Shakespeare's Folly

Revised throughout, the book includes: a new introduction which focuses attention on what is specific to literature's treatment of the human (as epitomised by Shakespeare); a section drawing on new work on literary genres as different forms of engagement.

Male Friendship in Shakespeare and his Contemporaries

This is the first comprehensive critical comparison of English and Italian literature from the three centuries from Dante to Shakespeare. It begins by examining Chaucer's relationship with Dante, Petrarch and Boccaccio, and then looks at similar relationships within the areas of humanist education, lyric poetry, the epic, theatrical comedy, the short story and the pastoral drama. It provides a detailed comparison of major works from both traditions including descriptive and critical readings of Italian works. It shows why English writers valued such works and demonstrates the ways in which they departed from or tried to outdo the Italian original. Assuming no prior knowledge of Italy or Italian literary history, this book introduces the student and general reader to one of the most important and fascinating phases in European literary history.

Shakespeare the Renaissance Humanist

This work explores Shakespeare's artistic achievements as a blend of the dramatic and lyrical modes. In a series of textual analyses, it traces the gradual integration of the two from 'Love's Labour's Lost' through 'Romeo and Juliet' and 'Richard II' to 'As You Like It' and 'Hamlet', with a final glance at the great tragedies.

Radical Tragedy

Presenting a background study of honor, the author compares ancient concepts with the sympathetic restatements of them that appeared during the Renaissance. He places Shakespeare's plays in the context of these Renaissance ideas, pointing up the sharp conflict between Christian morality and the pagan human. He demonstrates by pertinent evidence from the plays that Shakespeare favored humanist values over Christian values. Originally published in 1960. 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.

The Cambridge Companion to Renaissance Humanism

Renaissance humanists believed that if you want to build a just society you must begin with the facts of human nature. This book argues that the idea of a universal human nature was as important to Shakespeare as it was to every other Renaissance writer. In doing so it questions the central principle of post-modern Shakespeare criticism. Postmodernists insist that the notion of defining a human essence was alien to Shakespeare and his contemporaries; as radical anti-essentialists, the Elizabethans were, in effect, postmodernists before their time. In challenging this claim Shakespeare's Humanism shows that for Shakespeare, as for every other humanist writer in this period, the key to all wise action was 'the knowledge of our selves and our human condition'.

As You Like It, etc

'Disknowledge': knowing something isn't true, but believing it anyway. In this book, Katherine Egyrpt explores the crumbling state of learning in the 16th and 17th centuries. As the shortcomings of Renaissance humanism became plain to see, many intellectuals of the age had little choice but to treat their familiar knowledge systems as though they still held. Humanism thus came to share the status of alchemy: a way of thinking simultaneously productive and suspect, reasonable and wrongheaded.

Shakespeare the Renaissance Humanist

Many have wondered why the works of Shakespeare and other early modern writers are so filled with violence, with murder and mayhem. This work explains how and why, putting the literature of the European Renaissance in the context of the history of violence. Personal violence was on the decline in Europe beginning in the fifteenth century, but warfare became much deadlier and the stakes of war became much higher as the new nation-states vied for hegemony and the New World became a target of a shattering invasion. There are times when Renaissance writers seem to celebrate violence, but more commonly they analyzed it and were inclined to focus on victims as well as warriors on the horrors of violence as well as the need for force to protect national security and justice. In Renaissance writing, violence has lost its innocence.

Montaigne and Shakespeare, Renaissance Or Baroque?

When it was first published, Radical Tragedy was hailed as a groundbreaking reassessment of the drama of Shakespeare and his contemporaries. An engaged reading of the past with compelling contemporary significance, Radical Tragedy remains a landmark study of Renaissance drama and a classic of cultural materialist criticism. The corrected and reissued third edition of this critically acclaimed work includes a candid Preface by the author and features a Foreword by Terry Eagleton.

Theatre and Humanism

From the fourteenth to the seventeenth century, humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism became a cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen essays in this 1996 volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art, from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed subject index, comprehensive glossary, and guide to further reading, are provided. Overall, The Cambridge Companion to Renaissance Humanism provides a comprehensive introduction to a major movement in the culture of early modern Europe.

Shakespeare's Schoolroom

English drama at the beginning of the sixteenth century was allegorical, didactic and moralistic; but by the end of the century theatre was censured as emotional and even immoral. How could such a change occur? Kent Cartwright suggests that some theories of early Renaissance theatre - particularly the theory that Elizabethan plays are best seen in the tradition of morality drama - need to be reconsidered. He
proposes instead that humanist drama of the sixteenth century is theatrically exciting - rather than literary, elitist and dull as it has often been seen - and socially significant, and he attempts to integrate popular and humanist values rather than setting them against each other. Taking as examples the plays of Marlowe, Heywood, Kyd and Greene, as well as many by lesser-known dramatists, the book demonstrates the contribution of humanist drama to the theatrical vitality of the sixteenth century.

