

Shakespeares Greek Drama Secret Cambridge Scholars

Speaking to readers in a voice that is adventurous rather than authoritative, innovative rather than institutional and speculative rather than orthodox, Linda Charnes' provocative study of Shakespeare's legacy in contemporary American and British politics explores the following themes: namesake princes and presidents stolen thrones and elections plutocrats and insurgents campaign trails and war-mongering waning monarchy and imperilled democracy revengers, early modern and postmodern. Linked by focused readings of Hamlet and the Henriad, the essays follow Shakespeare's two most famous royal sons, the Princes Hamlet and Hal, as they haunt contemporary political psychology in the early years of a new millennium, and especially in the aftermath of September 11, 2001. Between devolution in Britain and the new 'doctrine' of pre-emptive strike in the United States, our contemporary Hamlets and Hals epitomize a debate – as fraught now as in Shakespeare's day – about the cost of spin-doctoring legacies. In exploring how current political culture inherits Shakespeare, Hamlet's Heirs challenges scholarly assumptions about historical periodicity, modernity and the uses of Shakespeare in present day contexts.

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

Includes essays on Venus and Adonis, A midsummer night's dream, Othello, Macbeth, The tempest, Cardenio, and King Lear.

Collects alphabetically arranged essays on how classical tradition has shaped popular culture, government, mathematics, medicine, and drama.

This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds. Surveying Shakespeare's comedies, tragedies, histories, and late plays, it argues that Shakespeare systematically exploits early modern physiological, religious, and political understandings of dreams and sleep in order to reshape conventions of dramatic genre, and to experiment with dream-inspired

plots. The book discusses the significance of dreams and sleep in early modern culture, and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries. It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep – including those found in classical drama, in medieval dream visions, and in native English dramatic traditions. The book appeals to academics, students, teachers, and practitioners in the fields of literature, drama, and cultural history, as well as to general readers interested in Shakespeare's works and their cultural context.

Explores the extent to which the early modern English stage came to reflect the presence and performances of Italian actresses.

A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

Jesuit Intellectual and Physical Exchange between England and Mainland Europe, c. 1580–1789: 'The World is our House'? gathers an interdisciplinary group of scholars to explore the Jesuit English Mission's wider impact within the Society and early modern European Catholicism.

In this fascinating study, Anthony J. Lewis argues that it is the hero himself, rejecting a woman he apprehends as a threat, who is love's own worst enemy. Drawing upon classical and Renaissance drama, iconography, and a wide range of traditional and feminist criticism, Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting -- father-son relations, patriarchal restrictions on women, and cultural assumptions about gender-appropriate behavior. This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance. Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction, Lewis's discussion traces the heroine's reaction to abandonment and slander, and the lover's subsequent parallel descents into versions of bastardy and death. In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself, Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior. This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students, as well as to the theater community. Lewis's persuasive argument, that Shakespeare's heroes and heroines are, from the first, three-dimensional figures far removed from the stock types of Plautus, Terence, and his continental sources, will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare.

Shakespeare and Renaissance Ethics examines representations of moral choice in Shakespeare's plays, focusing on intellectual history, Montaigne, and Christian ethics.

Worthen uses contemporary Shakespeare performance to explore the technicity of theatre: its changing work as an intermedial technology.

Shakespeare's Festive Tragedy is a unique look at the social and religious foundations of the

tragic genre. Naomi Liebler asks whether it is possible to regard tragic heroes such as Coriolanus and King Lear as 'sacrificial victims of the prevailing social order'. A fascinating examination of Shakespearean tragedy, this extraordinary book will provoke excitement and controversy alike.

Shakespeare and Spenser: Attractive opposites is a much-needed volume that brings together ten original papers by experts on the relations between Spenser and Shakespeare. There has been much noteworthy work on the linguistic borrowings of Shakespeare from Spenser, but the subject has never before been treated systematically, and the linguistic borrowings lead to broader-scale borrowings and influences which are treated here. An additional feature of the book is that for the first time a large bibliography of previous work is offered which will be of the greatest help to those who follow up the opportunities offered by this collection. Shakespeare and Spenser: Attractive opposites presents new approaches, heralding a resurgence of interest in the relations between two of the greatest Renaissance English poets to a wider scholarly group and in a more systematic manner than before. This will be of interest to Students and academics interested in Renaissance literature.

