

Shakespeare's Pagan World

The Roman Tragedies

J. L. Simmons

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Shakespeares Pagan World The Roman Tragedies

Terry C. Jones



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'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 English and Roman History Plays** Paul N. Siegel,1986 Examines Shakespearean drama's Christian overtones explaining why they have been ignored for so long and how those overtones can influence one's interpretation of Shakespeare's work

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 **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 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

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 **The Heroic Idiom of Shakespearean Tragedy** James C. Bulman,1985 Shakespeare s idiom is an aggregate of archaic modes of speech and codes of conduct This book attempts to make that idiom more accessible and in the process to illuminate the significance of heroic concepts to a study of Shakespeare s tragedies and histories **A Companion to Shakespeare's Works, Volume I**

Richard Dutton,Jean E. Howard,2008-04-15 This four volume Companion to Shakespeare s Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare s plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare s tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare s Roman tragedies Shakespeare s tragedies on film Shakespeare s tragedies of love Hamlet in performance and tragic emotion in Shakespeare

Shakespeare Reproduced Jean E Howard,Marion F O'Connor,2013-09-13 First published in 1987 The essays in Shakespeare Reproduced offer a political critique of Shakespeare s writings and the uses to which those writings are put Some of the essays focus on Shakespeare in his own time and consider how his plays can be seen to reproduce or subvert the cultural orthodoxies and the power relations of the late Renaissance Others examine the forces which have produced an overtly political criticism of Shakespeare and of his use in culture Contributors include Jean E Howard and Marion O Connor Walter Cohen Don E Wayne Thomas Cartelli Peter Erickson Karen Newman Thomas Moisan Michael D Bristol Thomas Sorge Jonathan Goldberg Robert Weimann Margaret Ferguson *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.

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*.

Shakespeare on Masculinity Robin Headlam Wells, 2000-12-21. Reviews Shakespeare's view of masculinity through *The Tempest*, *Hamlet*, *Othello*, *Macbeth* and others.

Julius Caesar William Shakespeare, 1992. To the events surrounding the assassination of Julius Caesar in 44BC Shakespeare introduces the dangerous themes of thwarted ambition and political reaction.

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.

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

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