**Shakespeare and Posthumanist Theory**

Shakespeare is revered as the greatest writer in the English language, yet education reform in the English-speaking world is informed primarily by the "market order", rather than a kind of humanism we might associate with Shakespeare. By considering Shakespeare's dramatisation of the principles that inform neoliberalism, this book makes an important contribution to the debate on the moral failure of the market mechanism in schools and higher education systems that have adopted neoliberal policy. The utility of Shakespeare's plays as a means to explore our present socio-economic system has long been acknowledged. As a Renaissance playwright located at the juncture between feudalism and capitalism, Shakespeare was uniquely positioned to reflect upon the nascent market order. As a result, this book utilizes six of his plays to assess the impact of neoliberalism on education. Drawing from examples of education policy from the UK and North America, it demonstrates that the alleged innovation of the market order is premised upon ideas that are rejected by Shakespeare, and it advocates Shakespeare's humanism as a corrective to the failings of neoliberal education policy. Using Shakespeare's Plays to Explore Education Policy Today will be of key interest to researchers, academics and policy makers in the fields of education policy and politics, educational reform, social and economic theory, English literature and Shakespeare.

**English and Italian Literature From Dante to Shakespeare**

Previous criticism has not adequately discussed oriental aspects of the content of Shakespearean drama. In addition to his portrayal of oriental figures (such as Cleopatra, Othello, and Shylock) and his use of literary genres and motifs that have roots in oriental tradition (such as that of the tragic romance in Rom in and Juliet, there are certain key elements in Shakespeare's thought and outlook that can only be properly understood within the larger contribution of the oriental legacy. This legacy has clear relevance not only to the exemplary fate of the lovers in Romeo and Juliet, but also to the destinies of such major Shakespearean heroes as Hamlet and Lear. Shakespeare, the Orient, and the Critics investigates the boundaries of orientalism within the culture and meaning of his work, providing fresh, exciting readings of plays including Othello, The Tempest, Titus Andronicus, Troilus and Cressida and Henry IV Part I.

**Shakespeare, the Orient, and the Critics**

The term 'humanist' originally referred to a scholar of Classical literature. In the Renaissance and particularly in the Elizabethan age, European intellectuals devoted themselves to the rediscovery and study of Roman and Greek literature and culture. This trend of Renaissance thought, often considered as an ascetic evolution of the "human" ethos, was and still is an important contribution to the study of Shakespearean drama. Shakespeare scholars and critics have often discussed Shakespeare's orientalism in his plays, but rarely have they done so in a number of different contexts. Part One illustrates how knowledge of humanism allows a clearer understanding of Shakespeare's orientalism, by looking closely at major texts of the Elizabethan period which include Spenser's, 'The Shepherd's Calendar'; Marlowe's 'Faustus' and Shakespeare's 'Hamlet.'

**Disknowledge**

The author argues that Renaissance humanism created a system of bigotry and eroded the practice of Christianity, and that Shakespeare attempted to expose and condemn that shift. The book examines six of his plays—Titus Andronicus, The Merchant of Venice, Hamlet, Othello, King Lear and Macbeth—and explores how they satirized humanism's grounding in Aristotle's philosophy of slavery and supremacy. Shakespeare used characters like Hamlet and Aaron the Moor to attack that bigotry, and his stance against racism and humanism revealed his Catholic faith.

**Renaissance Rhetoric**

Shakespeare scholars and cultural theorists critically investigate the relationship between early modern culture and contemporary political and technological changes concerning the idea of the 'human.' The volume covers the tragedies King Lear and Hamlet in particular, but also provides posthumanist readings of other Shakespearean plays.

**Renaissance Posthumanism**

Shakespeare and the Italian Renaissance investigates the works of Shakespeare and his fellow dramatists from within the context of the European Renaissance and, more specifically, from within the context of Italian cultural, dramatic, and literary traditions, with reference to the impact and influence of classical, medieval, and contemporary culture. In contrast to previous studies, the critical perspectives pursued in this volume's tripartite organization take into account a wider European intertextual dimension and, above all, an ideological interpretation of the 'aesthetics' or 'politics' of intertextuality. Contributors perceive the presence of the Italian world in early modern England not as a traditional treasure trove of influence and imitation, but as a potential cultural force, consonant with complex processes of appropriation, transformation, and ideological opposition through a continuous dialectical interchange of compliance and subversion.

