

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

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

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 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

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

Shakespeare's Roman Worlds Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies

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

Directing Shakespeare Sidney Homan, 2004 Professor Homan recounts the experience of staging King Lear accompanied by a musical score for piano violin and cello played live onstage He discusses the challenge of making and trying to justify cuts in Hamlet The chapter on The Comedy of Errors shows the ways in which scholarly and critical writings can contribute to a director's decisions on everything from casting to acting styles A casual remark from an actress leads to a feminist production of A Midsummer Night's Dream He describes the delicate collaboration between director and performer as he works with actors preparing for The Merchant of Venice King Lear and Hamlet Other chapters treat a set designer's bold red drapes that influenced the director's concept for Julius Caesar and the cross influence of back to back runs of Stoppard's Rosencrantz and Guildenstern Are Dead and Hamlet

BOOK JACKET The Masks of Anthony and Cleopatra Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values

which leads ultimately to destruction **Shakespeare's Tragic Imagination** Nicholas Grene, 2016-01-05 The world of Macbeth with its absolutes of good and evil seems very remote from the shifting perspectives of Antony and Cleopatra or the psychological and political realities of Coriolanus Yet all three plays share similar thematic concerns and preoccupations the relation of power to legitimating authority for instance or of male and female roles in the imagination of male heroic endeavour In this acclaimed study Nicholas Grene shows how all nine plays written in Shakespeare's main tragic period display this combination of strikingly different milieu balanced by thematic interrelationships Taking the English history play as his starting point he argues that Shakespeare established two different modes of imagining the one mythic and visionary the other sceptical and analytic In the tragic plays that followed themes and situations are dramatised alternately in sacred and secular worlds A chapter is devoted to each tragedy but with a continuing awareness of companion plays the analysis of Julius Caesar informing that of Hamlet discussion of Troilus and Cressida counterpointed by the critique of Othello and the treatment of King Lear growing out from the limitations of Timon of Athens The aim is to resist homogenising the plays but to recognise and explore the unique imaginative enterprise from which they arose Shakespeare on Masculinity Robin Headlam Wells, 2000-12-21 Reviews Shakespeare's view of masculinity through The Tempest Hamlet Othello Macbeth and others *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 *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 Critical Essays also examines the current debates concerning the play in Marxist psychoanalytic deconstructive queer and gender contexts **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 [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 **Shakespeare and Early Modern Religion** David Loewenstein, Michael Witmore, 2015-01-22 Written by an international team of literary scholars and

historians this collaborative volume illuminates the diversity of early modern religious beliefs and practices in Shakespeare's England and considers how religious culture is imaginatively reanimated in Shakespeare's plays Fourteen new essays explore the creative ways Shakespeare engaged with the multifaceted dimensions of Protestantism Catholicism non-Christian religions including Judaism and Islam and secular perspectives considering plays such as Hamlet Julius Caesar King John King Lear Macbeth Measure for Measure A Midsummer Night's Dream and The Winter's Tale The collection is of great interest to readers of Shakespeare studies early modern literature religious studies and early modern history

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