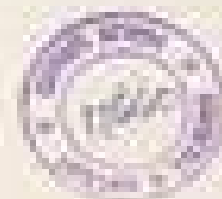


*Shakespeare's
Tragicomic
Vision*



JOHN HARTING



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ALBANY, NEW YORK

Shakespeares Tragicomic Vision

JS Bruner



Shakespeare's Tragicomic Vision:

Shakespeare's Tragicomic Vision Joan Hartwig, 1972-01-01 **Myth, Emblem, and Music in Shakespeare's Cymbeline** Peggy Muñoz Simonds, 1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare's Cymbeline for the modern reader through a rediscovery of the poet's artistic use of Renaissance myths, symbols, and emblematic topoi that give meaning to the play. Although mainly concerned with the rich classical and Christian iconography of Cymbeline, the book also ranges widely over Shakespeare's dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry, drama, art, theology, philosophy, emblems, and myths to show parallels between the mysteries of this tragicomedy and other examples of Renaissance thought and expression. It uncovers actual representations in the visual arts of parallels to the play's descriptive and theatrical moments. These iconographic parallels are lavishly illustrated in the book through photographs of Renaissance plaster work, embroidery, metalwork, oil paintings, and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period. The visual imagery is carefully related to an intellectual explanation of Cymbeline's complex Neoplatonic and Reformation themes. The author begins with an extended definition of the genre of Renaissance tragicomedy, a form developed for Christian artistic purposes in Italy by Tasso and Guarini. Aside from the obviously similar characteristics of a happy ending and the presence of an oracle, Cymbeline shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido*, including the celebration of an Orphic ritual of death and resurrection. After a discussion of the Neoplatonic and Ovidian mythology embedded in the play, the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites, the iconography of primitivism and Wild Men versus courtier as a satire of the British court, and the iconography of birds, animals, vegetation, and minerals as evocative of the major themes of doubt, repentance, reformation, reunion, and regeneration in Cymbeline. The final objective of the dramatic conflict is mutual forgiveness and a happy marriage, all of which is achieved through temperance or the attainment of musical concord within the individual, the state, and the world. Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world, the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound, which ultimately leads to psychological harmony with the music of the spheres. Simonds also demonstrates that because Cymbeline is essentially an Orphic tragicomedy designed to liberate the audience from melancholy, the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros, from blindness to a vision of divinity, from discord to musical harmony, from spiritual confusion to joyful enlightenment. BOOK JACKET Title Summary field provided by Blackwell North America, Inc. All Rights Reserved **The Evolution of Shakespeare's Tragicomic Vision** Madelon Jean Lief, 1984
Shakespeare's Caliban Alden T. Vaughan, Virginia Mason Vaughan, 1991 Shakespeare's Caliban examines The Tempest's

savage and deformed slave as a fascinating but ambiguous literary creation with a remarkably diverse history The authors one a historian and the other a Shakespearean explore the cultural background of Caliban s creation in 1611 and his disparate metamorphoses to the present time *Shakespeare's Monarchies* Constance Jordan,2019-05-15 Constance Jordan looks at how Shakespeare through his romances contributed to the cultural debates over the nature of monarchy in Jacobean England Stressing the differences between absolutist and constitutionalist principles of rule Jordan reveals Shakespeare s investment in the idea that a head of state should be responsive to law and not be governed by his unbridled will Conflicts within royal courts which occur in the romances show wives daughters and servants resisting tyrannical husbands fathers masters and monarchs by relying on the authority of conscience These loyal subjects demonstrated to Shakespeare s diverse audiences that the vitality of the body politic its dynastic future and its material productivity depend on a cooperative union of ruler and subject Drawing on representations of servitude and slavery in the humanist and political literature of the period Jordan shows that Shakespeare s abusive rulers suffer as much as they impose on their subjects Shakespeare s *Monarchies* recognizes the romances as politically inflected texts and confirms Shakespeare s involvement in the public discourse of the period

The Name and Nature of Tragicomedy Verna A. Foster,2017-03-02 Focusing on European tragicomedy from the early modern period to the theatre of the absurd Verna Foster here argues for the independence of tragicomedy as a genre that perceives and communicates human experience differently from the various forms of tragedy comedy and the drame serious drama that is neither comic nor tragic Foster posits that in the sense of the dramaturgical and emotional fusion of tragic and comic elements to create a distinguishable new genre tragicomedy has emerged only twice in the history of drama She argues that tragicomedy first emerged and was controversial in the Renaissance and that it has in modern times replaced tragedy itself as the most serious and moving of all dramatic genres In the first section of the book the author analyzes the name tragicomedy and the genre s problems of identity then goes on to explore early modern tragicomedies by Shakespeare Beaumont and Fletcher and Massinger A transitional chapter addresses cognate genres The final section of the book focuses on modern tragicomedies by Ibsen Chekhov Synge O Casey Williams Ionesco Beckett and Pinter By exploring dramaturgical similarities between early modern and modern tragicomedies Foster demonstrates the persistence of tragicomedy s generic markers and provides a more precise conceptual framework for the genre than has so far been available

Shakespeare David M. Bergeron,Geraldo U. de Sousa,1995 Confronted with the formidable and at times daunting mass of materials on Shakespeare where does the beginning student or even a seasoned one turn for guidance Answering that question remains the central aim of this guide *A Companion to Shakespeare's Works, Volumr IV* Richard Dutton,Jean E. Howard,2008-04-15 This four volume Companion to Shakespeare s Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the

