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The Tragedy Of King Lear Plato and Shakespeare are in some sense in agreement that literature is a system of lies, but where the Greek believed there to be “ an ancient quarrel between philosophy and poetry, ”

...

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The Tragedy Of King Lear

Shakespeare ' s work presents life, like theater, as fundamentally a fiction, and the task of the individual as living in light of that realization. Shakespeare, of course, was not a professional philosopher; his first duty was always to the construction of artifice.

What Was Shakespeare's Central

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The Shakespeare's Philosopher King:

Reading the Tragedy of King Lear

Hardcover – August 1, 2010 by Guy Story

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Shakespeares Philosopher King Reading The Tragedy Of King Lear

The dust jacket of Guy Story Brown ' s Shakespeare ' s Philosopher King: Reading the Tragedy of King Lear describes the book thus: “ The reading shows The Tragedy of King Lear to be a broadly Thomistic portrayal of the problem and reality of kingship, in which there emerges an increasingly explicit and profound—and entirely unsentimental—Christianity that seems as much Augustinian as Thomistic. ”

William Junker, "Review of Guy Story Brown. Shakespeare ' s ...

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people naturally subject to a monarchhe
argued that people have rights such as the
right to life liberty and property that have a
foundation independent of

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The Tragedy of King Lear precedes Cymbeline King of Britain as the earliest of Shakespeare's English history plays in the sense that it represents a primordial age when the "sceptered isle" of "England" was hardly yet even clearly differentiated from "Britain." The decay and fall of the world is visible, i.e., is originally conceivable as a subject, only from a vantage that is in some sense not itself limited to error or fault. This resolution cannot be a thesis that is merely proved from outside but a vantage that emerges in a careful reading of the 1623 Folio text from the beginning that is alert both to the whole of Shakespeare's corpus and its cultural context. The reading shows The Tragedy of King Lear to be a Thomistic portrayal of the problem and reality of kingship, in which there emerges an

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Increasingly explicit and profound but
unsentimental Christianity that seems as
much Augustinian as Thomistic.

The First Part of King Henry the Sixth is Shakespeare's first work for the stage, his first dramatic hit, and, also, his most controversial and suspect history play, a literary genre he perfected. From the vantage of his opening act its close study affords the original introduction to all the histories and the Shakespearean stage as such, as well as to his idea of time and the world generally, that is, to the Shakespearean education. In the course of this initiation there emerges a world, a stage, and, even, a Shakespeare that may increasingly seem more than a little strange to us, whether as seen through the lens of the old bardic conventions or the theories of recent academic revisions, but that are, at the same time, almost certainly more intimately familiar to the original

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editors of the 1623 folio, and the play itself increasingly revealed as a striking tour de force debut as fresh as the poet everyone is drawn to in the first place.

This innovative work argues that Shakespeare was as great a philosopher as he was a poet, and that his greatness as a poet derived even more from his power as a thinker than from his genius for linguistic expression. Accordingly, Leon Craig's interpretation of the plays - focusing primarily on Macbeth and King Lear, but including extensive comments on Othello, The Winter's Tale, and Measure for Measure - are intended to demonstrate what can be gained from reading Shakespeare 'philosophically.' Shakespeare, Craig argues, had a persistent fascination with the relationship between politics and philosophy, and even more precisely, with the idea of a philosophical ruler. Macbeth

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The King and Lear are given detailed exposition for the special light they cast on tensions between philosophy and politics, knowledge and power. They show how the pursuit of an adequate understanding of certain practical issues - transient yet recurring - necessarily leads to considerations that far transcend the particular circumstances in which these practical problems arise. Metaphysics, cosmology, and man's confrontation with nature, were made dramatically manifest by Shakespeare to challenge and promote philosophic activity among his audience and readers. Unconventional in its approach, but working within the tradition of such critics as Allan Bloom and Harry Jaffa, Craig's book makes a substantial contribution to understanding the general principles of Shakespearean drama.

The Famous History of the Life of King Henry the Eighth is Shakespeare's most

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thoughtful history play it was about this play that Schlegel made his famous comment that "Shakespeare was as profound a historian as a poet." Yet, this last play, Shakespeare's lone Tudor history, was popular at its first playing and has proven a crowd pleaser whenever it has been performed. Ever seductive in its trappings of power and emphatic pomp and pageantry, it delineates in a political way the characters of England's most surpassing statesman and her finest queen, as well as of the king thought most infamous of all by celebrated later English writers like Hazlitt and Dickens. The dramatist here takes only the highest view of all these personages and presents each of them in such an order that they may be seen by all for who and what they truly are. The study proceeds as an interpretive commentary, act-by-act and scene-by-scene, and should be considered with the text of the play at one's elbow.

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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

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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.

The Philosopher's English King offers a close reading of the Henriad, presenting Shakespeare's teaching on political authority and contributing to the burgeoning scholarship on Shakespeare as a political thinker.

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

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The Tragedy of King Lear

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

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"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.

Scholars have used Levinas as a lens through which to view many authors and texts, fields of endeavor, and works of art. Yet no book-length work or dedicated volume has brought this thoughtful lens to bear in a sustained discussion of the works of Shakespeare. It should not surprise anyone that Levinas identified his own thinking as Shakespearean. "The play's the thing" for both, or put differently, the observation of

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intersubjectivity is. What may surprise and indeed delight all learned readers is to consider what we might yet gain from considering each in light of the other.

Comprising leading scholars in philosophy and literature, *Of Levinas and Shakespeare:*

"*To See Another Thus*" is the first book-length work to treat both great thinkers.

Lear, *Hamlet*, and *Macbeth* dominate the discussion; however, essays also address *Cymbeline*, *The Merchant of Venice*, and even poetry, such as *Venus and Adonis*.

Volume editors planned and contributors deliver a thorough treatment from multiple perspectives, yet none intends this volume to be the last word on the subject; rather, they would have it be a provocation to further discussion, an enticement for richer enjoyment, and an invitation for deeper contemplation of Levinas and Shakespeare.

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Shakespeare's famous play, Hamlet, has been the subject of more scholarly analysis and criticism than any other work of literature in human history. For all of its generally acknowledged virtues, however, it has also been treated as problematic in a raft of ways. In *Philosophy and the Puzzles of Hamlet*, Leon Craig explains that the most oft-cited problems and criticisms are actually solvable puzzles. Through a close reading of the philosophical problems presented in Hamlet, Craig attempts to provide solutions to these puzzles. The posing of puzzles, some more conspicuous, others less so, is fundamental to Shakespeare's philosophical method and purpose. That is, he has crafted his plays, and Hamlet in particular, so as to stimulate philosophical activity in the "judicious" (as distinct from the "unskillful") readers. By virtue of showing what so many critics treat

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as faults or flaws are actually intended to be interpretive challenges, Craig aims to raise appreciation for the overall coherence of Hamlet: that there is more logical rigor to its plot and psychological plausibility to its characterizations than is generally granted, even by its professed admirers. Philosophy and the Puzzles of Hamlet endeavors to make clear why Hamlet, as a work of reason, is far better than is generally recognized, and proves its author to be, not simply the premier poet and playwright he is already universally acknowledged to be, but a philosopher in his own right.

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