

Tyrant Shakespeare On Power

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Lear Harold Bloom 2019-04-23 From one of the greatest Shakespeare scholars of our time, a beloved professor who has taught the Bard for over half a century—an intimate, wise, deeply compelling portrait of Lear, arguably Shakespeare’s most tragic and compelling character, the third in a series of five short books hailed as Harold Bloom’s “last love letter to the shaping spirit of his imagination” (The New York Times Book Review). King Lear is one of the most famous and compelling characters in literature. The aged, abused monarch—a man in his eighties, like Bloom himself—is at once the consummate figure of authority and the classic example of the fall from grace and widely agreed to be Shakespeare’s most moving, tragic hero. Award-winning writer and beloved professor Harold Bloom writes about Lear with wisdom, joy, exuberance, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are seventeen and another when we are forty, Bloom writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that the book also becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare’s characters make. Now he brings that insight to his “measured, thoughtful assessment of a key play in the Shakespeare canon” (Kirkus Reviews). “Lear is a “short, superb book that has a depth of observation acquired from a lifetime of study” (Publishers Weekly).

Shakespeare's Philosophy Colin McGinn 2009-03-17 Shakespeare's plays are usually studied by literary scholars and historians and the books about him from those perspectives are legion. It is most unusual for a trained philosopher to give us his insight, as Colin McGinn does here, into six of Shakespeare's greatest plays—A Midsummer Night's Dream, Hamlet, Othello, Macbeth, King Lear, and The Tempest. In his brilliant commentary, McGinn explores Shakespeare's philosophy of life and illustrates how he was influenced, for example, by the essays of Montaigne that were translated into English while Shakespeare was writing. In addition to chapters on the great plays, there are also essays on Shakespeare and gender and his plays from the aspects of psychology, ethics, and tragedy. As McGinn says about Shakespeare, "There is not a sentimental bone in his body. He has the curiosity of a scientist, the judgement of a philosopher, and the soul of a poet." McGinn relates the ideas in the plays to the later philosophers such as David Hume and the modern commentaries of

critics such as Harold Bloom. The book is an exhilarating reading experience, especially at a time when a new audience has opened up for the greatest writer in English.

Will in the World Stephen Greenblatt 2004 A portrait of Elizabethan England and how it contributed to the making of William Shakespeare discusses how he moved to London lacking money, connections, and a formal education; started a family; attempted to forge his career in the competitive theater world; grappled with dangerous religious and political forces; and rose to become his age's foremost playwright. 100,000 first printing.

Tyrant Stephen Greenblatt 2018-05-24 How does a truly disastrous leader - a sociopath, a demagogue, a tyrant - come to power? How, and why, does a tyrant hold on to power? And what goes on in the hidden recesses of the tyrant's soul? For help in understanding our most urgent contemporary dilemmas, William Shakespeare has no peer. As an ageing, tenacious Elizabeth I clung to power, a talented playwright probed the social and psychological roots and the twisted consequences of tyranny. What he discovered in his characters remains remarkably relevant today. With uncanny insight, he shone a spotlight on the infantile psychology and unquenchable narcissistic appetites of demagogues and imagined how they might be stopped. In *Tyrant*, Stephen Greenblatt examines the themes of power and tyranny in some of Shakespeare's most famous plays -- from the dominating figures of Richard III, Julius Caesar, Hamlet, Macbeth, and Coriolanus to the subtle tyranny found in *Measure for Measure* and *The Winter's Tale*. *Tyrant* is a highly relevant exploration of Shakespeare's work that sheds new light on the workings of power.

How Shakespeare Put Politics on the Stage Peter Lake 2016-11-15 A masterful, highly engaging analysis of how Shakespeare's plays intersected with the politics and culture of Elizabethan England. With an ageing, childless monarch, lingering divisions due to the Reformation, and the threat of foreign enemies, Shakespeare's England was fraught with unparalleled anxiety and complicated problems. In this monumental work, Peter Lake reveals, more than any previous critic, the extent to which Shakespeare's plays speak to the depth and sophistication of Elizabethan political culture and the Elizabethan imagination. Lake reveals the complex ways in which Shakespeare's major plays engaged with the events of his day, particularly regarding the uncertain royal succession, theological and doctrinal debates, and virtue and virtù in politics. Through his plays, Lake demonstrates, Shakespeare was boldly in conversation with his audience about a range of contemporary issues. This remarkable literary and historical analysis pulls the curtain back on what Shakespeare was really telling his audience and what his plays tell us today about the times in which they were written.

