with Kahn and his British successor Simon Godwin illuminate this complex relationship one that aspires to a cosmopolitan Anglophilia while positioning classically trained American actors as worthy rivals to their counterparts at the RSC and the National Theatre of Great Britain *The Classical Tradition* Gilbert Highet, 2015-04-23 Originally published in 1949 Gilbert Highet's seminal *The Classical Tradition* is a herculean feat of comparative literature and a landmark publication in the history of classical reception As Highet states in the opening lines of his Preface this book outlines the chief ways in which Greek and Latin influence has moulded the literatures of western Europe and America With that simple statement Highet takes his reader on a sweeping exploration of the history of western literature To summarize what he covers is a near impossible task Discussions of Ovid and French literature of the Middle Ages and Chaucer's engagement with Virgil and Cicero lead swiftly into arguments of Christian versus pagan works in the Renaissance Baroque imitations of Seneca and the re birth of satire Building momentum through Byron Tennyson and the rise of art of art's sake Highet at last arrives at his conclusion the birth and establishment of modernism Though his humanist style may appear out of date in today's postmodernist world there is a value to ensuring this influential work reaches a new generation and Highet's light touch and persuasive engaging voice guarantee the book's usefulness for a contemporary audience Indeed the book is free of the jargon filled style of literary criticism that plagues much of current scholarship Accompanied by a new foreword by renown critic Harold Bloom this reissue will enable new readers to appreciate the enormous legacy of classical literature in the canonical works of medieval Renaissance and modern Europe and America

Shakespeare's Compassion Anne Sophie Refskou, 2025-03-20 This book shows that Shakespeare's dramatization of compassion far from expressing a sense of universal empathy stages a conflicted emotion available to be solicited

manipulated and at times even monopolized as a discursive vehicle for the exclusion of others Drawing on the history of emotions and on Shakespearean classical studies Anne Sophie Refskou argues both that Shakespeare's compassion expresses his own historical and cultural moment and is at the same time the product of his close engagement with literature from the classical past In so doing she traces a set of recurrent strands in Shakespeare's engagement with discourses of compassion throughout his playwriting career situating them in relation to plays written for the early modern stage by contemporaries including Thomas Kyd George Peele Christopher Marlowe Thomas Nashe John Fletcher and Philip Massinger Individual chapters offer readings of Titus Andronicus Richard III Hamlet and King Lear by way of comparative analysis of key classical texts including Euripides Hecuba and The Trojan Women Vergil's Aeneid and Ovid's Metamorphoses from which Shakespeare and his fellow playwrights drew sustained inspiration Together the chapters demonstrate how Shakespeare's engagement with the classical literature from which he inherited a spacious understanding of the social efficacy of emotion enables his dramatization of issues that are central to the current critical field including questions of race gender sexuality and the relationship between human beings and nonhuman animals

Shakespeare Survey: Volume 69, Shakespeare and Rome Peter Holland, 2016-10-06 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the 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 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 69 is Shakespeare and Rome 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

Julius Caesar: The Novel (Shakespeare's Classic Play Retold As a Novel) Thomas Flesh, William Shakespeare, 2014-01-06 Have you ever thought of Shakespeare as a fast paced action filled page turning novel Shakespeare plays on stage make for fantastic theatrics But when you read it as a book some of its glory can be lost This novelization of Julius Caesar uses a more modern language and narration to capture the story as a novel The story portrays the 44 BC conspiracy against the Roman dictator Julius Caesar his assassination and the defeat of the conspirators at the Battle of Philippi This book is part of an expanding series that retells Shakespeare into fiction

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