

Roman Shakespeare Warriors Wounds And Women Femini

Shakespeare, as well as the reading, translating, teaching, criticizing, performing, and adapting of Shakespeare, does not exist outside culture. Culture in its many varieties not only informs the Shakespearean corpus, productions, and scholarship, but is also reciprocally shaped by them. Culture never remains stable, but constantly evolves, travels, procreates, blends, and mutates; no less incessantly, the understanding and rewriting of Shakespeare fluctuates. The relations between Shakespeare and culture thus comprise a dynamic flux which calls for examination and reexamination. It is this rich and even labyrinthine network of meanings—intercultural, intertextual, and intergeneric—that this volume intends to explicate. The essays collected here, most of them first presented at the Fourth Conference of the National Taiwan University Shakespeare Forum held in Taipei in 2009, cover a wide range of topics—religion, philosophy, history, aesthetics, as well as politics—and thereby illustrate how fruitfully complex the topic of cultural interchange can be.

Turnoil hits the Roman Empire when its current emperor dies and his two sons Saturninus and Bassianus start to fight over the throne. As a matter of the dead emperor's apparent wishes, his brother Titus is offered the throne but he refuses and lets Saturninus take the coveted seat. After coming to power, the new emperor desires his brothers betrothed as his wife and Titus agrees but ends up killing one of his own children when disagreements occur as to who is in the right. The sons of Titus then plot to rape their own sister so that such a thing will not happen and Titus, her father, will be forced to take the situation into his own hands but ends up going to further extremes.

Rome was a recurring theme throughout Shakespeare's career, from the celebrated Julius Caesar, to the more obscure Cymbeline. In this book, Paul Innes assesses themes of politics and national identity in these plays through the common theme of Rome. He especially examines Shakespeare's interpretation of Rome and how he presented it to his contemporary audiences. Shakespeare's depiction of Rome changed over his lifetime, and this is discussed in conjunction with the emergence of discourses on the British Empire. Each chapter focuses on a play, which is thoroughly analysed, with regard to both performance and critical reception. Shakespeare's plays are related to the theatrical culture of their time and are considered in light of how they might have been performed to his contemporaries. Innes engages strongly with both the plays the most current scholarship in the field. "This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix.

Julius Caesar

Roman Shakespeare

The New Cambridge Companion to Shakespeare

Shakespeare's Suicides

Antony and Cleopatra: A Critical Reader

"This collection covers a wide range of Shakespeare productions, from Granville Barker and Poel's experiments with cross-gender casting to recent performances by Cheek by Jowl, the National Theatre, and the new Globe; from early twentieth-century performances by women's companies in England and Japan to contemporary stagings by the Los Angeles Women's Shakespeare Company; from Mabou Mines' controversial Lear in New York to a more subtly transgressive Tempest by the Georgia Shakespeare Festival." "These essays are comprehensive in their consideration of cross-gender-cast Shakespeare as it evolved over the past century. Theoretically informed yet grounded in the particularity of individual performances, they forge new connections between performance studies and gender theory and broach issues vital to anyone interested in Shakespeare."--BOOK JACKET.

Coriolanus is the last and most intriguing of Shakespeare's Roman tragedies. Critics, directors and actors have long been bewitched by this gripping character study of a warrior that Rome can neither tolerate nor do without. Caius Martius Coriolanus is a terrifying war machine in battle, a devoted son to a wise and ambitious mother at home, and an inflammatory scornor of the rights and rites of the common people. This Critical Reader opens up the extraordinary range of interpretation the play has elicited over the centuries and offers exciting new directions for scholarship. The volume commences with a Timeline of key events relating to Coriolanus in print and performance and an Introduction by the volume editor. Chapters survey the scholarly reaction to the play over four centuries, the history of Coriolanus on stage and the current research and thinking about the play. The second half of the volume comprises four 'New Directions' essays exploring: the rhetoric and performance of the self, the play's relevance to our contemporary world, an Hegelian approach to the tragedy, and the insights of computer-assisted stylometry. A final chapter critically surveys resources for teaching the play.

This book explores how Shakespeare is still alive as a global cultural icon, on the 400th anniversary of his death.

In the first full-length study of Shakespeare's Roman plays, Coppélia Kahn brings to these texts a startling, critical perspective which interrogates the gender ideologies lurking behind 'Roman virtue'.