Hamlet in Purgatory Stephen Greenblatt 2002-09-15 Stephen Greenblatt sets out to explain his longtime fascination with the ghost of Hamlet's father, and his daring and ultimately gratifying journey takes him through surprising intellectual territory. It yields an extraordinary account of the rise and fall of Purgatory as both a belief and a lucrative institution--as well as a capacious new reading of the power of Hamlet. In the mid-sixteenth century, English authorities abruptly changed the relationship between the living and dead. Declaring that Purgatory was a false "poem," they abolished the institutions and banned the practices that Christians relied on to ease the passage to Heaven for themselves and their dead loved ones. Greenblatt explores the fantastic adventure narratives, ghost stories, pilgrimages, and imagery by which a belief in a

grisly "prison house of souls" had been shaped and reinforced in the Middle Ages. He probes the psychological benefits as well as the high costs of this belief and of its demolition. With the doctrine of Purgatory and the elaborate practices that grew up around it, the church had provided a powerful method of negotiating with the dead. The Protestant attack on Purgatory destroyed this method for most people in England, but it did not eradicate the longings and fears that Catholic doctrine had for centuries focused and exploited. In his strikingly original interpretation, Greenblatt argues that the human desires to commune with, assist, and be rid of the dead were transformed by Shakespeare--consummate conjurer that he was--into the substance of several of his plays, above all the weirdly powerful Hamlet. Thus, the space of Purgatory became the stage haunted by literature's most famous ghost. This book constitutes an extraordinary feat that could have been accomplished by only Stephen Greenblatt. It is at once a deeply satisfying reading of medieval religion, an innovative interpretation of the apparitions that trouble Shakespeare's tragic heroes, and an exploration of how a culture can be inhabited by its own spectral leftovers.

Hag-Seed Margaret Atwood 2016-10-11 NEW YORK TIMES BESTSELLER • The beloved author of *The Handmaid's Tale* reimagines Shakespeare's final, great play, *The Tempest*, in a gripping and emotionally rich novel of passion and revenge. "A marvel of gorgeous yet economical prose, in the service of a story that's utterly heartbreaking yet pierced by humor, with a plot that retains considerable subtlety even as the original's back story falls neatly into place."—*The New York Times Book Review* Felix is at the top of his game as artistic director of the Makesiweg Theatre Festival. Now he's staging a *Tempest* like no other: not only will it boost his reputation, but it will also heal emotional wounds. Or that was the plan. Instead, after an act of unforeseen treachery, Felix is living in exile in a backwoods hovel, haunted by memories of his beloved lost daughter, Miranda. And also brewing revenge, which, after twelve years, arrives in the shape of a theatre course at a nearby prison. Margaret Atwood's novel take on Shakespeare's play of enchantment, retribution, and second chances leads us on an interactive, illusion-ridden journey filled with new surprises and wonders of its own. Praise for *Hag-Seed* "What makes the book thrilling, and hugely pleasurable, is how closely Atwood hews to Shakespeare even as she casts her own potent charms, rap-composition included. . . . Part Shakespeare, part Atwood, *Hag-Seed* is a most delicate monster—and that's 'delicate' in the 17th-century sense. It's delightful."—*Boston Globe* "Atwood has designed an ingenious doubling of the plot of *The Tempest*: Felix, the usurped director, finds himself cast by circumstances as a real-life version of Prospero, the usurped Duke. If you know the play well, these echoes grow stronger when Felix decides to exact his revenge by conjuring up a new version of *The Tempest* designed to overwhelm his enemies."—*Washington Post* "A funny and heartwarming tale of revenge and redemption . . . *Hag-Seed* is a remarkable contribution to the canon."—*Bustle*

Contested Will James Shapiro 2011-04-19 Examines current debates about the actual authors of Shakespeare's plays, citing challenges from famous historical figures while discussing the sources of modern doubts and the author's own beliefs.

