

ea scriptura à recta & vera, Nec crepitacula ei opus sunt, esset depravata. nam quod in omnibus libris vulgatis legitur, Nec crepitacillis opus est. & ita in Bertin. non dubito, quin hæc scriptura subdita sit ab eo, qui, Nec crepitacula ei opus est: ferri non posse animaduverteret, nec veram excogitare posset.

INFRACTA) fracta, & decurtata. solent enim patres & matres verbis vitæ curtatis ad pueros infantes, non integris. Sic Arnobius lib. 4. de Iove loquens. Atque ut fletum poneret ineptissimè malum crepitacillum obtruncit auditis: & ad somnos inductus est in mollissimis cunctis. & vocibus ordinis infractis?

DÆDALA) artifex, opifex. lege quæ annotata sunt ad illum locum lib. 1. dædala tellus.

Lucretius and Shakespeare on the Nature of Things

R. Allen Shoaf

Lucretius And Shakespeare On The Nature Of Things

C. H. Herford



Lucretius And Shakespeare On The Nature Of Things:

Lucretius and Shakespeare on the Nature of Things Richard Allen Shoaf, 2014-10-16 Lucretius and Shakespeare on the Nature of Things maps large new vistas for understanding the relationship between De rerum natura and Shakespeare's works. In chapters on six important plays across the canon King Lear Macbeth Hamlet The Merchant of Venice The Tempest and A Midsummer Night's Dream it demonstrates that Shakespeare articulates his erotics of being his great creating nature The Winter's Tale by drawing on imagery he learned from Ovid and other classical poets but especially from Lucretius in his powerful epic that celebrates Venus and her endless creativity. Responding to Lucretius's widely admired Latinity in his exposition of the life of man in nature Shakespeare emerges as an early modern materialist who writes poetry that is effectively atomic marked as we might say today by fission hendiadys for example and fusion synoeciosis for example joining and splitting splitting and joining language and character as no other poet has ever done. To give away yourself keeps yourself still My grave is like to be my wedding bed I begin To doubt the equivocation of the fiend That lies like truth Readers of Shoaf's book will encounter anew through both fresh evidence and close reading Shakespeare's universally acknowledged commitment to the art of nature and the nature of art. With Lucretius's poetry as inspiration Shakespeare becomes the poet of the material both in art and in nature immensely creative with his *d dala lingua* like *d dala natura* his wonder crafting tongue like wonder working nature.

Shakespeare's Representation of Weather, Climate and Environment Sophie Chiari, 2018-10-30 The first comprehensive history of Byzantine warfare in the tenth century **Shakespeare and the Environment: A Dictionary** Sophie Chiari, 2022-01-27 While our physical surroundings fashion our identities we in turn fashion the natural elements in which or with which we live. This complex interaction between the human and the non human already resonated in Shakespeare's plays and poems. As details of the early modern supra and infra celestial landscape feature in his works this dictionary brings to the fore Shakespeare's responsiveness to and acute perception of his environment and it covers the most significant uses of words related to this concept. In doing so it also examines the epistemological changes that were taking place at the turn of the 17th century in a society which increasingly tried to master nature and its elements. For this reason the intersections between the natural and the supernatural receive special emphasis. All in all this dictionary offers a wide variety of resources that takes stock of the green criticism that recently emerged in Shakespeare studies and provides a clear and complete overview of the idea imagery and language of environment in the canon. *Shakespeare / Nature* Charlotte Scott, 2024-01-11 Shakespeare Nature sets new agendas for the study of nature in Shakespeare's work. Offering a rich exploration of the intersections between the human and non human worlds the chapters focus on the contested and persuasive language of nature both as organic matter and cultural conditioning. Rooted in close textual analysis and historical acuity this collection addresses Shakespeare's works through the many ways in which nature performs as a cultural category a moral marker and a set of essential conditions through which the human may pass as well.