Plays featured include: * Titus Andronicus * Julius Caesar * Antony and Cleopatra * Coriolanus * Cymbeline Setting the Roman works in the dual context of the popular theatre and Renaissance humanism, the author identifies new sources which she analyzes from a historicised feminist perspective. Roman Shakespeare is written in an accessible style and will appeal to scholars and students of Shakespeare and those interested in feminist theory, as well as classicists.

Just and Unjust Wars in Shakespeare

The Tragedies

Seeming Knowledge

Shakespeare Studies

Freemen and Aliens in the Language of the Plays

Is there a specificity to adapting a Roman play to the screen ? This volume interrogates the ways directors and actors have filmed and performed the Shakespearean works known as the "Roman plays", which are, in chronological order of writing, Titus Andronicus, Julius Caesar, Antony and Cleopatra and Coriolanus. In the variety of plays and story lines, common questions nevertheless arise. Is there such a thing as filmic "Romanness"? By exploring the different ways in which the Roman plays are re-interpreted in the light of Roman history, film history and the Shakespearean tradition, the papers in this volume all take part in the ceaseless investigation of what the plays keep saying not only about our vision of the past, but also about our perception of the present.

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.

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.

A brilliant and companionable tour through all thirty-eight plays, Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence, from The Two Gentlemen of Verona to The Two Noble Kinsmen. Supremely readable and engaging, and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time.

Plato's Republic and Shakespeare's Rome

Shakespeare and Renaissance Ethics

CRITICAL APPROACHES TO SHAKESPEARE. SHAKESPEARE FOR ALL TIME

Shakespeare and Skeptical Faith

This handbook brings together 54 essays by scholars from all parts of the world. It offers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts, written by a playwright who was himself an experienced actor.

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.

This title was first published in 2002. This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium. Comprising 20 essays by distinguished scholars from North America, the UK and Australia, it is divided into sections on criticism and theory, text, textuality and technology; Renaissance ideas and conventions; and Shakespeare and the city. The essays address issues that are fundamental to our interpretive encounter with Shakespeare, including those of gender and sexuality, the staging of plays, and historical research on matters such as the monarchy, language, religion, and the law.

Leading scholars in the field analyze Shakespeare's plays to show how their dramatic content shapes issues debated in conflicts arising from the creation and application of law. Individual essays focus on such topics such as slander, revenge, and royal prerogative; these studies reveal the problems confronting early modern English men and women.

The Tragedy of Titus Andronicus

William Shakespeare, Julius Caesar

Celebrating Shakespeare

Shakespeare's Roman Plays

New Critical Essays

Twenty-one essays provide lively and authoritative approaches to the literary, historical, cultural and performative aspects of Shakespeare works.

"The First Folio of 1623 is the definitive edition of Shakespeare's plays. It is more often than not the closest we can now get to what Shakespeare actually wrote. But the Folio's antiquated typography and cramped layout make it remote and inaccessible to modern eyes. The Shakespeare Folios on the other hand offer easy access directly to the First Folio by presenting the text in modern type but otherwise unchanged. All the First Folio's idiosyncrasies of layout and spelling, even its obvious errors, have been scrupulously left intact, but the text suddenly becomes as easily legible as the script of any modern play." "As an additional aid to understanding, readers will find, printed opposite each page of the Folio, the very same passage in a modern edition. So, whenever the Folio presents a problem, the reader can refer to this parallel text for a solution, either in the text itself or in the set of notes at the end of the book. These notes draw on the long tradition of Shakespearean scholarship and include full reference to surviving Quarto texts."--BOOK JACKET.

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 [re]urrect[] 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 [external] 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.

This third edition of Shakespeare's Julius Caesar, features a new Introduction by Jeremy Lopez.

Shakespeare's Ruins and Myth of Rome

Cross-gender Casting in Contemporary Performance

Dead Bodies That Matter

Authority and Representation on the Early Modern English Stage

Royal Power and Authority in Shakespeare's Late Tragedies

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.

Shakespeare was not a citizen of London. But the language of his plays is shot through with the concerns of London 'freemen' and their wives, the diverse commercial class that nevertheless excluded adult immigrants from country towns and northern Europe alike. This book combines London historiography, close reading, and recent theories of citizen subjectivity to demonstrate for the first time that Shakespeare's plays embody citizen and alien identities despite their aristocratic settings. Through three chapters, the book points out where the city shadows the country scenes of the major comedies, shows how London's trades animate the 'civil butchery' of the history plays, and explains why England's metropolis becomes the fractured Rome of tragedy,

Shakespeare's Suicides: Dead Bodies That Matter is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides. It addresses all plays featuring suicides and near-suicides in chronological order from Titus Andronicus to Antony and Cleopatra, thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation. In particular, the book approaches suicide as a gendered phenomenon. By taking into account parameters such as onstage versus offstage deaths, suicide speeches or the explicit denial of final words, as well as settings and weapons, the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths. It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how, eventually, through their dramatisation of suicide the tragedies query normative gender discourse.

