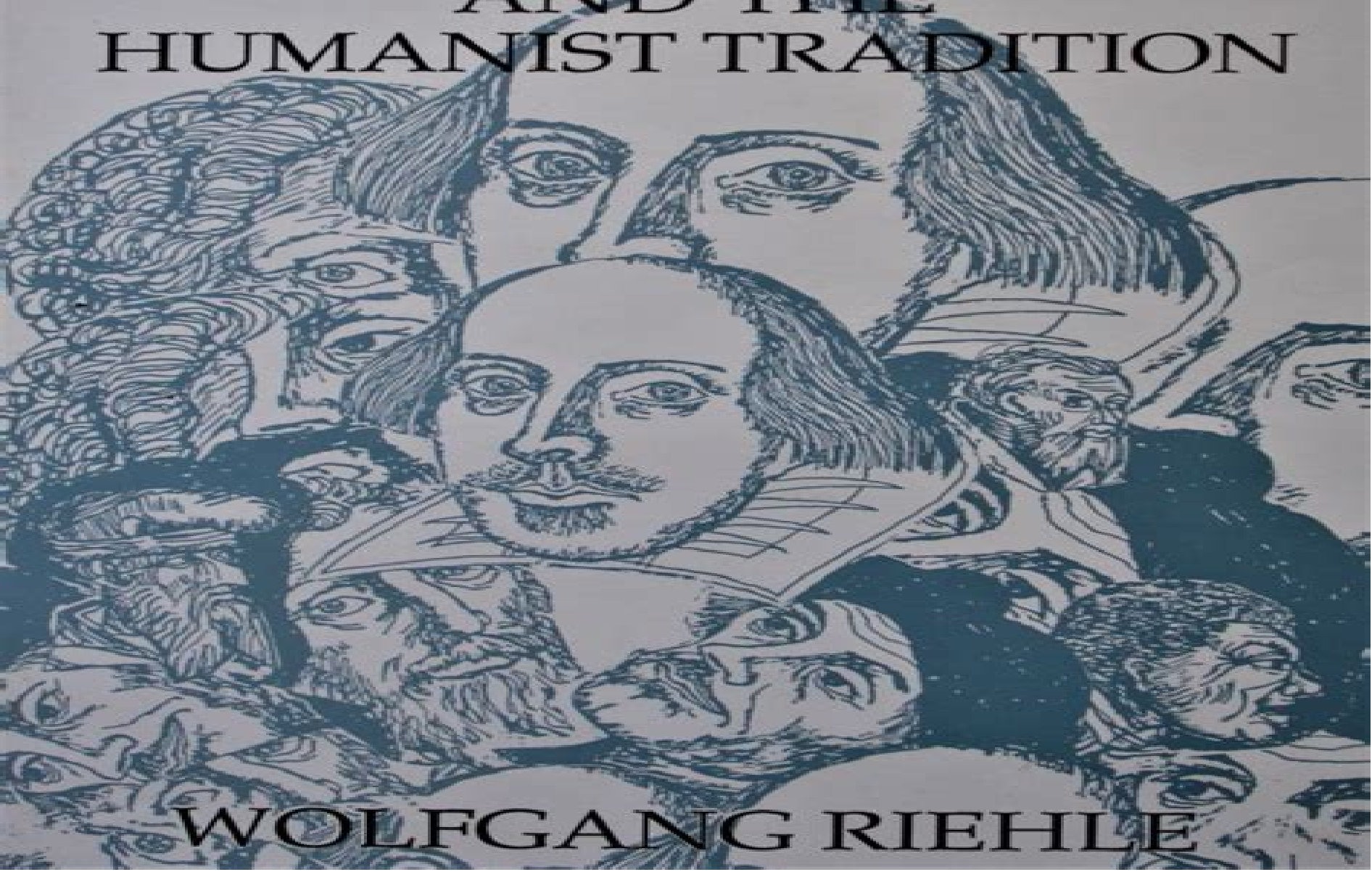


SHAKESPEARE, PLAUTUS AND THE HUMANIST TRADITION



WOLFGANG RIEHLE

Shakespeare Plautus And The Humanist Tradition

Michele Marrapodi



Shakespeare Plautus And The Humanist Tradition:

Shakespeare, Plautus, and the Humanist Tradition Wolfgang Riehle, 1990 Wolfgang Riehle contends that recent scholarship has exaggerated the influence on Shakespeare of the native popular tradition at the expense of a full understanding of the importance that Roman particularly Plautine comedy would have had for an Elizabethan dramatist Shakespeare is shown to have considered Plautus as did the Renaissance humanists a dramatist of great qualities from whom much could be learned The study concentrates on Shakespeare's Comedy of Errors and its two Plautine sources the Menaechmi and Amphitruo Riehle's approach reveals Shakespeare's relation to his sources and his idea of comedy in a new light The later plays are examined in this context Riehle also argues for the continuation in recognisable form of the New Comedy tradition throughout the middle ages and into the Renaissance WOLFGANG RIEHLE is Professor of English literature at Graz University he studied English German and Classical literature at Tübingen Durham and Munich

