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Robert Garnier
and the
Themes of
Political Tragedy
in the
Sixteenth
Century

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Robert Garnier And The Themes Of Political Tragedy

Hélène E. Bilis, Ellen McClure



Robert Garnier And The Themes Of Political Tragedy:

Robert Garnier and the Themes of Political Tragedy in the 16th Century Gillian Jondorf, 1969 *Robert Garnier and the themes of political tragedy in the sixteenth century* Gillian Jondorf, *Robert Garnier in Elizabethan England* Marie-Alice Belle, Line Cottage, 2017-09-11 This volume gathers together for the first time Mary Sidney Herbert's *Antonius* 1592 and Thomas Kyd's *Cornelia* 1594 two significant and inter-related responses to Robert Garnier's Roman plays *Marc Antoine* 1578 and *Cornelia* 1574 As a unique diptych the translated plays offer invaluable insight into the often ghostly presence of French literature in Elizabethan culture They also mark an important chapter in the development of early modern neoclassical drama with Sidney Herbert and Kyd creatively engaging each in their own way with Garnier's learned Senecan tragedies This edition offers a critical introduction situating the plays in the rapidly shifting context of the 1590s and discussing their critical reception as translations The footnotes aim to illuminate Sidney Herbert's and Kyd's distinctive translation practices by signaling significant amendments to Garnier's text and by tracing the web of intertextual allusions that connects each translation not only with Elizabethan practices of patronage readership and text circulation but also with the wider intellectual and political debates of the late European Renaissance Also featuring textual notes a list of neologisms and a glossary this edition documents each text's material and editorial history as well as their joint contribution to the linguistic creativity of the Elizabethan age p p1 margin 0 0px 0 0px 0 0px 0 0px font 12 0px Times color ffffff *Onstage Violence in Sixteenth-Century French Tragedy* Michael Meere, 2021-10-21 The performance of violence on the stage has played an integral role in French tragedy since its inception *Onstage Violence in Sixteenth Century French Tragedy* is the first book to tell this story It traces and examines the ethical and poetic stakes of violence as playwrights were experimenting with the newly discovered genre during decades of religious and civil war c 1550 1598 The study begins with an overview of the origins of French vernacular tragedy and the complex relationships between violence performance ethics and poetics The volume focuses on specific plays and analyzes biblical mythological historical and politically topical tragedies including the stories of Cain and Abel David and Goliath Medea the Sultan Sleyman the Magnificent the Roman general Regulus and the assassination of the Duke of Guise in 1588 to show how the multifarious uses of violence on stage shed light on a range of pressing issues during that turbulent time such as religion gender politics and militancy *Teaching French Neoclassical Tragedy* Hélène E. Bilis, Ellen McClure, 2021-06-19 Offers pedagogical techniques for teaching French neoclassical tragedy mainly from the reign of Louis XVI in undergraduate classes Topics include tragic themes fate freedom political subtexts postcolonial adaptations and productions performance rhetoric and performance practices Includes syllabus suggestions and information on editions reference works biographies film adaptations and online resources *Mary Queen of Scots and French Public Opinion, 1542-1600* A. Wilkinson, 2004-06-10 The French Wars of Religion were more than a battle for outright military victory They were also a battle for the hearts and minds of the population of France In this struggle to win over

public opinion often apparently peripheral issues could be engaged to make partisan points Such was the case with the polemical literature surrounding Mary Queen of Scots Based on major new bibliographic research this study charts the evolving relationship between Mary and French public opinion Politics and Aesthetics in European Baroque and Classicist Tragedy Jan Bloemendal, Nigel Smith, 2016-08-01 Politics and Aesthetics in European Baroque and Classicist Tragedy is a volume of essays investigating European tragedy in the seventeenth century comparing Shakespeare Vondel Gryphius Racine and several other vernacular tragedians together with consideration of neo Latin dramas by Jesuits and other playwrights To what extent were similar themes plots structures and styles elaborated How is difference as well as similarity to be accounted for European drama is beginning to be considered outside of the singular vernacular frameworks in which it has been largely confined as instanced in the conferences and volumes of essays held in the Universities of Munich and Berlin 2010 12 but up to date secondary material is sparse and difficult to obtain This volume intends to help remedy that deficit by addressing the drama in a full political religious legal and social context and by considering the plays as interventions in those contexts Contributors are Christian Biet Jan Bloemendal Helmer J Helmers Blair Hoxby Sarah M Knight Tatiana Korneeva Frans Willem Korsten Joel B Lande Russell J Leo Howard B Norland Kirill Ospovat James A Parente Jr Freya Sierhuis Nienke Tjoelker and Emily Vasiliauskas Enacting Gender on the English Renaissance Stage Viviana Comensoli, Anne Russell, 1999 Collection of essays which engages debates over gender in the English Renaissance theater Cover **The Renaissance Discovery of Violence, from Boccaccio to Shakespeare** Robert Appelbaum, 2021-11-16 Many have wondered why the works of Shakespeare and other early modern writers are so filled with violence with murder and mayhem This work explains how and why putting the literature of the European Renaissance in the context of the history of violence Personal violence was on the decline in Europe beginning in the fifteenth century but warfare became much deadlier and the stakes of war became much higher as the new nation states vied for hegemony and the New World became a target of a shattering invasion There are times when Renaissance writers seem to celebrate violence but more commonly they anatomized it and were inclined to focus on victims as well as warriors on the horrors of violence as well as the need for force to protect national security and justice In Renaissance writing violence has lost its innocence Sovereigns and Subjects in Early Modern Neo-Senecan Drama Daniel Cadman, 2016-03-09 Sovereigns and Subjects in Early Modern Neo-Senecan Drama examines the development of neo Senecan drama also known as closet drama during the years 1590 1613 It is the first book length study since 1924 to consider these plays the dramatic works of Mary Sidney Samuel Daniel Samuel Brandon Fulke Greville Sir William Alexander and Elizabeth Cary along with the Roman tragedies of Ben Jonson and Thomas Kyd as a coherent group Daniel Cadman suggests these works interrogate the relations between sovereigns and subjects during the early modern period by engaging with the humanist discourses of republicanism and stoicism Cadman argues that the texts under study probe various aspects of this dynamic and illuminate the ways in which stoicism and republicanism