**Contemporary Perspectives on Rhetoric**

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 'eternal' city as a ruinous scenario.

**King Lear**

Connecting Renaissance humanism to the variety of "posthumanist" works in twenty-first-century literary and cultural theory, Renaissance Posthumanism reconceives traditional languages of humanism and the human, not by nostalgically enshrining or triumphantly superseding humanism past but rather by revisiting and interrogating them. What if Shakespeare's "posthumanism," even as they distance themselves from the iconic representations of the Renaissance, are in fact moving even closer to ideas in works from the fourteenth to the seventeenth century? What if "the human" is at once embedded and embodied in, evolving with, and de-centered amid a weird tangle of animals, environments, and vital materiality? Seeking those patterns of thought and practice, contributors to this collection focus on moments wherein Renaissance humanism looks retrospectively like an uncanny "contemporary"—and ally—of twenty-first-century critical posthumanism.

**Using Shakespeare's Plays to Explore Education Policy Today**

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 of Shakespeare and those interested in feminist theory, as well as classicists.
Romantic Shakespeare

Shakespeare's Lyricized Drama

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,7, RWTH Aachen University (Institut für Anglistik), course: Shakespeare's Comedies, language: English, abstract: SHAKESPEARE was one of the most famous renaissance writers. His play "Twelfth Night" was written during the English renaissance and maybe overlapped with the creation of the great tragedy Hamlet. This paper is to analyze in what way Shakespeare presented the characters of the play. Central to this discussion are the contemporary understandings of the human nature as well as the psychological assumptions concerning the mental distraction of people. It is undisputable that CICERO and his work "De officiis" had a great impact on the English renaissance humanists. The term "humanism" is a translation of the Italian word "umanista" which denotes someone who teaches humanes literae. WELLS rightly claims that "the ruling ambition of the humanists was to recover the values of classical civilization." Their ideal form of government was "a just society, ruled by a wise and responsible oligarchy." And "a humanist was someone who made it his business to understand humankind." So now the audience of Twelfth Night is confronted with an unordered society that consists of characters that absolutely lack the renaissance ideal of how humans should be. It is proposed to show how SHAKESPEARE manages to reorder the mad state Illyria - the setting of the play. Moreover the process of metabolizing into ideal humans in the sense of the Renaissance understanding will be traced. Since there are reams of publications on SHAKESPEARE'S works a choice of some of them had to be carried out. ROBIN WELLS' monograph Shakespeare's Humanism served as a basis for this paper. WELLS portrays a very detailed image of what concerned the English renaissance humanists. Moreover he classifies SHAKESPEARE and his plays in the contemporary world-view. In order to reconstruct it

The New Grant White Shakespeare: Othello; Antony and Cleopatra

Twelfth Night, and the Renaissance Idea of Man

This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare's drama. The discourse of folly's everyday life is a discourse of irony, and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world. Like Erasmus, More, and Montaigne before him, Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims - a fool's truth, after all, is spoken by a fool. Yet, as this study demonstrates, even the follies of Shakespeare's contemporaries are ironic and generally produce a discourse of difference. They created a series of brilliant and varied fictions for human connection, as often antagonistic as sympathetic, using these differences to illuminate - and where everyone must find their own way through the dark.

Horatius, Shakespeare and the Poetomachia

Shakespeare's Humanism

This collection of essays by major renaissance scholars demonstrates the vitality and variety of current historical approaches to studying early modern self-development - its aims and ways of articulation. Here, for example, a hitherto unpublished memoir, a discussion of Shakespeare's printed texts, new biographical approaches to Tudor writers, the recovery of manuscript sources, the tracing of intertextual relations, the impact of humanism upon Shakespeare, and close readings that join an understanding of words' ambiguity to a refreshed awareness of historical context. --From publisher's description.

Shakespeare and the Italian Renaissance

Shakespeare and Posthumanist Theory charts challenges in the field of Shakespeare studies to the assumption that the category "human" is real, stable, or worthy of privilege in discussions of the playwright's work. Drawing on a variety of methodologies - cognitive theory, systems theory, animal studies, eco-studies, the new materialisms - the volume investigates the world of Shakespeare's plays and poems in order to represent more thoroughly its variety, its ethics of inclusion, and its resistance to human triumphalism and exceptionalism. Karen Baer, a leading scholar in the field, clearly and cogently guides the reader through complex theoretical terrain, providing fresh, exciting readings of plays including Othello, The Tempest, Titus Andronicus, Troilus and Cressida and Henry IV Part 1.