Rethinking Theatrical Documents brings together fifteen major scholars to analyse and theorise the documents, lost and found, that produced a play in Shakespeare's England. Showing how the playhouse frantically generated paratexts, it explores a rich variety of entangled documents, some known and some unknown: from before the play (drafts, casting lists, actors' parts); during the play (prologues, epilogues, title-boards); and after the play (playbooks, commonplace snippets, ballads) – though 'before', 'during' and 'after' intertwine in fascinating ways. By using collective intervention to rethink both theatre history and book history, it provides new ways of understanding plays critically, interpretatively, editorially, practically and textually.

This study contends that Plato's theory of constitutional decline provides the philosophical core of Shakespeare's Roman works; that Lucrece, Coriolanus, Julius Caesar, and Antony and Cleopatra form a "Platonic" tetralogy collectively spanning the stages of timocracy, oligarchy, democracy, and tyranny; that this decline is prefigured and encapsulated in Titus Andronicus; and that all five works are oblique commentaries on England's political milieu. --book jacket.

Shakespeare and Moral Agency presents a collection of new essays by literary scholars and philosophers considering character and action in Shakespeare's plays as heuristic models for the exploration of some salient problems in the field of moral inquiry. Together they offer a unified presentation of an emerging orientation in Shakespeare studies, drawing on recent work in ethics, philosophy of mind, and analytic aesthetics to construct a powerful framework for the critical analysis of Shakespeare's works. Contributors suggest new possibilities for the interpretation of Shakespearean drama by engaging with the rich body of contemporary work in the field of moral philosophy, offering significant insights for literary criticism, for pedagogy, and also for theatrical performance.

Zeitlin explores the diversity and complexity of these interactions through the most influential literary texts of the archaic and classical periods, from epic (Homer) and didactic poetry (Hesiod) to the productions of tragedy and comedy in fifth-century Athens.

Shakespeare's Greek Drama Secret Cambridge Scholars Publishing

The theme for Shakespeare Survey 53 is Shakespeare and Narrative.

In The Marlowe-Shakespeare Continuum, Donna N. Murphy demonstrates how Christopher Marlowe, sometimes in co-authorship with humorist Thomas Nashe, appears to have "become" Shakespeare on a linguistic basis. She documents a sharp, upward learning curve, with the initial penning of works she examines in the following chronological order: Caesar's Revenge, II Henry VI, The Taming of a Shrew, III Henry

VI, Edward III, Titus Andronicus, Thomas of Woodstock, Romeo and Juliet, and I Henry IV, and separates certain plays into Marlowe and Nashe components. Those who read Murphy's book with an open mind are likely to find her work surprisingly convincing. To refine a critical understanding of early modern acting styles, Shakespeare's Dramatic Persons explores how the classical rhetorical tradition would inform an actor's personation of character.

The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback.

Provides an international forum where theatrical scholarship and practice can meet. Contains essays and studies by critics and cultural historians from both hemispheres. This title features essays on Shakespeare's tragedies in the context of early modern cultural history. It also includes reviews that consider studies of such historical issues as gender and literacy, sexual practices, and England's cultural encounters with Italy. The sixth volume in this popular series of essays by well-known Shakespearean actors. 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.

More than fifty specialists have contributed to this new edition of volume 4 of The Cambridge Bibliography of English Literature. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries. How original was Shakespeare and how was Shakespeare original? This lucid, innovative book sets about answering these questions by putting them in historical context and investigating how the dramatist worked with his sources: plays, poems, chronicles and prose romances. Shakespeare's Originality unlocks its topic with rewarding precision and flair, showing through a series of case studies that range across the output—from the mature comedies to the great tragedies, from Richard III to

The *Tempest*—what can be learned about the artistry of the plays by thinking about these sources (including newly identified ones) after several decades of neglect. Discussion is enriched by such matters as Elizabethan ruffs and feathers, actors' footwork, chronicle history, modern theatre productions, debts to classical tragedy, scepticism, magic and science, the agricultural revolution, and ecological catastrophe. This is authoritative, lively work by one of the world's leading Shakespearians, accessible to the general reader as well as indispensable for students.

In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding that of most in their era, justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient classics in today's Shakespearean classrooms.

To 'rematerialize' in the sense of *Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage* is not to recover a lost material infrastructure, as Marx spoke of, nor is it to restore to some material existence its priority over the imaginary. Indeed, this collection of work by some of the most highly-regarded critics in Shakespeare studies does not offer a single theoretical stance on any of the various forms of critical materialism (Marxism, cultural materialism, new historicism, transversal poetics, gender studies, or performance criticism), but rather demonstrates that the materiality of Shakespeare is multidimensional and consists of the imagination, the intended, and the desired. Nothing returns in this rematerialization, unless it is a return in the sense of the repressed, which, when it comes back, comes back as something else. An all-star line-up of contributors includes Kate McLuskie, Terence Hawkes, Catherine Belsey and Doug Bruster.