provide essential frameworks for negotiating this relationship between the marginalized courtier and the absolute sovereign. He demonstrates how aristocrats and courtiers such as Sidney Greville, Alexander and Cary were able to use the neo-Senecan form to consider aspects of their limited political agency under an absolute monarch, while others such as Brandon and Daniel respond to similarly marginalized positions within both political and patronage networks. In analyzing how these plays illuminate various aspects of early modern political culture, this book addresses several gaps in the scholarship of early modern drama and explores new contexts in relation to more familiar writers as well as extending the critical debate to include hitherto neglected authors.

Theaters of Translation Andrew S. Keener, 2025. In *Theaters of Translation: Cosmopolitan Vernaculars in Shakespeare's England*. Andrew S. Keener argues that plays by Thomas Kyd, Mary Sidney Herbert, Ben Jonson, and others were shaped by and contributed to a multilingual Europe full of dictionaries, grammars, and language learning dialogues. Bringing together critical discussions and methodologies in transnational literary studies, book history, and the history of theater and performance, Keener proposes a fresh multilingual approach to English Renaissance drama in a way that also liberates the histories of early modern languages and literatures from their national silos. Rather than accepting Shakespeare as England's national playwright and instead of inscribing the period's theater and drama within England's political, geographic, and linguistic limits, *Theaters of Translation* demonstrates the intercourse between England's drama and the great variety of multilingual dictionaries, dialogues, grammars, and language manuals circulating throughout Europe. Covering the period 1570–1640, when England's drama and crucially the English language itself was a proving ground for linguistic mixture, Keener emphasizes the term *cosmopolitan vernaculars*, which refers to non-classical languages that modeled transnational forms of belonging for playgoers, readers, and authors across early modern Europe. In doing so, he challenges scholarship that continues to figure Renaissance England as a site of national and linguistic cohesion. The critical genealogy of the term *cosmopolitan vernaculars* is itself rooted in studies of premodern Sanskrit and in postcolonial theory addressing the British Empire, so by acknowledging the complexities associated with the terms *cosmopolitanism* and *vernacularity*, Keener offers a conceptual and historical bridge between the medieval period and the imperial era, making room for linguistic considerations of cosmopolitanism in England among French, Italian, Spanish, and other European languages in relation to the English theater. Linking recent contributions to cosmopolitan theory with transnational studies of early modern literature and culture, particularly studies examining the dynamics of multiple languages, translation, and polyglot manuals and dictionaries in Europe, *Theaters of Translation* highlights both the ways in which cosmopolitanism manifests through vernacular languages in print and performance and the ways languages themselves can exhibit cosmopolitanism for those who encounter them on the page or on the stage. With this evidence, Keener analyzes the workings of cosmopolitan vernaculars in early modern England and in ways that open up new transnational interpretations of plays. *Theaters of Translation* also seeks to make much more out of details known to scholars already, such as the fact that Ben

Jonson owned and annotated a copy of Pietro Aretino's scandalous Italian dialogues or that Shakespeare's First Folio was advertised for sale in Germany before its London publication but which have been overlooked or obscured because they do not always agree with the prevailing nationally focused approaches to early modern drama in England

Subjects to the King's Divorce Olga L. Valbuena, 2003 Focusing on the rhetorical aftermath and political consequences of Henry VIII's double divorce from Katherine of Aragon and from the Church of Rome this book understands divorce as both culturally powerful and an instrument for examining division in early modern England

French Reflections in the Shakespearean Tragic Richard Hillman, 2018-07-30 Hillman explores English tragedy in relation to France with a frank concentration on Shakespeare He sets out to theorise more abstract tragic qualities such as nostalgia futility and heroism with reference to specific French texts and contexts Three manifestations of the Shakespearean tragic are singled out Hamlet Antony and Cleopatra and All's Well That Ends Well a comedy with melancholic overtones whose French setting is shown to be richly significant Hillman brings to bear on each of these central works a cluster of French intertextual echoes sometimes literary in origin whether dramatic or otherwise sometimes involving historical texts memoirs or contemporary political documents which have no obvious connection with the plays but prove capable of enriching interpretation of them It will be of interest not only to scholars specialising in early modern English theatre but also to both specialists and students concerned with the circulation of information and the production of meaning within early modern European culture