United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's poems problem comedies and late plays contains original essays on Troilus and Cressida Measure for Measure All's Well That Ends Well Venus and Adonis The Rape of Lucrece and The Sonnets as well as Pericles The Winter's Tale Cymbeline The Tempest and The Two Noble Kinsmen *Shakespeare's Visual Theatre* Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter's Tale Spring and Winter in Love's Labour's Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare's time **Shakespeare** Roland Mushat Frye, 2013-10-11 This edition first published in 1982 Previous edition published in 1972 by Houghton Mifflin Outlining methods and techniques for reading Shakespeare's plays Roland Frye explores and develops a comprehensive understanding of Shakespeare's drama focussing on the topics which must be kept in mind the formative influence of the particular genre chosen for telling a story the way in which the story is narrated and dramatized the styles used to convey action character and mood and the manner in which Shakespeare has constructed his living characterizations As well as covering textual analysis the book looks at Shakespeare's life and career his theatres and the actors for whom he wrote and the process of printing and preserving Shakespeare's plays Chapters cover King Lear in the Renaissance Providence Kind Fortune Anarchy and Order Reason and Will Show and Substance Redemption and Shakespeare's Poetics **Shakespeare's Political and Economic Language** Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and

explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs

Shakespeare's Agonistic Comedy G. Beiner, 1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that its usefulness has to be demonstrated and verified in practice Hence the division of the book into two parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on *The Merry Wives of Windsor* *The Merchant of Venice* and *Twelfth Night* analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket

Shakespeare and the Grace of Words Valentin Gerlier, 2022-05-29 Crossing the boundaries between literature philosophy and theology Shakespeare and the Grace of Words pioneers a reading strategy that approaches language as grounded in praise that is as affirmation and articulation of the goodness of Being Offering a metaphysically astute theology of language grounded in the thought of Renaissance theologian Nicholas of Cusa as well as readings of Shakespeare that instantiate and complement its approach this book shows that language in which the divine gift of Being is received apprehended and expressed even amidst darkness and despair is language that can renew our relationship with one another and with the things and beings of the world Shakespeare and the Grace of Words aims to engage the reader in detailed performative close readings while exploring the metaphysical and theological contours of Shakespeare's art as a venture into a poetic illumination of the deep grammar of the real

Late Shakespeare, 1608-1613 Andrew J. Power, Rory Loughnane, 2013 In *Late Shakespeare 1608 1613* leading international Shakespeare scholars provide a contextually informed approach to Shakespeare's last seven plays

Faith in Shakespeare Richard C. McCoy, 2015 Rather than exploring faith as it relates to various political and historical controversies of the early modern period Richard McCoy argues that faith in Shakespearean drama is best viewed as secular and poetic instead of an exclusively religious phenomenon

Shakespeare and the Shapes of Time David Scott Kastan, 1982-06-18

Figures in a Renaissance Context C. A. Patrides, 1989 Essays on many of the most important literary figures of the 16th and 17th centuries

Shakespeare and the Just War Tradition Paola Pugliatti, 2016-04-01 Brought to light in this study is a connection between the treatment of war in Shakespeare's plays and the issue of the just war which loomed large both in religious and in lay treatises of Shakespeare's time The book re-reads Shakespeare's representations of war in light of both the changing historical and political contexts in which they were produced and of Shakespeare's possible connection with the culture and ideology of the European just war tradition But to discuss Shakespeare's representations of war means for Pugliatti not simply to examine his work from a literary point of view or to historicize those representations in connection

with the discourses and the practice of war which were produced in his time it also means to consider or re consider present day debates for or against war and the kind of war ideology which is trying to assert itself in our time in light of the tradition which shaped those discourses and representations and which still substantiates our moral view of war *Shakespeare and Early Modern Religion* David Loewenstein, Michael Witmore, 2015-01-22 Written by an international team of literary scholars and historians this collaborative volume illuminates the diversity of early modern religious beliefs and practices in Shakespeare's England and considers how religious culture is imaginatively reanimated in Shakespeare's plays Fourteen new essays explore the creative ways Shakespeare engaged with the multifaceted dimensions of Protestantism Catholicism non Christian religions including Judaism and Islam and secular perspectives considering plays such as Hamlet Julius Caesar King John King Lear Macbeth Measure for Measure A Midsummer Night's Dream and The Winter's Tale The collection is of great interest to readers of Shakespeare studies early modern literature religious studies and early modern history **Gender in Play on the Shakespearean Stage** Michael Shapiro, 2023-06-20 Cross dressing sexual identity and the performance of gender are among the most hotly discussed topics in contemporary cultural studies A vital addition to the growing body of literature this book is the most in depth and historically contextual study to date of Shakespeare's uses of the heroine in male disguise man playing woman playing man in all its theatrical and social complexity Shapiro's study centers on the five plays in which Shakespeare employed the figure of the female page The Two Gentlemen of Verona The Merchant of Venice As You Like It Twelfth Night and Cymbeline Combining theater and social history Shapiro locates Shakespeare's work in relation to controversies over gender roles and cross dressing in Elizabethan England The popularity of the female page is examined as a playful literary and theatrical way of confronting avoiding or merely exploiting issues such as the place of women in a patriarchal culture and the representation of women on stage Looking beyond and behind the stage for the cultural anxieties that found their way into Shakespearean drama Shapiro considers such cases as cross dressing women in London being punished as prostitutes and the alleged homoerotic practices of the apprentices who played female roles in adult companies Shapiro also traces other Elizabethan dramatists varied uses of the cross dressing motif especially as they were influenced by Shakespeare's innovations Shapiro's engaging study is distinguished by the scope of interrelated topics it draws together and the balance of critical perspectives it brings to bear on them Choice Michael Shapiro is Professor of English University of Illinois Urbana

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