Tyrant: Shakespeare on Politics Stephen Greenblatt 2018-05-08 "Brilliant, beautifully organized, exceedingly readable."—Philip Roth World-renowned Shakespeare scholar Stephen Greenblatt explores the playwright's

insight into bad (and often mad) rulers. Examining the psyche—and psychoses—of the likes of Richard III, Macbeth, Lear, and Coriolanus, Greenblatt illuminates the ways in which William Shakespeare delved into the lust for absolute power and the disasters visited upon the societies over which these characters rule. *Tyrant* shows that Shakespeare's work remains vitally relevant today, not least in its probing of the unquenchable, narcissistic appetites of demagogues and the self-destructive willingness of collaborators who indulge them.

The Rise and Fall of Adam and Eve Stephen Greenblatt 2017-09-12 “Endlessly illuminating and a sheer pleasure to read.” —Jack Miles, author of *God: A Biography* Daring to take the great biblical account of human origins seriously, but without credulity The most influential story in Western cultural history, the biblical account of Adam and Eve is now treated either as the sacred possession of the faithful or as the butt of secular jokes. Here, acclaimed scholar Stephen Greenblatt explores it with profound appreciation for its cultural and psychological power as literature. From the birth of the Hebrew Bible to the awe-inspiring contributions of Augustine, Dürer, and Milton in bringing Adam and Eve to vivid life, Greenblatt unpacks the story's many interpretations and consequences over time. Rich allegory, vicious misogyny, deep moral insight, narrow literalism, and some of the greatest triumphs of art and literature: all can be counted as children of our “first” parents.

Shakespearean Negotiations Stephen Greenblatt 1988 Examines Shakespeare's plays in terms of Elizabethan society, analyzes exorcism, cross-dressing, colonial propaganda, and the law, and discusses Shakespeare's cultural influences

Hamlet's Choice Peter Lake 2020-06-02 An illuminating account of how Shakespeare worked through the tensions of Queen Elizabeth's England in two canon-defining plays Conspiracies and revolts simmered beneath the surface of Queen Elizabeth's reign. England was riven with tensions created by religious conflict and the prospect of dynastic crisis and regime change. In this rich, incisive account, Peter Lake reveals how in *Titus Andronicus* and *Hamlet* Shakespeare worked through a range of Tudor anxieties, including concerns about the nature of justice, resistance, and salvation. In both *Hamlet* and *Titus* the princes are faced with successions forged under questionable circumstances and they each have a choice: whether or not to resort to political violence. The unfolding action, Lake argues, is best understood in terms of contemporary debates about the legitimacy of resistance and the relation between religion and politics. Relating the plays to their broader political and polemical contexts, Lake sheds light on the nature of revenge, resistance, and religion in post-Reformation England.

How to Think Like Shakespeare Scott Newstok 2021-08-31 "This book offers a short, spirited defense of rhetoric and the liberal arts as catalysts for precision, invention, and empathy in today's world. The author, a professor of Shakespeare studies at a liberal arts college and a parent of school-age children, argues that high-stakes testing and a culture of assessment have altered how and what students are taught, as courses across the arts, humanities, and sciences increasingly are set aside to make room for joyless, mechanical reading and math instruction. Students have been robbed of a complete education, their imaginations stunted by this myopic focus on bare literacy and numeracy. Education is about thinking, Newstok argues, rather than the mastery of

a set of rigidly defined skills, and the seemingly rigid pedagogy of the English Renaissance produced some of the most compelling and influential examples of liberated thinking. Each of the fourteen chapters explores an essential element of Shakespeare's world and work, aligns it with the ideas of other thinkers and writers in modern times, and suggests opportunities for further reading. Chapters on craft, technology, attention, freedom, and related topics combine past and present ideas about education to build a case for the value of the past, the pleasure of thinking, and the limitations of modern educational practices and prejudices"--

Playing Shakespeare's Rebels and Tyrants Louis Fantasia 2021 In *Playing Shakespeare's Rebels and Tyrants* contributors (actors, directors, scholars, educators, etc.) analyze the concepts of rebellion, tyranny, leadership, empathy with only references to Elizabethan and Jacobean studies, but also to Donald Trump, the social justice movement, and the January 6, 2021 insurrection.

Locke: Two Treatises of Government John Locke 1967-11-02 Originally published in 1960, this analysis of all of Locke's publications quickly became established as the standard edition of the *Treatises* as well as a work of political theory in its own right.

