



Shakespeare and the Mannerist tradition

A reading of five problem plays

JEAN-PIERRE MAQUERLOT

Shakespeare And The Mannerist Tradition A Reading Of Five Problem Plays

Rocco Coronato



Shakespeare And The Mannerist Tradition A Reading Of Five Problem Plays:

Shakespeare and the Mannerist Tradition Jean-Pierre Maquerlot, 1995 This 1996 book offers an original approach to Shakespeare's so-called problem plays by contending that they can be viewed as experiments in the Mannerist style. The plays reappraised here are *Julius Caesar*, *Hamlet*, *Troilus and Cressida*, *All's Well That Ends Well*, and *Measure for Measure*. How can a term used to define a movement in art history be made relevant to theatrical analysis? Maquerlot shows how famous painters of sixteenth-century Italy cultivated structural ambiguity or dissonance in reaction to the classical canons of the High Renaissance. Close readings of Shakespeare's plays from the period 1599 to 1604 reveal intriguing analogies with Mannerist art and the dramatist's response to Elizabethan formalism. Maquerlot concludes by examining *Othello*, which marks the end of Shakespeare's Mannerist experiments and the less equivocal use of artifice in his late romances.

Forensic Shakespeare Quentin Skinner, 2014-10-30 *Forensic Shakespeare* illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed. Focusing on the narrative poem *Lucrece* on four of his late Elizabethan plays (*Romeo and Juliet*, *The Merchant of Venice*, *Julius Caesar*, and *Hamlet*) and on three early Jacobean dramas (*Othello*, *Measure for Measure*, and *All's Well That Ends Well*), Quentin Skinner argues that major speeches and sometimes sequences of scenes are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case either in accusation or defence. Some of these works have traditionally been grouped together as problem plays, but here Skinner offers a different explanation for their frequent similarities of tone. There have been many studies of Shakespeare's rhetoric, but they have generally concentrated on his wordplay and use of figures and tropes. By contrast, this study concentrates on Shakespeare's use of judicial rhetoric as a method of argument. By approaching the plays from this perspective, Skinner is able to account for some distinctive features of Shakespeare's vocabulary and also help to explain why certain scenes follow a recurrent pattern and arrangement. More broadly, he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought.

Problem Fathers in Shakespeare and Renaissance Drama Tom MacFaul, 2012-09-20 This book explores the central role of fathers in the plays of Shakespeare and a wide range of Elizabethan and Jacobean drama.

Hamlet and the Vision of Darkness Rhodri Lewis, 2020-04-14 *Hamlet and the Vision of Darkness* is a radical new interpretation of the most famous play in the English language. By exploring Shakespeare's engagements with the humanist traditions of early modern England and Europe, Rhodri Lewis reveals a *Hamlet* unseen for centuries: an innovative, coherent, and exhilaratingly bleak tragedy in which the governing ideologies of Shakespeare's age are scrupulously upended.

Shakespeare and Greece Alison Findlay, Vassiliki Markidou, 2017-01-26 This book seeks to invert Ben Jonson's claim that Shakespeare had small Latin and less Greek and to prove that in fact there is more Greek and less Latin in a significant group of Shakespeare's texts: a group whose generic hybridity (tragic, comical, historical, romance) exemplifies the hybridity of Greece in the early modern imagination. To early