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 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

Plautus and the English Renaissance of Comedy Richard F. Hardin, 2017-11-08 The fifteenth century discovery of Plautus's lost comedies brought him for the first time since antiquity the status of a major author both on stage and page It also led to a reinvention of comedy and to new thinking about its art and potential This book aims to define the unique contribution of Plautus detached from his fellow Roman dramatist Terence and seen in the context of that European revival first as it took shape on the Continent The heart of the book with special focus on English comedy ca 1560 to 1640 analyzes elements of

Plautine technique during the period as differentiated from native and Terentian considering such points of comparison as dialogue asides metadrama observation scenes characterization and atmosphere This is the first book to cover this ground raising such questions as How did comedy rather suddenly progress from the interludes and brief plays of the early sixteenth century to longer more complex plays What did Plautus mean to playwrights and readers of the time Plays by Shakespeare Jonson and Middleton are foregrounded but many other comedies provide illustration and support The Oxford Handbook of Shakespearean Comedy Heather Hirschfeld, 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field **Shakespeare, Italy, and Intertextuality** Michele Marrapodi, 2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare's dramatic canon Exploring recent methodological trends coming from Anglo American new historicism and cultural materialism and innovative analyses of intertextuality the volume's four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume *Postmodern Shakespeare* Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny

Warwickshire village of Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare essays collected in these volumes reveal a Shakespeare as fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.

The Shakespearean International Yearbook Professor David Schalkwyk, Professor Graham Bradshaw, Professor Tom Bishop, 2013-04-28. This issue marks the 10th anniversary of The Shakespearean International Yearbook. On this occasion the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann, whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship. Ten essays in this issue of Yearbook, including one by the honoree himself, focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly: the idea and practice of a popular tradition, the materialist critique of early modern theatre, the practices of early modern authorship, acting and theatricality, and his celebrated bifold articulation of authority and representation. In addition to this extensive exploration of Weimann's work, the volume includes essays on *The Comedy of Errors*, *Romeo and Juliet*, Shakespeare and Lucretius, and Shakespeare on BBC television. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Among the contributors are Shakespearean scholars from Ireland, Japan, France, Germany, South Africa, UK and the US.

Greek Tragic Women on Shakespearean Stages Tanya Pollard, 2017-09-15. *Greek Tragic Women on Shakespearean Stages* argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape. Drawing on original research to challenge longstanding assumptions about Greek texts' invisibility, the book shows not only that the plays were more prominent than we have believed, but that early modern readers and audiences responded powerfully to specific plays and themes. The Greek plays most popular in the period were not male-centered dramas such as Sophocles' *Oedipus*, but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters, especially *Hecuba* and *Iphigenia*. Because tragedy was firmly linked with its Greek origin in the period's writings, these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences. When Hamlet reflects on the moving power of tragic performance, he turns to the most prominent of

these figures What s Hecuba to him or he to Hecuba That he should weep for her Through readings of plays by Shakespeare and his contemporary dramatists this book argues that newly visible Greek plays identified with the origins of theatrical performance and represented by passionate female figures challenged early modern writers to reimagine the affective possibilities of tragedy comedy and the emerging genre of tragicomedy [The Usurer's Daughter](#) Lorna Hutson,2002-01-31 In a bold and brilliantly persuasive series of moves Lorna Hutson draws upon new historicist and feminist theories to examine closely Renaissance literature and the cultural impact of the humanist project The Usurer s Daughter provides startling new readings of Shakespeare takes an entirely new approach to classical scholarship focuses attention on the central importance of the history of the representation of women illuminates how social relations between men were textualised during the early modern period [The Reinvention of Theatre in Sixteenth-century Europe](#) T. F. Earle,2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King s College London **The Comedy of Errors** Robert S. Miola,2013-07-04 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare s AComedy of Errors Miola s edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play s debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features significant scholarship and commentary on TheComedy of Errors that is published in obscure and difficulty accessible journals newspapers and other sources This collection brings together these essays for the first time [Shakespeare Scholars in Conversation](#) Michael P. Jensen,2019-07-15 Twenty four of today s most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films

along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon

Re-visions of Shakespeare Robert Ornstein, 2004 Re Visions of Shakespeare Essays in Honor of Robert Ornstein is a tribute to one of the most prominent Shakespeareans in the last half of the twentieth century past president of the Shakespeare Association of America and author of Shakespeare's Comedies From Roman Farce to Romantic Mystery and Other texts Twelve original contributions by an international group of scholars including some of the most prominent working in Shakespeare studies today use a variety of theoretical perspectives to address issues of contemporary import in the dramatic texts Janus like the collection suggests the directions of Shakespeare studies at the outset of the new millennium while considering their roots in the last