Shakespeare Studies is an international volume published every year in hardcover, containing more than three hundred pages of essays and studies by critics from both hemispheres.

The Law in Shakespeare

Shakespeare in Culture

Shakespeare and Classical Antiquity

How the Classics Made Shakespeare

The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies?

Ancient Rome has always been considered a compendium of City and World. In the Renaissance, an era of epistemic fractures, when the clash between the 'new science' (Copernicus, Galileo, Vesalius, Bacon, etcetera) and the authority of ancient texts produced the very notion of modernity, the extended and expanding geography of ancient Rome becomes, for Shakespeare and the Elizabethans, a privileged arena in which to question the nature of bodies and the place they hold in a changing order of the universe. Drawing on the rich scenario provided by Shakespeare's Rome, and adopting an interdisciplinary perspective, the authors of this volume address the way in which the different bodies of the earthly and heavenly spheres are re-mapped in Shakespeare's time and in early modern European culture. More precisely, they investigate the way bodies are fashioned to suit or deconstruct a culturally articulated system of analogies between earth and heaven, microcosm and macrocosm. As a whole, this collection brings to the fore a wide range of issues connected to the Renaissance re-mapping of the world and the human.

It should interest not only Shakespeare scholars but all those working on the interaction between sciences and humanities.

Discusses the forms, contexts, and critical and theatrical issues associated with ten Shakespearean tragedies.

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book explains that Shakespeare did not have 'small Latin and less Greek' as Ben Jonson claimed. Shakespeare and Classical Antiquity shows the range, extent and variety of Shakespeare's responses to classical antiquity. Individual chapters on Virgil, Ovid, Classical Comedy, Seneca, and Plutarch show how Shakespeare's understanding of and use of classical authors, and of the classical past more generally, changed and developed in the course of his career. An opening chapter shows the kind of classical learning he acquired through his education, and subsequent chapters provide stimulating introductions to a range of classical authors as well as to Shakespeare's responses to them. Shakespeare and Classical Antiquity shows how Shakespeare's relationship to classical authors changed in response to contemporary events and to contemporary authors. Above all, it shows that Shakespeare's reading in classical literature informed more or less every aspect of his work.

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.

A Political Study of the Roman Works

Coriolanus: A Critical Reader

Shakespeare Re-dressed

Shakespeare Studies, vol. 43

Questioning Bodies in Shakespeare's Rome

Contributors to this collection delve into the relationship between Rome and Shakespeare. They view the presence of Rome in Shakespeare's plays not simply as an unquestioned model of imperial culture, or a routine chapter in the history of literary influence, but rather as the problematic link with a distant and foreign ancestry which is both revered and ravaged in its translation into the terms of the Bard's own cultural moment. During a time when England was engaged in constructing a rhetoric of imperial nationhood, the contributors demonstrate that Englishmen used Roman history and the classical heritage to mediate a complex range of issues, from notions of cultural identity and gender to the representation of systems of exchange with Otherness in the expanding ethnic space of the nation. This volume addresses matters of concern not only for Shakespeare scholars but also for students interested in issues connected with gender, postcolonialism and globalization. Drawing implicitly or explicitly on recent criticism (intertextual studies, postcolonial theory, Derrida's conceptualization of hospitality, gender studies, global studies) the essayists explore how the Roman Shakespeare of an emerging early modern empire asks questions of our present as well as of our past.

In Julius Caesar Shakespeare links the problem of treachery between Roman men with the institution of marriage, and with men's dissociation from women. He asked his first audience to recognise in the Rome that he represents features of the England in which they were living themselves: a state ruled by fear where the connection between keeping control over religious observance and maintaining the authority of the government was evident to all. This new reading offers an

account of the historical figure of Caesar and of the Roman tradition that he has come to represent, while throwing Shakespeare's own scepticism about the heritage of Rome into relief. Approaches drawn from object relations theory and from cultural history are combined with a sense of the work in performance to develop a detailed close reading of the language and of the interactions of the play.