as affect Addressing the complex conditions of the play worlds the chapters explore the assorted forms through which Shakespeare's nature makes sense of its narratives and supports upholds or contests its story telling Over the course of the collection the contributors examine plays including Macbeth Julius Caesar The Tempest The Taming of the Shrew Othello Love's Labour's Lost Hamlet Timon of Athens and many more They discuss them through the various lenses of philosophy historicism psychoanalysis gender studies cosmography geography sexuality linguistics environmentalism feminism and robotics to provide new and nuanced readings of the intersectional terms of both meaning and matter Approaching nature in all its multiplicity this collection sets out to examine the divergent and complex ways in which the human and non human worlds intersect and the development of a language of symbiosis that attempts to both control and create the terms of human authority It offers an entirely new approach to the subject of nature bringing together disparate methods that have previously been pursued independently to offer a shared investment in the intersections between the human and non human worlds and how these discourses shape and condition the emotional organic cultural and psychological landscapes of Shakespeare's play worlds

Cognition and Girlhood in Shakespeare's World Caroline Bicks, 2021-07-15 Cutting edge theories of cognition inform readings of Shakespearean girls to show the dynamism of adolescent female brainwork

Theatre, Magic and Philosophy Gabriela Dragnea Horvath, 2017-07-06 Analyzing Shakespeare's views on theatre and magic and John Dee's concerns with philosophy and magic in the light of the Italian version of philosophia perennis mainly Marsilio Ficino Pico della Mirandola and Giordano Bruno this book offers a new perspective on the Italian English cultural dialogue at the Renaissance and its contribution to intellectual history In an interdisciplinary and intercultural approach it investigates the structural commonalities of theatre and magic as contiguous to the foundational concepts of perennial philosophy and explores the idea that the Italian thinkers informed not only natural philosophy and experimentation in England but also Shakespeare's theatre The first full length project to consider Shakespeare and John Dee in juxtaposition this study brings textual and contextual evidence that Gonzalo an honest old Counsellor in The Tempest is a plausible theatrical representation of John Dee At the same time it places John Dee in the tradition of the philosophia perennis accounting for what appears to the modern scholar the conflicting nature of his faith and his scientific mind his powerful fantasy and his need for order and rigor and clarifies Edward Kelly's role and creative participation in the scrying sessions regarding him as co author of the dramatic episodes reported in Dee's spiritual diaries Finally it connects the Enochian Angelic language to the myth of the Adamic language at the core of Italian philosophy and brings evidence that the Enochian is an artificial language originated by applying creatively the analytical instruments of text hermeneutics used in the Cabala

Shakespeare's Contagious Sympathies Eric Langley, 2018-10-18 Understanding the early modern subject to be constituted as Shakespeare's Ulysses explains by its communications with others this study considers what happens when these conceptions of compassionate communication and sympathetic exchange are comprehensively undermined by period

anxieties concerning contagion and the transmission of disease Allowing that no man is any thing until he has communicate d his parts to others can these formative communications still be risked in a world preoccupied by communicable sickness where every contact risks contraction where every touch could be the touch of plague where kind interaction could facilitate cruel infection and where to commiserate is to risk miserable dependence Counting the cost of compassion this study of Shakespeare s plays and poetry analyses how medical explanations of disease impact upon philosophical conceptions and literary depictions of his characters who find themselves precariously implicated within a world of ill communications It examines the influence of scientific thought upon the history of the subject and explores how Shakespeare alive to both the importance and dangers of sympathetic communication articulates an increasing sense of both the pragmatic benefits of monadic thought emotional isolation and subjective quarantine while offering his account of the considerable loss involved when we lose faith in vulnerable tender and open existence