Shakespeare's Political Pageant Joseph Alulis 1996 Literary works, through their very personal means of characterization, reveal the direct effect of politics on individuals in a way a political treatise cannot. The distinguished contributors to this volume share the belief that Shakespeare is the author who most effectively sets forth the multifarious pageant of politics. Shakespeare's rich canon presents monarchy and republic, tyrant and king, thinker and soldier, and Christian and pagan. The twelve essays in *Shakespeare's Political Pageant* discuss a broad range of Shakespeare's dramatic poetry from the perspective of the political theorist. This innovative book demonstrates the immense value of seeing Shakespeare's plays in the context of political philosophy. It will be an important source for students and scholars of both political science and literature.

The Last King of America Andrew Roberts 2021-11-09 From the New York Times bestselling author of *Churchill and Napoleon* The last king of America, George III, has been ridiculed as a complete disaster who frittered away the colonies and went mad in his old age. The truth is much more nuanced and fascinating--and will completely change the way readers and historians view his reign and legacy. Most Americans dismiss George III as a buffoon--a heartless and terrible monarch with few, if any, redeeming qualities. The best-known modern interpretation of him is Jonathan Groff's preening, spitting, and pompous take in *Hamilton*, Lin-Manuel Miranda's Broadway masterpiece. But this deeply unflattering characterization is rooted in the prejudiced and brilliantly persuasive opinions of eighteenth-century revolutionaries like Thomas Paine and Thomas Jefferson, who needed to make the king appear evil in order to achieve their own political aims. After combing through hundreds of thousands of pages of never-before-published correspondence, award-winning historian Andrew Roberts has uncovered the truth: George III was in fact a wise, humane, and even enlightened monarch who was beset by talented enemies, debilitating mental illness, incompetent ministers, and disastrous luck. In *The Last King of America*, Roberts paints a deft and nuanced portrait of the much-maligned monarch and outlines his accomplishments, which have been almost universally forgotten. Two hundred and forty-five years after the end of George III's American rule, it is time for Americans to look back

on their last king with greater understanding: to see him as he was and to come to terms with the last time they were ruled by a monarch.

This Is Shakespeare Emma Smith 2020-03-31 An electrifying new study that investigates the challenges of the Bard's inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality. A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In *This Is Shakespeare*, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and copycatting, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions, always inviting the reader to ponder ambiguities.

Shakespeare in a Divided America James Shapiro 2021-03-09 One of the New York Times Ten Best Books of the Year • A National Book Critics Circle Award Finalist • A New York Times Notable Book A timely exploration of what Shakespeare's plays reveal about our divided land. "In this sprightly and enthralling book . . . Shapiro amply demonstrates [that] for Americans the politics of Shakespeare are not confined to the public realm, but have enormous relevance in the sphere of private life." —The Guardian (London) The plays of William Shakespeare are rare common ground in the United States. For well over two centuries, Americans of all stripes—presidents and activists, soldiers and writers, conservatives and liberals alike—have turned to Shakespeare's works to explore the nation's fault lines. In a narrative arching from Revolutionary times to the present day, leading scholar James Shapiro traces the unparalleled role of Shakespeare's four-hundred-year-old tragedies and comedies in illuminating the many concerns on which American identity has turned. From Abraham Lincoln's and his assassin, John Wilkes Booth's, competing Shakespeare obsessions to the 2017 controversy over the staging of *Julius Caesar* in Central Park, in which a Trump-like leader is assassinated, *Shakespeare in a Divided America* reveals how no writer has been more embraced, more weaponized, or has shed more light on the hot-button issues in our history.

The Terror of Tyrants Peter S. Fischer 2010-06-01 When a small California town is destroyed in a nuclear attack, two men must work to keep the liberty of the American citizens from being destroyed in the aftermath.

Shakespeare's Tragic Skepticism Millicent Bell 2008-10-01 Readers of Shakespeare's greatest tragedies have long noted the absence of readily explainable motivations for some of Shakespeare's greatest characters: why does Hamlet delay his revenge for so long? Why does King Lear choose to renounce his power? Why is Othello so vulnerable to Iago's malice? But while many critics have chosen to overlook these omissions or

explain them away, Millicent Bell demonstrates that they are essential elements of Shakespeare's philosophy of doubt. Examining the major tragedies, Millicent Bell reveals the persistent strain of philosophical skepticism. Like his contemporary, Montaigne, Shakespeare repeatedly calls attention to the essential unknowability of our world. In a period of social, political, and religious upheaval, uncertainty hovered over matters great and small—the succession of the crown, the death of loved ones from plague, the failure of a harvest. Tumultuous social conditions raised ultimate questions for Shakespeare, Bell argues, and ultimately provoked in him a skepticism which casts shadows of existential doubt over his greatest masterpieces.

