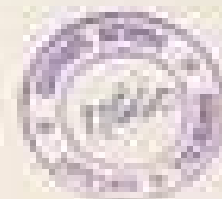


*Shakespeare's
Tragicomic
Vision*



JOHN HARTING



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Shakespeares Tragicomic Vision

Madelon Jean Lief



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'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 *The Tempest: A Critical Reader* Alden T. Vaughan, Virginia Mason Vaughan, 2014-09-25 The *Tempest* contains sublime poetry and catchy songs magic and low comedy while it tackles important contemporary concerns education power politics the effects of colonization and technology In this guide Alden T Vaughan and Virginia Mason Vaughan open up new ways into one of Shakespeare's most popular malleable and controversial plays *Shakespeare's Tragic Form* Robert Lanier Reid, 2000 Since about 1960 when five act division in Shakespeare's plays was strongly disputed most critics have focused on individual scenes rather than holistic form This book argues for Shakespeare's use of five acts arranged in three cycles to form a 2 1 2 pattern It also examines the role of multiple plots and centers of consciousness especially in the festive comedies and romances Additionally it traces Shakespeare's gradual mastery of the art of epiphany compares it to Spenser's complementary focus on transcendent reality and traces in *Macbeth* the dark mode of Shakespeare's dramaturgical pattern **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* *A Companion to Shakespeare's Works, Volume 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

The Shakespeare Handbook Andrew Hiscock, Stephen Longstaffe, 2015-04-06 Literature and Culture Handbooks are an innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Shakespeare Handbook is an accessible and comprehensive introduction to Shakespeare and early modern literature

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

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

Defining Shakespeare MacDonald Pairman Jackson, 2003 That very great play Pericles as T S Eliot called it poses formidable problems of text and authorship The first of the Late Romances it was ascribed to Shakespeare when printed in a quarto of 1609 but was not included in the First Folio 1623 collection of his plays This book examines rival theories about the quarto's origins and offers compelling evidence that Pericles is the product of collaboration between Shakespeare and the minor dramatist George Wilkins who was responsible for the first two acts and for portions of the brothel scenes in Act 4 Pericles serves as a test case for methodologies that seek to define the limits of the Shakespeare canon and to identify co-authors A wide range of metrical lexical and other data is analysed Computerized stylometric texts are explained and their findings assessed A concluding chapter introduces a new technique that has the potential to answer many of the remaining questions of

attribution associated with Shakespeare and his contemporaries **Shakespeare and the Shapes of Time** David Scott Kastan, 1982-06-18 **The Love Story in Shakespearean Comedy** Anthony J. Lewis, 2014-10-17 In this fascinating study Anthony J. Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy. Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism, Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting, father-son relations, patriarchal restrictions on women, and cultural assumptions about gender-appropriate behavior. This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance. Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction, Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death. In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself, Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior. This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community. Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three-dimensional figures far removed from the stock types of Plautus, Terence, and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare.

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

Reviewing **Shakespeares Tragicomic Vision**: 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 "**Shakespeares Tragicomic Vision**," an enthralling opus penned by a highly 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 into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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