Ribera's Repetitions Todd P. Olson,2025-01-14 The seventeenth century Valencian artist Jusepe de Ribera spent most of his career in Spanish Viceregal Naples where he was known as Lo Spagnoletto or the Little Spaniard Working under the patronage of Spanish viceroys Ribera held a special position bridging two worlds In Ribera s Repetitions art historian Todd P Olson sheds new light on the complexity of Ribera s artwork and artistic methods and their connections to the Spanish imperial project Drawing from a diverse range of sources including poetry literature natural history philosophy and political history Olson presents Ribera s work in a broad context He examines how Ribera s techniques including rotation material decay through etching and repetition influenced the artist s drawings and paintings Many of Ribera s works featured scenes of physical suffering from Saint Jerome s corroded skin and the flayed bodies of Saint Bartholomew and Marsyas to the ragged beggar philosophers and the eviscerated Tityus But far from being the result of an individual sadistic predilection Olson argues Ribera s art was inflected by the legacies of the Reconquest of Spain and Neapolitan coloniality Ribera s material processes and themes were not hermetically sealed in the studio rather they were engaged in the global Spanish Empire Pathbreaking and deeply interdisciplinary this copiously illustrated book offers art history students and scholars a means to see Ribera s art anew

Shakespeare's Treatment of Love & Marriage and Other Essays Charles Harold Herford,1921

The Science of Shakespeare Dan Falk,2014-04-22 William Shakespeare lived at a remarkable time a period we now recognize as the first phase of the Scientific Revolution New ideas were transforming Western thought the medieval was giving way to the modern and the work of a few key figures hinted at the brave new world to come the methodical and rational Galileo the skeptical Montaigne and as Falk convincingly argues Shakespeare who observed human nature just as intently as the astronomers who studied the night sky In The Science of Shakespeare we meet a colorful cast of Renaissance thinkers including Thomas Digges who published the first English account of the new astronomy and lived in the same neighborhood as Shakespeare Thomas Harriot England s Galileo who aimed a telescope at the night sky months ahead of his Italian counterpart and Danish astronomer Tycho Brahe whose

observatory castle stood within sight of Elsinore chosen by Shakespeare as the setting for Hamlet and whose family crest happened to include the names Rosencrans and Guildenstern And then there s Galileo himself As Falk shows his telescopic observations may have influenced one of Shakespeare s final works Dan Falk s The Science of Shakespeare explores the connections between the famous playwright and the beginnings of the Scientific Revolution and how together they changed the world forever **Alphabetical Finding List** Princeton University. Library,1921 **On the Nature of Marx's Things**

Jacques Lezra,2018-03-27 On the Nature of Marx s Things is a major rethinking of the Marxian tradition one based not on fixed things but on the inextricable interrelation between the material world and our language for it Lezra traces to Marx s earliest writings a subterranean Lucretian practice that he calls necrophilological translation that continues to haunt Marx s inheritors This Lucretian strain requiring that we think materiality in non self evident ways as dynamic aleatory and always marked by its relation to language raises central questions about ontology political economy and reading Lezra writes Vittorio Morfino in his preface transfers all of the power of the Althusserian encounter into his conception of translation Lezra s expansive understanding of translation covers practices that put different natural and national languages into relation often across periods but also practices or mechanisms internal to each language Obscured by later critical attention to the contradictory lexicons of fetishism and of chrematistics that Capital uses to describe how value accrues to commodities and by the dialectical approach that s framed Marx s work since Engels sought to marry it to the natural philosophy of his time necrophilological translation has a troubling definitive influence in Marx s thought and in his wake It entails a radical revision of what counts as translation and wholly new ways of imagining what an object is of what counts as matter value sovereignty mediation and even number In On the Nature of Marx s Things a materialism of the encounter as recent criticism in the vein of the late Althusser calls it encounters Marxological value form theory post Schmittian divisible sovereignty object oriented ontologies and the critique of correlationism and philosophies of translation and untranslatability in debt to Quine Cassin and Derrida The inheritors of the problems with which Marx grapples range from Spinoza s marranismo through Melville s Bartleby through the development of a previously unexplored Freudian political theology shaped by the revolutionary traditions of Schiller and Verdi through Adorno s exilic antihumanism against Said s cosmopolitan humanism through today s new materialisms Ultimately necrophilology draws the story of capital s capture of difference away from the story of capital s production of subjectivity It affords concepts and procedures for dismantling the system of objects on which neoliberal capitalism stands concrete this wordly things like commodities but also such objects as debt traps austerity programs the marketization of risk ideologies the pedagogical professional legal even familial institutions that produce and reproduce inequities today **Reality Is Not What It Seems** Carlo Rovelli,2017-01-24 The man who makes physics sexy the scientist they re calling the next Stephen Hawking The Times Magazine From the New York Times bestselling author of Seven Brief Lessons on Physics The Order of Time and Helgoland a closer look at the mind bending nature of the universe

