



# Shakespeare The Last Pharaoh

**Patrick Gray**



## **Shakespeare The Last Pharaoh:**

*Shakespeare and Space* Ina Habermann, Michelle Witen, 2016-04-11 This collection offers an overview of the ways in which space has become relevant to the study of Shakespearean drama and theatre It distinguishes various facets of space such as structural aspects of dramatic composition performance space and the evocation of place linguistic social and gendered spaces early modern geographies and the impact of theatrical mobility on cultural exchange and the material world These facets of space are exemplified in individual essays Throughout the Shakespearean stage is conceived as a topological node or interface between different times places and people an approach which also invokes Edward Soja's notion of Thirdspace to describe the blend between the real and the imaginary characteristic of Shakespeare's multifaceted theatrical world Part Two of the volume emphasises the theatrical mobility of Hamlet conceptually from an anthropological perspective and historically in the tragedy's migrations to Germany Russia and North America *Rethinking Shakespeare's Political Philosophy* Alex Schulman, 2014-07-21 What were Shakespeare's politics As this study demonstrates contained in Shakespeare's plays is an astonishingly powerful reckoning with the tradition of Western political thought one whose depth and scope places Shakespeare alongside Plato Aristotle Machiavelli Hobbes and others This book is the first attempt by a political theorist to read Shakespeare within the trajectory of political thought as one of the authors of modernity From Shakespeare's interpretation of ancient and medieval politics to his wrestling with issues of legitimacy religious toleration family conflict and economic change Alex Schulman shows how Shakespeare produces a fascinating map of modern politics at its crisis filled birth As a result there are brand new readings of Troilus and Cressida Coriolanus Julius Caesar Antony and Cleopatra King Lear Richard II and Henry IV parts I and II The Merchant of Venice and Measure for Measure

Shakespeare's Ruins and Myth of Rome Maria Del Sapio Garbero, 2021-12-30 Rome was tantamount to its ruins a dismembered body to the eyes of those Italians and foreigners who visited the city in the years prior to or encompassing the lengthy span of the Renaissance Drawing on the double movement of archaeological exploration and creative reconstruction entailed in the humanist endeavour to resurrect the past ruins are seen as taking precedence over myth in Shakespeare's Rome They are assigned the role of a heuristic model and discovered in all their epistemic relevance in Shakespeare's dramatic vision of history and his negotiation of modernity This is the first book of its kind to address Shakespeare's relationship with Rome's authoritative myth archaeologically by taking as a point of departure a chronological reversal namely the vision of the eternal city as a ruinous scenario and hence the ways in which such a layered silent and aporetic scenario allows for an archaeo-anatomical approach to Shakespeare's Roman works Psychology According to Shakespeare Philip G. Zimbardo, Robert L. Johnson, 2024-06-18 William Shakespeare has undergone psychological analyses ever since Freud diagnosed Hamlet with an Oedipus complex But now two psychologists propose to turn the tables by telling how Shakespeare himself understood human behavior and the innermost workings of the human mind Psychology According

to Shakespeare What You Can Learn About Human Nature From Shakespeare s Great Plays is an interdisciplinary project that bridges psychological science and literature bringing together for the first time in one volume the breadth and depth of The Bard s knowledge of love jealousy dreams betrayal revenge and the lust for power and position Even today there is no better depiction of a psychopath than Richard III no more poignant portrayal of dementia than King Lear nor a more unforgettable illustration of obsessive compulsive disorder than Lady Macbeth s attempts to wash away the damned blood spot What has not been revealed before however are the many different forms of mental illness The Bard described in terms that are now identifiable in the modern manual of disorders known as the DSM 5 But as the book shows the playwright s fascination with human nature extended far beyond mental disorders ranging across the psychological spectrum from brain anatomy to personality cognition emotion perception lifespan development and states of consciousness To illustrate we have stories to tell involving astrology potions poisons the four fluids called humors anatomical dissections of freshly hanged criminals and a mental hospital called Bedlam all showing how his perspective was grounded in the medicine and culture of his time Yet Will Shakespeare s intellect curiosity and temperament allowed him to see other ideas and issues that would become important in psychological science centuries later Many of these connections between Shakespeare and psychology lie scattered in books articles and web pages across the public domain but they have never been brought together into a single volume So here the authors retell of his fashioning the felicitous phrase nature nurture for Prospero to utter in frustration with Caliban and of how the nature nurture dichotomy would become central in psychology s quest to understand the tension between heredity and environment But that was still far from all for they discovered that his work anticipated multiple other psychological tensions For example in Measure for Measure he made audiences puzzle over which exerts the greater influence on human behavior internal traits or the external situation And in Hamlet he explored the equally enigmatic push pull between reason and emotion in the mind of the dithering prince Aside from bringing together The Bard s known psychology the book is unique in several other respects It reveals how his interest in mind and behavior ranged across the full spectrum of psychology including topics that we now call biopsychology and neuroscience social psychology thinking and intelligence motivation and emotion and reason vs intuition Further we show how the psychological concepts he used have evolved over the intervening centuries for example the Elizabethan notion of *sensus communis* eventually became consciousness and the old idea of the humors morphed into our current understanding of hormones and neurotransmitters We also note that some of Mr Shakespeare s concerns seem especially timely today as in the subplot of queer vs straight issues complicating the story of Troilus and Cressida and in Shylock s telling of prejudices inflicted on ethnic minorities