modern England Greece was an enigma It was the origin and idealised pinnacle of Western philosophy tragedy democracy heroic human endeavour and at the same time an example of decadence a fallen state currently under Ottoman control and therefore an exotic dangerous Other in the most disturbing senses of the word Indeed while Britain was struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models this ambition was radically unsettled by early modern Greece's subjection to the Ottoman Empire which rendered Europe's eastern borders dramatically vulnerable Focusing for the first time on Shakespeare's Greek texts *Venus and Adonis* *The Comedy of Errors* *A Midsummer Night's Dream* *Love's Labour's Lost* *Troilus and Cressida* *Timon of Athens* *King Lear* *Pericles* and *The Two Noble Kinsmen* the volume considers how Shakespeare's use of antiquity and Greek myth intersects with early modern perceptions of the country and its empire ***Julius Caesar*** Richard Wilson, 2017-04-29 *Julius Caesar* A New Casebook provides students and academics with a selection of important essays by leading contemporary critics on Shakespeare's first Globe play New historicist feminist psychoanalytic and Marxist readings of the tragedy have been chosen to highlight the urgency with which this drama of prophecy interpretation and political crisis speaks to twenty first century concerns about democracy the media and mass communication ***The Spectacular In and Around Shakespeare*** Pascale Drouet, 2009-05-27 This volume addresses the economy of the spectacular in and around Shakespeare's plays both in early modern England and in late twentieth twenty first century adaptations and appropriations Apart from addressing issues such as implausibility tours de force arousing amazement and excess for the sake of entertainment it raises the question of intentionality what is behind the spectacular Is there always a manipulative purpose How far reaching are the political and ideological stakes The contributors to this volume investigate a broad spectrum of particular phenomena the spectacular sound effects and pyrotechnics displayed for the opening of the Globe theatre with *Julius Caesar* on performance George Gascoigne's lavish 1575 pageant commissioned by the Earl of Leicester for the queen at Kenilworth *The Princely Pleasures* the relationship between the spectacular and scientific discoveries as well as their dialectics of appropriation the impact of Mannerist art on *The Winter's Tale* *Coriolanus* resistance to ostentation and political shows the anti spectacular counter current running through *Timon of Athens* Julia Pascal's innovative 2007 stage production of *The Merchant of Venice* apocalyptic screen adaptations of turn of the century Jacobean tragedies and Richard III's potential to be graphically interpreted in 2008 as political satire and as a danse macabre ***Shakespeare on screen : Television Shakespeare*** Nathalie Vienne-Guerrin, Sarah Hatchuel, *Television Shakespeare* l'expression a t elle encore un sens une poque o Shakespeare la t l vision ne se r duit plus la s rie BBC mais est devenu notamment au fil des innovations technologiques un concept de plus en plus hybride porteur d'une infinie vari t Ce volume offre au lecteur un examen pr cis d adaptations t l visuelles des pi ces shakespeariennes tout en questionnant les limites poreuses que le 21e si cle fait appara tre entre la t l vision et les autres m dias Shakespeare semblant pouvoir ou devoir se pr ter toutes les m tamorphoses ***Shakespeare and the Natural World*** Tom MacFaul, 2015-11-20 This book

explores the rich range of meanings that Shakespeare finds in the natural world enabling new readings of his works

Shakespeare and Visual Culture Armelle Sabatier, 2016-11-17 Statues coming to life and lively portraits ready to breathe in Shakespeare This new volume reassesses the key role played by visual culture in his drama and poetry by providing readers with an up to date guide to the main publications on the subject as well as offering a synthesis on the main literary and historical sources for inspiration While scrutinising the complex issue of image on an Elizabethan stage and exploring the codification of colours in Shakespeare's poetry this dictionary highlights the fierce rivalry between the poet the dramatist and the visual artist This volume will be of great interest and value to students of Shakespeare students of art history or anyone working on the interdisciplinary subject of literature and art

Shakespeare, Caravaggio, and the Indistinct Regard Rocco Coronato, 2017-10-31 This volume presents a contrastive study of the overlapping careers of Shakespeare and Caravaggio through the comparison of their strikingly similar conventional belief in symbol and the centrality of the subject only to gradually open it up in an exaltation of multiplicity and the indistinct regard Othello Utilizing a methodological premise on the notions of early modern indistinction and multiplicity Shakespeare Caravaggio and the Indistinct Regard analyses the survival of English art after iconoclasm and the circulation of Italian art and motifs methodologically reassessing the conventional comparison between painting and literature The book examines Caravaggio's and Shakespeare's works in the perspective of the gradual waning of symbolism the emergence of chiaroscuro and mirror imagery underneath their radically new concepts of representation and the triumph of multiplicity and indistinction Furthermore this work assesses the validity of the twin concepts of multiplicity and indistinction as an interpretive tool in a dialectical interplay with much recent work on indeterminacy in literary criticism and the sciences