What are the elementary ingredients of the world Do time and space exist And what exactly is reality Theoretical physicist Carlo Rovelli has spent his life exploring these questions He tells us how our understanding of reality has changed over the centuries and how physicists think about the structure of the universe today In elegant and accessible prose Rovelli takes us on a wondrous journey from Democritus to Albert Einstein from Michael Faraday to gravitational waves and from classical physics to his own work in quantum gravity As he shows us how the idea of reality has evolved over time Rovelli offers deeper explanations of the theories he introduced so concisely in *Seven Brief Lessons on Physics* This book culminates in a lucid overview of quantum gravity the field of research that explores the quantum nature of space and time seeking to unify quantum mechanics and general relativity Rovelli invites us to imagine a marvelous world where space breaks up into tiny grains time disappears at the smallest scales and black holes are waiting to explode a vast universe still largely undiscovered

Shakespeare and the Body Politic Bernard J. Dobski, Dustin A. Gish, 2013-04-25 Metaphors animate Shakespeare's corpus and one of the most prominent is the image of the body Sketched out in the eternal lines of his plays and poetry and often drawn in exquisite detail variations on the body metaphor abound in the works of Shakespeare Attention to the political dimensions of this metaphor in Shakespeare and the Body Politic permits readers to examine the sentiments of romantic love and family life the enjoyment of peace prosperity and justice and the spirited pursuit of honor and glory as they inevitably emerge within the social moral and religious limits of particular political communities The lessons to be learned from such an examination are both timely and timeless For the tensions between the desires and pursuits of individuals and the health of the community forge the sinews of every body politic regardless of the form it may take or even where and when one might encounter it In his plays and poetry Shakespeare illuminates these tensions within the body politic which itself constitutes the framework for a flourishing community of human beings and citizens from the ancient city states of Greece and Rome to the Christian cities and kingdoms of early modern Europe The contributors to this volume attend to the political context and role of political actors within the diverse works of Shakespeare that they explore Their arguments thus exhibit together Shakespeare's political thought By examining his plays and poetry with the seriousness they deserve Shakespeare's audiences and readers not only discover an education in human and political virtue but also find themselves written into his lines Shakespeare's body of work is indeed politic and the whole that it forms incorporates us all **Shakespeare's**

Freedom Stephen Greenblatt, 2010-11-15 Shakespeare lived in a world of absolutes of claims for the absolute authority of scripture monarch and God and the authority of fathers over wives and children the old over the young and the gentle over the baseborn With the elegance and verve for which he is well known Stephen Greenblatt author of the best selling *Will in the World* shows that Shakespeare was strikingly averse to such absolutes and constantly probed the possibility of freedom from them Again and again Shakespeare confounds the designs and pretensions of kings generals and churchmen His aversion to absolutes even leads him to probe the exalted and seemingly limitless passions of his lovers Greenblatt explores