*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.

**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's 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 reworkings 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.

*Pharaoh's Daughter* Allison Gaw, Ethelean (Tyson) Gaw, 1928.

**Desdemona, Lady Macbeth, and Cleopatra** Ana Maribel Moreno G., 2015-10-08. In 1616, William Shakespeare shuffled loose the mortal coil. In honor of his death four centuries ago, Ana Maribel de Moncada, Panamanian professor of English at Panama's Universidad Especializada de las Américas UDELAS, created *Desdemona, Lady Macbeth, and Cleopatra: Tragic Women in Shakespeare's Plays*, a literary analysis of three of Shakespeare's most compelling, complicated, and cherished characters. Using information and insight gleaned from the works of her peers and other Shakespearean experts, Ana Maribel's scholarly analysis of the importance of these three women as characters drew heavily upon the foundational works in which they appeared: the stories of Desdemona, the doomed wife of Othello; Lady Macbeth, the scheming queen from *Macbeth*; and Cleopatra, the all-powerful but ultimately tragic queen caught between love rivalry and ambition in *Antony and Cleopatra*. These stories are well documented through movies, novels, plays, operas, television, songs, and more. To entice students and educators alike, Ana Maribel designed her work to inspire both scholarly and casual reflection, analysis, and discussion of the works of the most well-known and respected English language playwright. From the richness of the original plays, the author harvested the extensive detail and profound imagery found in Shakespearean text. To best honor Shakespeare four hundred years after his death, Ana Maribel sought to inspire a global celebration and discussion of his work and its impact on language, theatre, and literature in all segments of human society.

The Bible on the Shakespearean Stage Thomas Fulton, Kristen Poole, 2018-04-26 The Bible was everywhere in Shakespeare's England Through sermons catechisms treatises artwork literature and of course biblical reading itself the stories and language of the Bible pervaded popular and elite culture In recent years scholars have demonstrated how thoroughly biblical allusions saturate Shakespearean plays But Shakespeare's audiences were not simply well versed in the Bible's content they were also steeped in the practices and methods of biblical interpretation Reformation and counter reformation debate focused not just on the biblical text but crucially on how to read the text *The Bible on the Shakespearean Stage* is the first volume to integrate the study of Shakespeare's plays with the vital history of Reformation practices of biblical interpretation Bringing together the foremost international scholars in the field of Shakespeare and the Bible these essays explore Shakespeare's engagement with scriptural interpretation in the tragedies histories comedies and romances

**The Complete Works of Shakespeare** William Shakespeare, William Michael Rossetti, 1882 *The Animal-lore of Shakespeare's Time* Emma Phipson, 1883 **Shakespeare's Comedies** Jeanne Arthur, 2023-09-18 These translations of Shakespeare's comedies stand on their own so that they may be read quickly and easily eliminating the need to search for the meaning of every second word but they are supplemented by supporting explanations of the world in which Shakespeare lived for those who are curious about it Jeanne Arthur's translations make Shakespeare accessible to the ordinary person She hopes that they will make the fun and warmth of Shakespeare's comedies live in contemporary Western culture once again for many more people **Shakespeare's Comedies** Kiernan Ryan, 2020-04-21 In this groundbreaking book one of the most original and compelling voices in contemporary Shakespeare criticism undertakes a detailed study of the ten extraordinary comedies Shakespeare wrote during his first decade as a dramatist *The Comedy of Errors* *The Taming of the Shrew* *The Two Gentlemen of Verona* *Love's Labour's Lost* *A Midsummer Night's Dream* *The Merchant of Venice* *The Merry Wives of Windsor* *Much Ado About Nothing* *As You Like It* and *Twelfth Night* Through close readings of these plays Kiernan Ryan reveals Shakespeare's deepening disenchantment with his world and his dream of that world transfigured Ryan engages with each comedy as a unique work of dramatic and poetic art with its own distinctive concerns and critical challenges paying special attention to its language and form As the haunting vision shared by the plays emerges from Ryan's acute analysis of each of them the book transforms our understanding and appreciation of Shakespearean comedy Written in a lively accessible style *Shakespeare's Comedies* is essential reading not only for students and teachers but also for anyone keen to consider these plays from a fresh perspective **Shakespeare's Binding Language** John Kerrigan, 2016 Shakespeare's *Binding Language* is an innovative substantial but highly readable study exploring the significance in Shakespeare's plays of oaths vows contracts pledges and the other verbal and performative acts by which characters commit themselves to the truth of things past present and to come *Shakespeare's England* Walter Thornbury, 1856 **The Reader's Handbook of Famous Names in Fiction, Allusions, References, Proverbs, Plots, Stories, and Poems** Ebenezer Cobham