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*.

1. Shakespeare, William, 1564-1616-Shakespeare's Sonnets-Substitution code-1609 Quarto- 2. The Poet William Shakespeare-The Youth Henry Wriothesley-The Dark Lady Aemelia Bessano Lanyer- The Rival Poet Christopher Marlowe-Deciphering- Time and Timeline-Names and Identities.

What do audiences do as they watch a Shakespeare play? What makes them respond in the ways that they do? Exploring the practice of being a modern Shakespearean audience, Stephen Purcell examines a wide range of theatrical productions, surveys some of the most influential ideas about spectatorship in contemporary performance studies, and analyses how both modern theatre practitioners and the play texts themselves position audiences in particular ways. Innovative and insightful, this book includes detailed case studies of two modern productions, a collaborative debate section, and suggestions for practical exercises and further reading.

Studies of Shakespeare and politics often ask the question whether his dramas are on the side of aristocratic or monarchical sovereign authority, or are on the side of those who resist; whether he endorses a standard view of male and patriarchal authority, or whether his cross-dressing heroines put him among feminist thinkers. Scholars also show that Shakespeare's representations of rule, revolt, and arguments about laws and constitutions draw on and allude to stories and real events that were contemporaneous for him, as well as historical ones. Building on scholarship about Shakespeare and politics, this book argues that Shakespeare's representations and stagings of political power, sovereignty, resistance, and controversy are more complex. The merits of political life, as opposed to life governed by monetary exchange, religious truth, supernatural power, military heroism, or interpersonal love, are rehearsed in the plots. And the clashing and contradictory meanings of politics — its association with free truthful speech but also with dishonest hypocrisy, with open action and argument as much as occult behind the scenes manoeuvring — are dramatized by him, to show that although violence, lies, and authoritarianism do often win out in the world there is another kind of politics, and a political way that we would do well to follow when we can. The book offers original readings of the characters and plots of Shakespeare's dramas in order to illustrate the subtlety of his pictures of political power, how it works, and what is wrong and right with it.

Shakespeare and Textual Studies gathers contributions from the leading specialists in the fields of manuscript and textual studies, book history, editing, and digital humanities to provide a comprehensive reassessment of how manuscript, print and digital practices have shaped the body of works that we now call 'Shakespeare'. This cutting-edge collection identifies the legacies of previous theories and places special emphasis on the most recent developments in the editing of Shakespeare since the 'turn to materialism' in the late twentieth century. Providing a wide-ranging overview of current

approaches and debates, the book explores Shakespeare's poems and plays in light of new evidence, engaging scholars, editors, and book historians in conversations about the recovery of early composition and publication, and the ongoing appropriation and transmission of Shakespeare's works through new technologies.

To begin with, Shakespeare had a complete grammar school education, and Euripides, Sophocles and Aristophanes were assigned reading!! This book presents voluminous, striking, unmediated textual correspondences between the Greek and Shakespearean plays, and illuminating historical background. Not only should this prove the Shakespeare-Greek Drama connection, but that William Shakespeare became "Shakespeare" because of his mastery of the ancient Greek treasury of Drama. 3.

"Pluck'd my nipple from his boneless gums" Many of us associate Lady Macbeth's special temper with some of the most blood-curdling lines in literature: I have given suck, and know How tender 'tis to love the babe that milks me; I would, while it was smiling in my face, Have pluck'd my nipple from his boneless gums, And dash'd the brains out, had I so sworn As you have done to this. Shakespeare's precise action image appears in Euripides' Iphigenia in Aulis, from verses spoken by Clytemnestra. She says to Agamemnon: It was not of my own free will but by force that Thou didst take and wed me, after slaying Tantalus, My former husband, and dashing my babe on the ground alive, When thou hadst torn him from my breast with brutal violence. The derivation of Lady Macbeth's dashing image cannot be in doubt.

Tragedy in Transition is an innovative and exciting introduction to the theory and practice of tragedy. Looks at a broad range of topics in the field of tragedy in literature, from ancient to contemporary times Explores the links between writers from different times and cultures Focuses on the reception of classical texts in subsequent literatures, and discusses their treatment in a range of media Surveys the lasting influence of the most resonant narratives in tragedy Contemplates exciting and unexpected combinations of text and topic among them the relationship between tragedy and childhood, science fiction, and the role of the gods

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