Shakespeare and Greece Alison Findlay, Vassiliki Markidou, 2017-01-26 This book seeks to invert Ben Jonson's claim that Shakespeare had small Latin and less Greek and to prove that in fact there is more Greek and less Latin in a significant group of Shakespeare's texts a group whose generic hybridity tragic comical historical romance exemplifies the hybridity of Greece in the early modern imagination To early modern England Greece was an enigma It was the origin and idealised pinnacle of Western philosophy tragedy democracy heroic human endeavour and at the same time an example of decadence a fallen state currently under Ottoman control and therefore an exotic dangerous Other in the most disturbing senses of the word Indeed while Britain was struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models this ambition was radically unsettled by early modern Greece's subjection to the Ottoman Empire which rendered Europe's eastern borders dramatically vulnerable Focusing for the first time on Shakespeare's Greek texts *Venus and Adonis* *The Comedy of Errors* *A Midsummer Night's Dream* *Love's Labour's Lost* *Troilus and Cressida* *Timon of Athens* *King Lear* *Pericles* and *The Two Noble Kinsmen* the volume considers how Shakespeare's use of antiquity and Greek myth intersects with early modern perceptions of the country and its empire

Shakespeare's Poetics Sarah Dewar-Watson, 2017-09-18 The startling central idea behind this study is that the rediscovery of Aristotle's Poetics in the sixteenth century ultimately had a profound impact on almost every aspect of Shakespeare's late plays their sources subject matter and thematic concerns Shakespeare's Poetics reveals the generic complexity of Shakespeare's late plays to be informed by contemporary debates about the tonal and structural composition of tragicomedy Author Sarah Dewar Watson re-examines such plays as *The Winter's Tale* *Pericles* and *The Tempest* in light of the important work of reception which was undertaken in Italy by pioneering theorists such as Giambattista Giraldi Cinthio 1504-73 and Giambattista Guarini 1538-1612 The author demonstrates ways in which these theoretical developments filtered from their intellectual base in Italy to the playhouses of early modern England via the work of dramatists such as Jonson and Fletcher Dewar Watson argues that the effect of this widespread revaluation of genre not only extends as far as Shakespeare but that he takes a leading role in developing its possibilities on the English

stage In the course of pursuing this topic Dewar Watson also engages with several areas of current scholarly debate the nature of Shakespeare s authorship recent interest in and work on Shakespeare s later plays and new critical work on Italian language learning in Renaissance England Finally Shakespeare s Poetics develops current critical thinking about the place of Greek literature in Renaissance England particularly in relation to Shakespeare The Comedy of Errors William Shakespeare,2004-02-26 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 The Comedy of Errors Ros King has revised T S Dorsch s renowned text and commentary and written a completely new introduction to the work She argues that the play cannot be regarded merely as a farcical romp based on a classical model but that it belongs to the critically misunderstood genre of tragi comedy Emphasising the seriousness that underlies the text she pays special attention to the play s religious imagery and at the same time engages fully with its lightness of touch and its continuing popularity in the theatre The volume also features accounts of recent and historical performances and an updated reading list **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's Names Laurie Maguire,2007-10-11 How do names attach themselves to particular objects and people and does this connection mean anything This is a question which goes as far back as Plato and can still be seen in contemporary society with books of Names to Give Your Baby or Reader s Digest columns of apt names and professions For the Renaissance the vexed question of naming was a subset of the larger but equally vexed subject of language is language arbitrary and conventional it is simply an agreed label for a pre existing entity or is it motivated it creates the entity which it names Shakespeare s Names is a book for language lovers Laurie Maguire s witty and learned study examines names their origins cultural attitudes to them and naming practices across centuries and continents exploring what it means for Shakespeare s characters to bear the names they do She approaches her subject through close analysis of the associations and use of names in a range of Shakespeare plays and in a range of performances The focus is Shakespeare and in particular six key plays Romeo and Juliet Comedy of Errors The Taming of the Shrew A Midsummer Night s Dream All s Well that Ends Well and Troilus and Cressida But the book also shows what Shakespeare inherited and where the topic developed after him

Thus the discussion includes myth the Bible Greek literature psychological analysis literary theory social anthropology etymology baptismal trends puns different cultures and periods social practice as regards the bestowing and interpreting of names and English literature in the sixteenth seventeenth eighteenth nineteenth and twentieth centuries the reader will also find material from contemporary journalism film and cartoons

Italian Culture in the Drama of Shakespeare and His Contemporaries Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects

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