

Pattern of Tragicomedy
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Pattern Of Tragicomedie In Beaumont And Fletcher Yale Studies In English No 1

Michael M. Wagoner



Pattern Of Tragicomedy In Beaumont And Fletcher Yale Studies In English No 1:

The Maid's Tragedy Francis Beaumont, John Fletcher, 1980 The Pattern of Tragicomedy in Beaumont and Fletcher Eugene M. Waith, 1969 **The Knight of the Burning Pestle** Francis Beaumont; John Fletcher, 2017 **Patterns and Perspectives in English Renaissance Drama** Eugene M. Waith, 1988 These essays bring attention to the designs that the English Renaissance playwrights imposed on their work Among the patterns explored are those inspired by the literature drama or poetics of classical times and visual patterns derived from traditions of stage presentation **The Demetrius Legend and Its Literary Treatment in the Age of the Baroque** Ervin C. Brody, 1972 Analyzes the use in two baroque dramas *El Gran Duque de Moscovia y Emperador Perseguido* and *The Loyal Subject* of the legend of Demetrius Ivan the Terrible's son Yale Studies in English Eugene M. Waith, 1952 Philaster Francis Beaumont, John Fletcher, 2003 Written in 1609 for Shakespeare's company *Philaster* is one of the most ambitious works of literary collaboration ever attempted Whereas only the lowest potboiling third of the dramatic repertory of the time was produced by multiple authorship this hybrid drama by a pair of young dramatists was also a new type of tragicomedy Its success led the play to be performed for over thirty years and made Beaumont and Fletcher the only authors besides Shakespeare and Jonson to be granted the accolade of a posthumous collection of their plays in Folio Andrew Gurr's substantial commentary and notes have never been surpassed since the first publication of the edition and joins the list of over thirty plays currently published in *The Revels Plays* The Making of the National Poet : Shakespeare, Adaptation and Authorship, 1660-1769 Michael Dobson, 1992-10-22 The first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes of their times Drawing on a wide range of evidence Dobson examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity The book provides thorough analysis both engaging and informative the definitive account of the theatre's role in establishing Shakespeare as Britain's National Poet The century between the Restoration and David Garrick's Stratford Jubilee saw William Shakespeare's promotion from the status of archaic rustic playwright to that of England's timeless Bard and with it the complete transformation of the ways in which his plays were staged published and read But why Shakespeare and what different interests did this process serve The Making of the National Poet is the first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes in which they participate Drawing on a wide range of evidence including engravings prompt books diaries statuary and previously unpublished poems among them traces of the hitherto mysterious Shakespeare Ladies Club it examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity It shows in particular how

the deification of Shakespeare co existed with and even demanded the drastic and sometimes bizarre rewriting of his plays for which the period is notorious The book provides thorough analysis both engaging and informative the definitive account of the theatre s role in establishing Shakespeare as Britain s National Poet **The Italian World of English Renaissance Drama** A. J. Hoenselaars,1998 It is widely accepted that English Renaissance drama owes its extraordinary richness and variety to the blending of elements originating from the medieval heritage and classical and Italian dramatic traditions This grafting of the Italian world onto the English Renaissance goes far beyond the conventional research of the literary sources The articles in this collection explore English Renaissance drama through new and challenging aspects of influence and through investigations into classical and Italian theater The volume moves from early Elizabethan to late Jacobean drama The area of research ranges from New Classical Comedy to commedia erudita from the Renaissance theory of tragedy and tragicomedy to the birth of pastoral drama and beyond **Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars** Heidi Craig,2023-03-09 Heidi Craig demonstrates how dramatic and theatrical activity paradoxically thrived during the English theatre closures 1642 1660 *The Plays of Beaumont and Fletcher* Sandra Clark,2014-07-15 This is an analysis of sexual themes in the plays of Beaumont and Fletcher both in the context of the Jacobean theatre and in the light of modern readings of sexuality and gender during the English Renaissance Sandra Clark challenges commonly held perceptions of Beaumont and Fletcher s work The book is intended for undergraduate and graduate courses on Renaissance literature Elizabethan and Jacobean drama tragicomedy gender and genre in the Renaissance **Interruptions in Early Modern English Drama** Michael M. Wagoner,2022-09-22 To interrupt both on stage and off is to wrest power From the Ghost s appearance in Hamlet to Celia s frightful speech in Volpone interruptions are an overlooked linguistic and dramatic form that delineates the balance of power within a scene This book analyses interruptions as a specific form in dramatic literature arguing that these everyday occurrences when transformed into aesthetic phenomena reveal illuminating connections between characters between actor and audience and between text and reader Focusing on the works of William Shakespeare Ben Jonson and John Fletcher Michael M Wagoner examines interruptions that occur through the use of punctuation and stage directions as well as through larger forms such as conventions and dramaturgy He demonstrates how studying interruptions may indicate aspects of authorial style emphasizing a playwright s use and control of a text and how exploring relative power dynamics pushes readers and audiences to reconsider key plays and characters providing new considerations of the relationships between Othello and Iago or Macbeth and the Ghost of Banquo **Shakespeare and Dramatic Tradition** Samuel Frederick Johnson,1989 Eighteen new essays by respected critics on Shakespeare and his dramatic antecedents contemporaries and successors offering an up to date survey history of Renaissance theater and examples of scholarly and critical methodology **A Companion to Renaissance Drama** Arthur F. Kinney,2008-04-15 This expansive inter disciplinary guide to Renaissance plays and the