A Handbook to the Reception of Greek Drama Betine van Zyl Smit, 2016-02-29 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

Foreign and Native on the English Stage, 1588-1611 Jane Pettegree, 2011-04-28 This original and scholarly work uses three detailed case studies of plays Shakespeare's Antony and Cleopatra King Lear and Cymbeline to cast light on the ways in which early modern writers used metaphor to explore how identities emerge from the interaction of competing regional and spiritual topographies

The Senecan Aesthetic Helen Slaney, 2016 The Senecan Aesthetic surveys the multifarious ways in which Senecan tragedy has been staged from the Renaissance up to the present day and restores Seneca to a canonical position among the playwrights of antiquity recognizing him as one of the most important most revered and most reviled

The Myth of Rome in Shakespeare and his Contemporaries Warren Chernaik, 2011-03-17 When Cleopatra expresses a desire to die after the high Roman fashion acting in accordance with what's brave what's noble Shakespeare is suggesting that there are certain values that are characteristically Roman The use of the terms Rome and

Roman in Julius Caesar Antony and Cleopatra or Jonson's Sejanus often carry the implication that most people fail to live up to this ideal of conduct that very few Romans are worthy of the name In this book Chernaik demonstrates how in these plays Roman values are held up to critical scrutiny The plays of Shakespeare Jonson Massinger and Chapman often present a much darker image of Rome as exemplifying barbarism rather than civility Through a comparative analysis of the Roman plays of Shakespeare and his contemporaries and including detailed discussion of the classical historians Livy Tacitus and Plutarch this study examines the uses of Roman history the myth of Rome in Shakespeare's age Two Tragedies Antoine de Montchrestien, 2015-12-17 Antoine de Montchrestien's tragedies have been the object of increased critical attention over the years This annotated edition makes two of his most interesting plays available Hector often recognised as one of the masterpieces of French regular rhetorical tragedy and La Reine d'Escoffe a showcase of Montchrestien's concept of tragedy

Subjects of Affection Anna Rosensweig, 2021-12-15 Subjects of Affection offers an alternative to the modern model of human rights in an unexpected archive the monarchist tragedies that shaped Louis XIV's absolutist France Pairing political theory with performance studies Anna Rosensweig argues that the right of resistance largely thought to have disappeared from French political thought in the aftermath of the religious wars of the sixteenth century actually endured throughout the seventeenth century as a conceptual framework embedded and embodied in tragic drama Contemporary scholars have critiqued the modern rights paradigm for its failure to acknowledge the ways in which individual rights depend upon state protection and national belonging Through a reappraisal of early modern French tragedy Rosensweig provides a corrective to accounts of human rights that begin with the French Revolution exploring previously unrecognized models for collective action that had emerged during the religious wars Subjects of Affection reveals how French tragedy sustained these models of collective action by binding together individuals and groups through affect Rosensweig places sixteenth century political treatises in dialogue with dramas by Robert Garnier Jean Rotrou Pierre Corneille and Jean Racine that were performed and published between 1550 and 1700 In so doing she demonstrates how these tragedies through their poetics and performance potential stage a subject of rights whose collective constitution differs from the individualism of our modern rights framework Through fresh insights and incisive readings Subjects of Affection explores a form of political subjectivity that locates political power in connection to others from staged characters and choruses to unseen collectives **The Meaning of Literature** Timothy J. Reiss, 2018-10-18 In this searching and wide ranging book Timothy J Reiss seeks to explain how the concept of literature that we accept today first took shape between the mid sixteenth century and the early seventeenth a time of cultural transformation Drawing on literary political and philosophical texts from Central and Western Europe Reiss maintains that by the early eighteenth century divergent views concerning gender politics science taste and the role of the writer had consolidated and literature came to be regarded as an embodiment of universal values During the second half of the sixteenth century Reiss asserts conceptual consensus was breaking down and many Western Europeans found

themselves overwhelmed by a sense of social decay A key element of this feeling of catastrophe Reiss points out was the assumption that thought and letters could not affect worldly reality Demonstrating that a political discourse replaced the no longer viable discourse of theology he looks closely at the functions that letters served in the reestablishment of order He traces the development of the idea of literature in texts by Montaigne Spenser Sidney Shakespeare Lope de Vega and Cervantes among others through seventeenth century writings by such authors as Davenant Boileau Dryden Rymer Anne Dacier Astell and Leibniz to eighteenth century works including those of Addison Pope Batteux and Hutcheson Burke Lessing Kant and Wollstonecraft Reiss follows key strands of the tradition particularly the concept of the sublime into the nineteenth century through a reading of Hegel s Aesthetics The Meaning of Literature will contribute to current debates concerning cultural dominance and multiculturalism It will be welcomed by anyone interested in literature and in cultural studies including literary theorists and historians comparatists intellectual historians historical sociologists and philosophers

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