First Democracy Paul Woodruff 2006-03-16 This brilliant analysis of the nature of democracy draws on the hard-earned lessons of the ancient Greeks.

Tyranny and Usurpation Doyeeta Majumder 2019 In the middle years of the 16th century, English drama witnessed the emergence of the 'tyrant by entrie' or the usurper, who supplanted earlier 'tyrant by the administration' as the main antihero of political drama. This usurper or, in Machiavellian terms *principe nuove*, was the prince without dynastic claims who creates his sovereignty by dint of his own 'virtue' and through an act of 'lawmaking' violence. Early Tudor morality plays were exclusively concerned with the legitimate monarch who becomes a tyrant; in the political drama of the first half of the 16th century, we do not encounter a single instance of usurpation among the texts that are still available to us. Devoted exclusively to the study of usurpation and tyranny in 16th-century drama and politics, this book will challenge existing disciplinary boundaries in order to engage with these critical questions.

Fahrenheit 451 Ray Bradbury 2003-09-23 A totalitarian regime has ordered all books to be destroyed, but one of the book burners suddenly realizes their merit.

Shakespeare and the Resistance Clare Asquith 2018-08-21 Shakespeare's largely misunderstood narrative poems contain within them an explosive commentary on the political storms convulsing his country. The 1590s were bleak years for England. The queen was old, the succession unclear, and the treasury empty after decades of war. Amid the rising tension, William Shakespeare published a pair of poems dedicated to the young Earl of Southampton: *Venus and Adonis* in 1593 and *The Rape of Lucrece* a year later. Although wildly popular during Shakespeare's lifetime, to modern readers both works are almost impenetrable. But in her enthralling new book, the Shakespearean scholar Clare Asquith reveals their hidden contents: two politically charged allegories of Tudor tyranny that justified—and even urged—direct action against an unpopular regime. The poems were Shakespeare's bestselling works in his lifetime, evidence that they spoke clearly to England's wounded populace and disaffected nobility, and especially to their champion, the Earl of Essex. *Shakespeare and the Resistance* unearths Shakespeare's own analysis of a political and religious crisis which would shortly erupt in armed rebellion on the streets of London. Using the latest historical research, it resurrects the story of a bold bid for freedom of conscience and an end to corruption that was erased from history by the men who suppressed it. This compelling reading situates Shakespeare at the heart of the resistance movement.

Julius Caesar. Hamlet William Shakespeare 1881

A Wolf in the City Cinzia Arruzza 2018-09-26 The problem of tyranny preoccupied Plato, and its discussion both begins and ends his famous Republic. Though philosophers have mined the Republic for millennia, Cinzia Arruzza is the first to devote a full book to the study of tyranny and of the tyrant's soul in Plato's Republic. In *A Wolf in the City*, Arruzza argues that Plato's critique of tyranny intervenes in an ancient debate concerning the sources of the crisis of Athenian democracy and the relation between political leaders and demos in the last decades of the fifth century BCE. Arruzza shows that Plato's critique of tyranny should not be taken as veiled criticism of the Syracusan tyrannical regime, but rather of Athenian democracy. In parsing Plato's discussion of the soul of the tyrant, Arruzza will also offer new and innovative insights into his moral psychology, addressing much-debated problems such as the nature of eros and of the spirited part of the soul, the unity or disunity of the soul, and the relation between the non-rational parts of the soul and reason.

If We Were Villains M. L. Rio 2017-04-11 "Much like Donna Tartt's *The Secret History*, M. L. Rio's sparkling debut is a richly layered story of love, friendship, and obsession...will keep you riveted through its final, electrifying moments." —Cynthia D'Aprix Sweeney, *New York Times* bestselling author of *The Nest* "Nerdily (and winningly) in love with Shakespeare...Readable, smart." —*New York Times Book Review* On the day Oliver Marks is released from jail, the man who put him there is waiting at the door. Detective Colborne wants to know the truth, and after ten years, Oliver is finally ready to tell it. A decade ago: Oliver is one of seven young Shakespearean actors at Dellecher Classical Conservatory, a place of keen ambition and fierce competition. In this secluded world of firelight and leather-bound books, Oliver and his friends play the same roles onstage and off: hero, villain, tyrant, temptress, ingénue, extras. But in their fourth and final year, good-natured rivalries turn ugly, and on opening night real violence invades the students' world of make-believe. In the morning, the fourth-years find themselves facing their very own tragedy, and their greatest acting challenge yet: convincing the police, each other, and themselves that they are innocent. *If We Were Villains* was named one of *Bustle's* Best Thriller Novels of the Year, and *Mystery Scene* says, "A well-written and gripping ode to the stage...A fascinating, unorthodox take on rivalry, friendship, and truth."