Renaissance Historicism

An acclaimed new interpretation of Shakespeare's Hamlet Hamlet and the Vision of Darkness is a radical new interpretation of the most famous play in the English language. By exploring Shakespeare's engagements with the humanist traditions of early modern England and Europe, Rhoodri Lewis reveals a Hamlet unseen for centuries: an innovative, coherent, and exhilaratingly bleak tragedy in which the governing ideologies of Shakespeare and his Jonsonian enemies are scrupulously upended. Recovering a work of far greater magnitude than the tragedy of a young man who cannot make up his mind, Lewis shows that in Hamlet, as in King Lear, Shakespeare confronts his audiences with a universe that received ideas are powerless to illuminate - and where everyone must find their own way through the dark.

Outlaw Rhetoric

Renaissance humanism was the stage of a fantasy of friendship in which men could be absolutely equal to one another, but Shakespeare and other dramatists quickly saw through this rhetoric and developed their own ideas about friendship more firmly based on a respect for human difference. They created a series of brilliant and varied fictions for human connection, as often antagonistic as sympathetic, using these as a means for individuals to assert themselves in the face of social domination. Whilst the fantasy of equal and permanent friendship shaped their thinking, dramatists used friendship most effectively as a way of shaping individuality and its limitations. Dealing with a wide range of Shakespeare's plays and poems, and with many works of his contemporaries, this study gives readers a deeper insight into a
crucial aspect of Shakespeare's culture and his use of it in art.

Elizabethan Humanism

A central feature of English Renaissance humanism was its reverence for classical Latin as the one true form of eloquent expression. Yet sixteenth-century writers increasingly came to believe that England needed an equally distinguished vernacular language to serve its burgeoning national community. Thus, one of the main cultural projects of Renaissance rhetoricians was that of producing a "common" vernacular eloquence, mindful of its classical origins yet self-consciously English in character. The process of vernacularization began during the reign of Edward VI, continued under Edward's half brother, and found expression in the mid to late sixteenth century. In Outlaw Rhetoric, Jenny C. Mann examines the substantial and largely unexplored archive of vernacular rhetorical guides produced in England between 1500 and 1700. Writers of these guides drew upon classical training as they translated Greek and Latin figures of speech into an everyday English that could serve the ends of both literary and national invention. In the process, however, they confronted aspects of rhetoric that run counter to its civilizing impulse. For instance, Mann finds repeated references to Robin Hood, indicating an ongoing concern that vernacular rhetoric is "outside" to the classical tradition because it is common, popular, and ephemeral. As this book shows, however, such allusions hint at a growing acceptance of the nonclassical along with a new esteem for literary production that can be identified as native to England. Working across a range of genres, Mann demonstrates the effects of this tension between classical rhetoric and English outlaryw in works by Spenser, Shakespeare, Sidney, Jonson, and Cavendish. In so doing she reveals the political stakes of the vernacular rhetorical project in the age of Shakespeare.

The Renaissance Discovery of Violence, from Boccaccio to Shakespeare

This book provides examples of the best modern scholarship on rhetoric in the Renaissance. Lawrence Green, Lisa Jardine, Karen Mechoff, Dilwyn Knox, Brian Vickers, George Hunter, Peter Mack, David Norbrook and Pat Robin look at the reception of Aristotle's Rhetoric in the Renaissance; the place of rhetoric in Erasmus's career, Melancthon's teaching, and sixteenth century protestant schools; the rhetorical techniques of rhetoric in Raphael, renaissance drama, Elizabethan romance, and seventeenth century political writing. It will become essential reading for advanced studies in English, rhetoric, art history, history, history of education, history of ideas, political theory, and reformation history.

Re-Humanising Shakespeare

This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare’s drama. The discourse of folly’s wordplay, jubilant irony, and vertiginous personae furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world. Like Erasmus, More, and Montaigne before him, Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims—a fool’s truth, after all, is spoken by a fool. Yet, as this study demonstrates, Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns, for it is also apparent on a thematic, conceptual, and formal level in virtually all of his plays. Examining canonical histories, comedies, and tragedies, this study is the first to offer an in-depth contextualization of Shakespearean folly within European Humanist thought, or to argue that Shakespeare’s philosophy of folly is part of a subterranean strand of Western philosophy, which itself reflects upon the folly of the wise. This strand runs from the philosopher-fool Socrates through to Montaigne and on to Nietzsche, but finds its most sustained expression in the Critical Theory of the mid to late twentieth century, where the self-destructive potential latent in rationality became an historical reality. This book makes a substantial contribution to the fields of Shakespearean Renaissance, Humanism, Critical Theory, and Literature and Philosophy. It illustrates, moreover, how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere.