this rich theme by addressing four of Shakespeare's preoccupations across all the genres in which he worked. He first considers the idea of beauty in Shakespeare's works specifically his challenge to the cult of featureless perfection and his interest in distinguishing marks. He then turns to Shakespeare's interest in murderous hatred most famously embodied in Shylock but seen also in the character Bernardine in *Measure for Measure*. Next Greenblatt considers the idea of Shakespearean authority that is Shakespeare's deep sense of the ethical ambiguity of power including his own. Ultimately Greenblatt takes up Shakespearean autonomy in particular the freedom of artists guided by distinctive forms of perception to live by their own laws and to claim that their creations are singularly unconstrained. A book that could only have been written by Stephen Greenblatt. *Shakespeare's Freedom* is a wholly original and eloquent meditation by the most acclaimed and influential Shakespearean of our time. *Phantasmatic Shakespeare* Suparna Roychoudhury, 2018-10-15. Representations of the mind have a central place in Shakespeare's artistic imagination as we see in Bottom struggling to articulate his dream, Macbeth reaching for a dagger that is not there, and Prospero humbling his enemies with spectacular illusions. *Phantasmatic Shakespeare* examines the intersection between early modern literature and early modern understandings of the mind's ability to perceive and imagine. Suparna Roychoudhury argues that Shakespeare's portrayal of the imagination participates in sixteenth-century psychological discourse and reflects also how fields of anatomy, medicine, mathematics, and natural history jolted and reshaped conceptions of mentality. Although the new sciences did not displace the older psychology of phantasms, they inflected how Renaissance natural philosophers and physicians thought and wrote about the brain's image-making faculty. The many hallucinations, illusions, and dreams scattered throughout Shakespeare's works exploit this epistemological ferment, deriving their complexity from the ambiguities raised by early modern science. *Phantasmatic Shakespeare* considers aspects of imagination that were destabilized during Shakespeare's period: its place in the brain, its legitimacy as a form of knowledge, its pathologies, its relation to matter, light, and nature. Reading these in concert with canonical works such as *King Lear*, *Macbeth*, and *The Tempest*, Shakespeare Roychoudhury shows was influenced by paradigmatic epistemic shifts of his time, and he in turn demonstrated how the mysteries of cognition could be the subject of powerful art. **Shakespeare's Treatment of Love & Marriage; And Other Essays** C. H. Herford, 2025-08-15. Reproduction of the original. The Antigonos publishing house specialises in the publication of reprints of historical books. We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage. *Concerning the Nature of Things* William Henry Bragg, 1925. *Shakespeare's Sublime Pathos* Jonathan P. A. Sell, 2021-07-29. Winner of the AEDEAN Enrique Garc a D ez Literature Research Award 2023. *Shakespeare's Sublime Pathos* Person Audience Language breaks new ground in providing a sustained demystifying treatment of its subject and looking for answers to basic questions regarding the creation experience, aesthetics, and philosophy of Shakespearean sublimity. More specifically, it explores how Shakespeare generates experiences of sublime pathos for which audiences have been prepared by the sublime ethos described in the

companion volume Shakespeare's Sublime Ethos To do so it examines Shakespeare's model of mutualistic character in which entangled language brokers a psychic communion between fictive persons and real life audiences and readers In the process Sublime Critical platitudes regarding Shakespeare's liberating ambiguity and invention of the human are challenged while the sympathetic imagination is reinstated as the linchpin of the playwright's sublime effects As the argument develops the Shakespearean sublime emerges as an emotional state of vulnerable exhilaration leading to an ethically uplifting openness towards others and an epistemologically bracing awareness of human unknowability Taken together Shakespeare's Sublime Pathos and Shakespeare's Sublime Ethos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that ultimately his is an immanent sublimity of the here and now enfolding a transcendence which may be imagined simulated or evoked but never achieved

Shakespeare's King Lear with The Tempest Mark A. McDonald, 2004-03-12 Shakespeare's King Lear with The Tempest is Mark McDonald's inquiry into the political philosophy of William Shakespeare through a reading of King Lear with reference to The Tempest McDonald follows an argument connecting King Lear to the question of natural right and to changes in the orders of the western world at the beginnings of modernity

Reviewing **Lucretius And Shakespeare On The Nature Of Things**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Lucretius And Shakespeare On The Nature Of Things**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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