

Shakespeare & THE USES OF ANTIQUITY



Charles & Michelle Martindale

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Shakespeare And The Uses Of Antiquity An Introductory Essay

Janice Valls-Russell, Katherine Heavey

Shakespeare And The Uses Of Antiquity An Introductory Essay:

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 Uses of Antiquity, 2005 **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 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

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 shows scene 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

Shakespeare and Early Modern Political Thought David Armitage,Conal Condren,Andrew Fitzmaurice,2009-09-10 This is the first collaborative volume to place Shakespeare s works within the landscape of early modern political thought Until recently literary scholars have not generally treated Shakespeare as a participant in the political thought of his time unlike his contemporaries Ben Jonson Edmund Spenser and Philip Sidney At the same time historians of political thought have rarely turned their attention to major works of poetry and drama A distinguished international and interdisciplinary team of contributors examines the full range of Shakespeare s writings in order to challenge conventional interpretations of plays central to the canon such as Hamlet open up novel perspectives on works rarely considered to be political such as the Sonnets and focus on those that have been largely neglected such as The Merry Wives of Windsor The result is a coherent and challenging portrait of Shakespeare s distinctive engagement with the characteristic questions of early modern political thought *Shakespeare's Beehive* George Koppelman,Daniel Wechsler,2015-10-01 A study of manuscript annotations in a curious copy of John Baret s ALVEARIE an Elizabethan dictionary published in 1580 This revised and expanded second edition presents new evidence and furthers the argument that the annotations were written by William Shakespeare This ebook contains text in color and images We recommend reading it on a device that displays both **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

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

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

Shakespeare's Representation of Weather, Climate and Environment Sophie Chiari, 2018-10-30 The first comprehensive history of Byzantine warfare in the tenth century

Shakespeare's Hamlet Tzachi Zamir, 2018 Does philosophy gain or lose when it is embedded within literature or embodied by drama Does literary criticism gain or lose when it turns to literary works as occasions for abstract reflection Leading literary scholars and philosophers interrogate philosophical dimensions of Shakespeare's Hamlet with these urgent questions in view Scholars probe Hamlet's own insights assess the significance of philosophy's literary dramatic framing by this play and trace the philosophically relevant underpinnings revealed by historical transformations in Hamlet's reception They focus on the play's thematizations of subjectivity knowledge sex grief self theatricalization Examining Shakespeare's play from a philosophical standpoint sharpens the questions the play itself so famously poses What counts as a proper response to injustice upon realizing that whatever one does there can be no undoing of the initial wrong What do our commitments to the dead amount to How to persist in infusing significance into action while grasping the degradation of death and our own replaceability Scholars at the forefront of their fields tackle these and other questions from a wide range of viewpoints illuminating the central concerns of one of Shakespeare's masterpieces

Drama and the Politics of Generational Conflict in Shakespeare's England Stephannie Gearhart, 2018-03-15 Drama and the Politics of Generational Conflict in Shakespeare's England

examines the intersection between art and culture and explains how ideas about age circulated in early modern England Stephannie Gearhart illustrates how a variety of texts including drama by Shakespeare Jonson and Middleton placed elders and youths voices in dialogue with one another to construct the period s ideology of age and shape elder youth relations

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

Royal Power and Authority in Shakespeare's Late Tragedies Alisa Manninen,2015-10-05 William Shakespeare explores political survival as a question of interaction at court in *King Lear* *Macbeth* and *Antony and Cleopatra* Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare s portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch s material resources so that consent to the monarch s supremacy is obtained through various discourses of justification and the performance of the monarch s social role Shakespeare s combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions

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

Narcissism and Suicide in Shakespeare and his Contemporaries Eric Langley,2009-11-12 The subjects of this book are the subjects whose subjects are themselves *Narcissus* so himself himself forsook And died to kiss his shadow in the brook In accusing the introspective *Adonis* of narcissistic self absorption Shakespeare s *Venus* employs a geminative construction himself himself that provides a keynote for this study of Renaissance reflexive subjectivity Through close analysis of a number of Shakespearean texts including *Venus* and *Adonis* *Romeo and Juliet* *Julius Caesar* *Hamlet* and *Othello* his book illustrates how radical self reflection is expressed on the Renaissance page and stage and how representations of the two seemingly extreme figures of the narcissist

and self slaughterer are indicative of early modern attitudes to introspection Encompassing a broad range of philosophical theological poetic and dramatic texts this study examines period descriptions of the early modern subject characterised by the rhetoric of reciprocation and reflection The narcissist and the self slaughter provide models of dialogic but self destructive identity where private interiority is articulated in terms of self response but where this generative isolation is understood as self defeating both selfish and suicidal The study includes work on Renaissance revisions of Ovid classical attitudes to suicide the rhetoric of friendship literature discussion of early modern optic theory and an extended discussion of narcissism in the epyllia tradition Sustained textual analysis offers new readings of major Shakespearean texts allowing familiar works of literature to be seen from the unusual and anti social perspectives of their narcissistic and suicidal protagonists

A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage 1.1
Emanuel Stelzer, Marco Duranti, 2022-12-15 This volume aims at providing a comprehensive view of the performative as well as heuristic potentialities of the theatrical paradox in early modern plays We are interested in discussing the functions and uses of paradoxes in early modern English drama by investigating how classical paradoxes were received and mediated in the Renaissance and by considering authors and playing companies purposes in choosing to explore the questions broached by such paradoxes The book is articulated into three sections the first Paradoxes of the Real is devoted to a theoretical investigation of the dramatic uses of paradoxes the second Staging Mock Encomia looks at the multiple dramatic functions of mock encomia and at the specific situations in which paradoxical praises were inserted in early modern plays finally the essays in Paradoxical Dialogues examine the connections between a number of early modern mock encomia and ancient or contemporary models

The Oxford History of Classical Reception in English Literature Patrick Cheney, Philip Hardie, 2015-10-29 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape

the reception of antiquity and an annotated bibliography provides substantial material for further reading Renaissance Themes Sukanta Chaudhuri, 2009-07-01 Arun Kumar Das Gupta taught English literature for over 40 years first at Presidency College Kolkata and then at the University of Calcutta His interpretations of Western literature and thought particularly of the Renaissance shaped a whole generation of students Some of them have produced this volume of essays in tribute to their mentor Two essays directly address the intellectual milieu of the European Renaissance Sukanta Chaudhuri examines the unusual merger of modes and registers in Renaissance philosophic discourse while Niranjana Goswami looks at a particular example of Ramist practice The other pieces relate to English writers and works notably Shakespeare and Milton in a wider perspective of Renaissance concerns and general critical issues Abhijit Sen analyses the stage and verbal imagery in Macbeth Supriya Chaudhuri and Paromita Chakraborty take King Lear as their point of departure Chaudhuri brings out the full conceptual implications of the Dover Cliff scene while Chakraborty dissects the play's sexual imagery Swapan Chakravorty takes in a wide range of dramatic and non dramatic texts in his survey of reading on the Early Modern stage Amlan Das Gupta studies the Miltonic simile specifically in Paradise Lost Book IV Finally Malabika Sarkar reads Samson Agonistes in a context of magic and alchemy to draw out some implications deeply relevant at the present time

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