Hamlet and the Vision of Darkness

Shakespeare as a Way of Life shows how reading Shakespeare helps us to live with epistemological weakness and even to practice this weakness, to make it a way of life. In a series of close readings, Kuzner shows how Hamlet, Lucrece, Othello, The Winter’s Tale, The Tempest, and Timon of Athens, impel us to grapple with basic uncertainties: how we can be free, whether the world is abundant, whether we have met the demands of love and social life. To Kuzner, Shakespeare’s skepticism doesn’t have the enabling potential of Kant’s heroic "negativity capability," but neither is that skepticism the corrosive disease that necessarily issues in tragedy. While sensitive to both possibilities, Kuzner offers a way to keep negative capability negative while making skepticism livable. Rather than light the way to separation, liberation, authenticity, Shakespeare’s skepticism demands that we practice the impractical so as to reshape the frames by which we view and negotiate the world. The act of reading Shakespeare cannot yield the practical value that cognitive scientists and literary critics attribute to it. His work neither clarifies our sense of ourselves, of others, or of the world; nor heartens us about the human capacity for insight and invention; nor sharpens our ability to appreciate and adjudicate complex problems of ethics and politics. Shakespeare’s plays, rather, yield cognitive discomforts, and it is just these discomforts that make them worthwhile.

Shakespeare as a Way of Life

Posthumanist Shakespeares

"Shakespeare the Renaissance Humanist is a study of the moral philosophy that underlay the "street" humanism in the mind of Shakespeare's spectator when he went to see Hamlet or King Lear at the Globe. The work examines how his plays reflected the moral philosophy that his spectators were living in their daily lives."

Shakespeare's Ruins and Myth of Rome

The anniversary edition marks thirty years of offering an indispensable review and analysis of thinkers who have exerted a profound influence on contemporary rhetorical theory: I. A. Richards, Ernesto Grassi, Chalm Perelman and Louis Olbrechts-Tyteca, Stephen Toulmin, Richard Weaver, Kenneth Burke, Jürgen Habermas, bell hooks, Jean Baudrillard, and Michel Foucault. The brief biographical sketches locate the theorists in time and place, showing how life experiences influenced perspectives on rhetorical thought. The concise explanations of complex concepts are clear, engaging, insightful, and highly accessible, serving as an excellent primer for reading the major works of these scholars. The critical commentary is carefully chosen to highlight implications and to place the theories within a broader rhetorical context. Each chapter ends with a complete bibliography of works by the theorists.

Shakespeare Attacks Bigotry

During the Renaissance, moral philosophy came to permeate the minds of many, including the spectators that poured into Shakespeare’s Globe theatre. Examining these strains of thought that formed the basis for humanism, Rasp delves into King Lear, Hamlet, among others to unlock what influence this had on both Shakespeare and his interpreters.

Disknowledge

"Disknowledge": knowing something isn't true, but believing it anyway. In Disknowledge: Literature, Alchemy, and the End of Humanism in Renaissance England, Katherine Eggert explores the crumbling state of learning in the sixteenth and seventeenth centuries. Even as the shortcomings of Renaissance humanism became plain to see, many intellectuals of the age had little choice but to treat their familiar disciplines with skepticism. In doing so, they turned to Christianity, a form of humanism that incorporated their idiosyncratic and suspect, reasonable and wrongheaded. Eggert argues that English writers used alchemy to signal how to avoid or camouflage pressing but disconfiting topics in an age of rapid intellectual change. Disknowledge describes how John Donne, George Herbert, Henry Vaughan, John Dee, Christopher Marlowe, William Harvey, Hakilah Crooke, Edmund Speenser, and William Shakespeare used alchemical imagery, rhetoric, and habits of thought to shunt aside three difficult questions: how theories of matter shared their physics with Roman Catholic transubstantiation; how Christian Hermeticism depended on Jewish Kabbalah; and how new anatomical learning acknowledged women’s role in human reproduction. Disknowledge further shows how Shakespeare, Ben Jonson, and Harpauer Cavendish used the language of alchemy to castigate humanism for its
blind spots and to invent a new, posthumanist mode of knowledge: writing fiction. Covering a wide range of authors and topics, Disknowledge is the first book to analyze how English Renaissance literature employed alchemy to probe the nature and limits of learning. The concept of disknowledge—willfully adhering to something we know is wrong—resonates across literary and cultural studies as an urgent issue of our own era.