Cannibalism, severed hands and severed heads, rape, murder, tragedy and - of course - the Classics. These are a few of the delights audiences have to look forward to in Titus Andronicus. It's a play of extremes, as likely to provoke severe discomfort as

Faith and skepticism in the writings of Shakespeare

Commemoration and Cultural Memory

The Cambridge Companion to Shakespearean Tragedy

Shakespeare and the Classics

Rematerializing Shakespeare

Shakespeare on Screen : The Roman Plays

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.

Critical Approaches to Shakespeare: Shakespeare for All Time constituye la materia de la asignatura La Recepción Crítica del Teatro de Shakespeare, del Grado en Estudios Ingleses de la UNED. Los principales objetivos que persigue este volumen son ofrecer al alumno interesado en la obra de William Shakespeare una amplia visión de la recepción crítica de su obra desde el siglo XVII hasta nuestros días y adentrarlo en el mundo shakespeariano a través del análisis pormenorizado de dos de sus mejores tragedias: Hamlet y Macbeth. Los dos primeros temas están exclusivamente dedicados a los distintos enfoques que a lo largo de los siglos ha recibido la producción de Shakespeare. Este libro nos hace ver cómo la recepción de las obras ha variado de forma muy significativa a lo largo de la historia. Tras la descripción de las características de cada una de las corrientes críticas y de sus representantes más significativos, la sección denominada «Selection of Texts» ofrece al alumno una visión práctica sobre qué terminología crítica se ha utilizado para interpretar determinadas obras de Shakespeare según las épocas y cuáles son los elementos que cada crítico destaca de cada obra en función de su propia visión sobre la literatura. Los dos temas siguientes se centran en el estudio detallado de Hamlet y Macbeth. En dichos estudios se plantean los contextos históricos y literarios de cada una de las obras, sus fuentes principales, la importancia de la manipulación de dichas fuentes y la recepción crítica de las obras. En la sección sobre este último punto se seleccionarán textos críticos con puntos de vista sobre las obras muy diversos y, a veces, radicalmente opuestos para ejemplificar, una vez más, cómo la interpretación que se da de cada una de ellas va transformándose según el lector y su época. Por último, se dedica una sección a analizar en profundidad el lenguaje utilizado en cada una de las obras. Para el estudio de este apartado será fundamental un gran dominio de la obra en cuestión por lo que la lectura atenta, tanto de Hamlet como de Macbeth, es un requisito imprescindible para la correcta asimilación del contenido de los dos últimos temas de este libro.

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

Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries. While much has been written on male characters in the Roman plays as well as on non-Roman women in early modern English drama, very little attention has been paid to the issues of what makes Roman women 'Roman' and what their role in those plays is beyond their supposed function as supporting characters for the male protagonists. Through the exploration of a broad array of works produced by such diverse playwrights as Samuel Brandon, William Shakespeare, Matthew Gwynne, Ben Jonson, John Fletcher, Philip Massinger, Thomas May, and Nathaniel Richards under three such different monarchs as Elizabeth I, James I, and Charles I, **Roman Women in Shakespeare and His Contemporaries** contributes to a more precise assessment of the practices through which female identities were discussed in literature in the specific context of Roman drama and a more nuanced understanding of the ways in which accounts of Roman women were appropriated, manipulated and recreated in early modern England.

The Oxford Handbook of Shakespearean Tragedy

Roman Women in Shakespeare and His Contemporaries

Warriors, Wounds and Women

A Companion to Shakespeare's Works, Volume I

Shakespeare After All

The concept of the just war poses one of the most important ethical questions to date. Can war ever be justified and, if so, how? When is a cause of war proportional to its costs and who must be held responsible? The monograph Just and Unjust Wars in Shakespeare demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse. This analysis of Shakespeare's plays, which focuses on the histories, tragedies and Roman plays in chronological order, brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare. The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority, just cause and right intention. Also extending the principles of analysis to more modern notions of responsibility, proportionality and the jus in bello-presupposition, this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon.

William Shakespeare explores political survival as a question of interaction at court in King Lear, Macbeth, and Antony and Cleopatra. Through a discussion of authority as an element that is distinct from power, this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy. It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships. In the late tragedies, rulership is exercised at court. It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility. The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources, so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role. Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions.

Titus out of Joint

Reading the Fragmented Titus Andronicus

Citizen Shakespeare

Identity, Otherness and Empire in Shakespeare's Rome