Julius Caesar William Shakespeare 1957

Hamlet and the Vision of Darkness Rhodri Lewis 2020-04-14 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, Rhodri Lewis reveals a *Hamlet* unseen for centuries: an innovative, coherent, and exhilaratingly bleak tragedy in which the governing ideologies of Shakespeare's age 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.

Precarious Japan Anne Allison 2014-02-04 In an era of irregular labor, nagging recession, nuclear contamination, and a shrinking population, Japan is facing precarious times. How the Japanese experience insecurity in their daily and social lives is the subject of *Precarious Japan*. Tacking between the structural

conditions of socioeconomic life and the ways people are making do, or not, Anne Allison chronicles the loss of home affecting many Japanese, not only in the literal sense but also in the figurative sense of not belonging. Until the collapse of Japan's economic bubble in 1991, lifelong employment and a secure income were within reach of most Japanese men, enabling them to maintain their families in a comfortable middle-class lifestyle. Now, as fewer and fewer people are able to find full-time work, hope turns to hopelessness and security gives way to a pervasive unease. Yet some Japanese are getting by, partly by reconceiving notions of home, family, and togetherness.

Evil Lords Nikos Panou 2018-07-16 *Evil Lords* uses the prism of bad rule or tyranny to enhance our understanding of political discourse from the ancient world to the Renaissance, elucidating premodern notions of sovereignty as well as the relation between ethics and politics, the individual and society, power, and propaganda. Eleven chapters present case studies exploring Hebrew, Graeco-Roman, Byzantine, early, high and late medieval, and Renaissance conceptions and representations of bad or tyrannical government. Since bad rule is always a perversion of the norm, its shifting conceptualizations shed light on historically specific assessments of what constitutes acceptable and legitimate political behavior. Meanwhile, political debate also reflects specific power structures, authorial intent, and audience expectations. Each of the essays, therefore, examines bad rule and its agents within the ideological frameworks and societal patterns of the respective periods, thereby painting a picture of historical and intellectual change. Despite these often profound variations, however, the volume also shows that it is meaningful to think of a Western tradition of tyranny in the premodern world that derived from shared roots in Classical and biblical thought and was further defined by ongoing cross-fertilization spanning two millennia. Thus, *Evil Lords* offers scholars and students of Western political theory, history, and literature a critical framework through which to revisit the *longue durée* of premodern political reflection.

Shakespeare's Politics Allan Bloom 1964 Taking the classical view that the political shapes man's consciousness, Allan Bloom considers Shakespeare as a profoundly political Renaissance dramatist. He aims to recover Shakespeare's ideas and beliefs and to make his work once again a recognized source for the serious study of moral and political problems. In essays looking at Julius Caesar, Othello, and *The Merchant of Venice*, Bloom shows how Shakespeare presents a picture of man that does not assume privileged access for only literary criticism. With this claim, he argues that political philosophy offers a comprehensive framework within which the problems of the Shakespearean heroes can be viewed. In short, he argues that Shakespeare was an eminently political author. Also included is an essay by Harry V. Jaffa on the limits of politics in *King Lear*. "A very good book indeed . . . one which can be recommended to all who are interested in Shakespeare." —G. P. V. Akrigg "This series of essays reminded me of the scope and depth of Shakespeare's original vision. One is left with the impression that Shakespeare really had figured out the answers to some important questions many of us no longer even know to ask."—Peter A. Thiel, CEO, PayPal, Wall Street Journal Allan Bloom was the John U. Nef Distinguished Service Professor on the Committee on Social Thought and the co-director of the John M. Olin Center for Inquiry into the Theory and Practice of Democracy at the University of Chicago. Harry V. Jaffa is professor emeritus at Claremont McKenna College and Claremont Graduate School.