world they played to gives readers a colorful overview of England s great dramatic age Provides an expansive and interdisciplinary approach to Renaissance plays and the world they played to Offers a colourful and comprehensive overview of the material conditions of England s most important dramatic period Gives readers facts and data along with up to date interpretation of the plays Looks at the drama in terms of its cultural agency its collaborative nature and its ideological complexity

A Reference Guide for English Studies Michael J. Marcuse,1990-01-01 This ambitious undertaking is designed to acquaint students teachers and researchers with reference sources in any branch of English studies which Marcuse defines as all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature Within each of 24 major sections Marcuse lists and annotates bibliographies guides reviews of research encyclopedias dictionaries journals and reference histories The annotations and various indexes are models of clarity and usefulness and cross references are liberally supplied where appropriate Although cost conscious librarians will probably consider the several other excellent literary bibliographies in print such as James L Harner s Literary Research Guide Modern Language Assn of America 1989 larger academic libraries will want Marcuse s volume Jack Bales Mary Washington Coll Lib Fredericksburg Va Library Journal

Theaters of Pardoning Bernadette Meyler,2019-09-15 From Gerald Ford s preemptive pardon of Richard Nixon and Donald Trump s claims that as president he could pardon himself to the posthumous royal pardon of Alan Turing the power of the pardon has a powerful hold on the political and cultural imagination In *Theaters of Pardoning* Bernadette Meyler traces the roots of contemporary understandings of pardoning to tragicomic theaters of pardoning in the drama and politics of seventeenth century England Shifts in how pardoning was represented on the stage and discussed in political tracts and in Parliament reflected the transition from a more monarchical and judgment focused form of the concept to an increasingly parliamentary and legislative vision of sovereignty Meyler shows that on the English stage individual pardons of revenge subtly transformed into more sweeping pardons of revolution from Shakespeare s *Measure for Measure* where a series of final pardons interrupts what might otherwise have been a cycle of revenge to later works like John Ford s *The Laws of Candy* and Philip Massinger s *The Bondman* in which the exercise of mercy prevents the overturn of the state itself In the political arena the pardon as a right of kingship evolved into a legal concept culminating in the idea of a general amnesty the Act of Oblivion for actions taken during the English Civil War Reconceiving pardoning as law giving effectively displaced sovereignty from king to legislature a shift that continues to attract suspicion about the exercise of pardoning Only by breaking the connection between pardoning and sovereignty that was cemented in seventeenth century England Meyler concludes can we reinvigorate the pardon as a democratic practice

Books in Print ,1982 **Music and Gender in English Renaissance Drama** Katrine Wong,2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities both inside and outside the contemporary societal decorum Wong s analysis broadens our understanding of the

general theatrical representation of music or musical dramaturgy and complicates the current discussion of musical portrayal and construction of gender during this period Wong discusses dramaturgical meanings of music and its association with gender love and erotomania in Renaissance plays The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays However while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal various musical representations of characters and situations in early modern drama would prove otherwise Wong building upon the conventional model of binarism explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music and at the same time experimented with the multivalent meanings and significance embodied in theatrical music

The Staging of Romance in Late Shakespeare Christopher J. Cobb, 2007 This book examines Shakespeare's response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators Taking *The Winter's Tale* as a case study the book's central chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare's own romance experiments The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text the history of dramatic romance to 1610 and Shakespeare's further experiments with the staging of romance after *The Winter's Tale*

Dramatic Theory Richard B. Vowles, 1956

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