Brewer,1910      *Shakespeare Survey* Stanley Wells,Jonathan Bate,Michael Dobson,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      *Biblical References in Shakespeare's Plays* Naseeb Shaheen,2011-09-16 The hundreds of biblical references in Shakespeare s plays give ample evidence that he was well acquainted with Scripture Not only is the range of his biblical references impressive but also the aptness with which he makes them Hamlet and Othello each have more than fifty biblical references No study of Shakespeare s plays is complete that ignores Shakespeare s use of scripture The Bibles that Shakespeare knew however were not those that are in use today By the time the King James Bible appeared in 1611 Shakespeare s career was all but over and the Anglican liturgy that is evident in his plays is likewise one that few persons are acquainted with This volume provides a comprehensive survey of the English Bibles of Shakespeare s day notes their similarities and differences and indicates which version the playwright knew best The thorny question of what constitutes a valid biblical reference is also discussed This study of Shakespeare s biblical references is not based on secondary sources The author owned one of the world s largest collections of early English bibles including over one hundred copies of the Geneva bible and numerous editions of other Bibles prayer books and books of homilies of Shakespeare s day To be of real worth a study of Shakespeare s biblical references should also enable the reader to determine which references Shakespeare borrowed from his plot sources and which he added from his own memory as part of his design for the play The author studies every source that Shakespeare is known to have read or consulted before writing each play and has examined the biblical references in those sources Shaheen then points out which biblical references in his literary sources Shakespeare accepted and how he adapted them in his plays This information is especially valuable when assessing the theological meanings that are sometimes imposed on his plays meanings that often go beyond what Shakespeare intended or what his audience must have understood *Biblical References in Shakespeare s Plays* is considerably broader in scope than any other study of its kind and provides the scholarly checks and balances in dealing with the subject that previous studies lacked      *Shakespeare and the Fall of the Roman Republic* Patrick Gray,2018-09-17 Explores Shakespeare s representation of the failure of democracy in ancient Rome This book introduces Shakespeare as a historian of ancient Rome alongside figures such as Sallust Cicero St Augustine Machiavelli Gibbon Hegel and Nietzsche It considers Shakespeare s place in the history of concepts of selfhood and reflects on his sympathy for Christianity in light of his reception of medieval Biblical drama as well as his allusions to the New Testament Shakespeare s critique of Romanitas anticipates concerns about secularisation individualism and liberalism shared by philosophers such as Hannah Arendt Alasdair MacIntyre Charles Taylor Michael Sandel and Patrick Deneen      **SHAKESPEARE'S ROMANCES** Jeanne Arthur,2025-01-21 Shakespeare s Romances is a prose translation of Shakespeare s nine romantic comedies into Standard English These translations of Shakespeare s romances stand on their own so that they may be read quickly and easily eliminating the need to search for the meaning of every second word of Shakespeare s original text As well they are

supplemented by explanations of the world in which Shakespeare lived for those who are curious about it Jeanne Arthur's *Shakespeare's Hand* and *Make a Friend for Life* translations make Shakespeare's texts accessible to the ordinary person by clearing away four hundred years of changes to the English language to reveal the fresh liveliness of Shakespeare's dialogue She hopes that they will enable the reader or audience member to travel back in time to enjoy the romances Shakespeare wrote for his own audience and make them live in contemporary Western culture once again for many more people Some lovers of Shakespeare's writing may object to the idea that his work needs to be translated However Jeanne Arthur believes that their love of Shakespeare argues for a translation rather than against one It is over four hundred years since Shakespeare's death Not only has the English language evolved since this time but so has the culture of the world Making a translation of the language enables us to appreciate more accurately the cultural differences and similarities between us and the world he lived in With the right help our imagination is a wonderful tool that can enable us to move freely into the past across cultures and into the future Drama and other fictional forms exploit this capacity that we have to imagine ourselves anywhere and in any time

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