The Swerve Stephen Jay Greenblatt 2012 Almost six hundred years ago, a short, genial man took a very old manuscript off a library shelf. With excitement, he saw what he had discovered and ordered it copied. This book details how one manuscript, plucked from a thousand years of neglect, made possible the world as we know it.

A Midsummer-night's Dream William Shakespeare 1874

King Richard III William Shakespeare 1812

Made in the USA Vaclav Smil 2015-08-21 An argument that America's economy needs a strong and innovative manufacturing sector and the jobs it creates. "There's no author whose books I look forward to more than Vaclav Smil." —Bill Gates In *Made in the USA*, Vaclav Smil powerfully rebuts the notion that manufacturing is a relic of predigital history and that the loss of American manufacturing is a desirable evolutionary step toward a pure service economy. Smil argues that no advanced economy can prosper without a strong, innovative manufacturing sector and the jobs it creates. Smil explains how manufacturing became a fundamental force behind America's economic, strategic, and social dominance. He describes American manufacturing's rapid rise at the end of the nineteenth century, its consolidation and modernization between the two world wars, its role as an enabler of mass consumption after 1945, and its recent decline. Some economists argue that shipping low-value jobs overseas matters little because the high-value work remains in the United States. But, asks Smil, do we want a society that consists of a small population of workers doing high-value-added work and masses of unemployed? Smil assesses various suggestions for solving America's manufacturing crisis, including lowering corporate tax rates, promoting research and development, and improving public education. Will America act to preserve and reinvigorate its manufacturing? It is crucial to our social and economic well-being; but, Smil warns, the odds are no better than even.

Shakespeare's Freedom Stephen Greenblatt 2012-01-15 With the elegance and verve for which he is well known, Greenblatt, author of the bestselling "Will in the World," shows that Shakespeare was strikingly averse to such absolutes as scripture, monarch, and God, and constantly probed the possibility of freedom from them.

Shakespeare's Roman Trilogy Paul A. Cantor 2017-06-28 Paul A. Cantor first probed Shakespeare's Roman plays—*Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*—in his landmark *Shakespeare's Rome* (1976). With *Shakespeare's Roman Trilogy*, he now argues that these plays form an integrated trilogy that portrays the tragedy not simply of their protagonists but of an entire political community. Cantor analyzes the way Shakespeare chronicles the rise and fall of the Roman Republic and the emergence of the Roman Empire. The transformation of the ancient city into a cosmopolitan empire marks the end of the era of civic virtue in antiquity, but it also opens up new spiritual possibilities that Shakespeare correlates with the rise of Christianity and thus the first stirrings of the medieval and the modern worlds. More broadly, Cantor places Shakespeare's plays in a long tradition of philosophical speculation about Rome, with special emphasis on Machiavelli and Nietzsche, two thinkers who provide important clues on how to read Shakespeare's works. In

a pathbreaking chapter, he undertakes the first systematic comparison of Shakespeare and Nietzsche on Rome, exploring their central point of contention: Did Christianity corrupt the Roman Empire or was the corruption of the Empire the precondition of the rise of Christianity? Bringing Shakespeare into dialogue with other major thinkers about Rome, Shakespeare's Roman Trilogy reveals the true profundity of the Roman Plays.

Tyranny in Shakespeare Mary Ann McGrail 2002 Even the most explicitly political contemporary approaches to Shakespeare have been uninterested by his tyrants as such. But for Shakespeare, rather than a historical curiosity or psychological aberration, tyranny is a perpetual political and human problem. Mary Ann McGrail's recovery of the playwright's perspective challenges the grounds of this modern critical silence. She locates Shakespeare's expansive definition of tyranny between the definitions accepted by classical and modern political philosophy. Is tyranny always the worst of all possible political regimes, as Aristotle argues in his *Politics*? Or is disguised tyranny, as Machiavelli proposes, potentially the best regime possible? These competing conceptions were practiced and debated in Renaissance thought, given expression by such political actors and thinkers as Elizabeth I, James I, Henrie Bullinger, Bodin, and others. McGrail focuses on Shakespeare's exploration of the conflicting and contradictory passions that make up the tyrant and finds that Shakespeare's dramas of tyranny rest somewhere between Aristotle's reticence and Machiavelli's forthrightness. Literature and politics intersect in *Tyranny in Shakespeare*, which will fascinate students and scholars of both.