Shakespeare, Romeo and Juliet, and Civic Life Silvia Bigliazzi, Lisanna Calvi, 2015-09-16 This volume introduces civic Shakespeare as a new and complex category entailing the dynamic relation between the individual and the community on issues of authority liberty and cultural production It investigates civic Shakespeare through Romeo and Juliet as a case study for an interrogation of the limits and possibilities of theatre and the idea of the civic The play's focus on civil strife political challenge and the rise of a new conception of the individual within society makes it an ideal site to examine how early modern civic topics were received and reconfigured on stage and how the play has triggered ever new interpretations and civic performances over time The essays focus on the way the play reflects civic life through the dramatization of issues of crisis and reconciliation when private and public spaces are brought to conflict but also concentrate on the way the play has subsequently entered the public space of civic life Set within the fertile context of performance studies and inspired by philosophical and sociological approaches this book helps clarify the role of theatre within civic space while questioning the relation between citizens as spectators and the community The wide ranging chapters cover problems of civil interaction and their onstage representation dealing with urban and household spaces the boundaries of social relations and legal economic

political and religious regulation and the public dimension of memory and celebration This volume articulates civic Romeo and Juliet from the sources of genre to contemporary multicultural performances in political contact zones and civic Shakespaces exploring the Bard and this play within the context of communal practices and their relations with institutions and civic interests

Shakespeare and his Contemporaries in Performance Edward J. Esche, 2017-03-02 The creation of the new Globe Theatre in London has heightened interest in Shakespeare performance studies in recent years The essays in this volume testify to this burgeoning research into issues surrounding contemporary performances of plays by Shakespeare and his fellow dramatists as well as modern trends and developments in stage and media presentations of these works Truly international in coverage the discussion here ranges across the performance and reception of Shakespeare in Japan India Germany Italy Denmark and the United States as well as in Britain Dennis Kennedy's introductory essay places the new Globe Theatre in the context of Shakespearean cultural tourism generally This is followed by five sections of essays covering aspects of Shakespeare on film the stage history of his plays Renaissance contexts the movement of the text from page to stage and female roles Exploring many of current issues in Shakespeare studies this volume provides a global perspective on Renaissance performance and the wide variety of ways in which it has been translated by today's media About the Editor Edward J Esche is a Senior Lecturer in English and Head of Drama at Anglia Polytechnic University He has published on renaissance drama and twentieth century modern British and American drama His most recent publication is an edition of Christopher Marlowe's *The Massacre at Paris* for the Clarendon Press *The Complete Works of Christopher Marlowe*

Shakespeare's Spiral François-Xavier P. Gleyzon, 2010-03-19 Shakespeare's *Spiral* aims to explore a figure forgotten in the dramatic texts of Shakespeare and in Renaissance painting the snail Taking as its point of departure the emergence of the gastropod object subject in the text of *King Lear* as well as its iconic interface in Giovanni Bellini's painting *Allegory of Falsehood* circa 1490 this study sets out to follow the particular path traced by the snail throughout the work From the central scene in which the metaphor of the snail and of its shell is specifically made manifest when Lear discovers in a raging storm the spectacle of Edgar disguised as Poor Tom coming out of his shelter III 3 6 9 to the monster this fiend displaying on the cliffs of Dover horns whelked and waved like the enridg'd sea IV 6 71 this work is the trace of a narrative of a journey of the gaze during the course of which the cryptic question of the gastropod Why a Snail I 5 26 does not cease to be developed and transformed Incorporating a wide ranging post structuralist critique the study aims to bring to light the particular functions of this revealing detail in both its textual and visual dimension so as to put forward a new and innovative understanding of the tragedy of *King Lear*

All's Well, That Ends Well Gary Waller, 2006-12-01 Described as one of Shakespeare's most intriguing plays *All's Well That Ends Well* has only recently begun to receive the critical attention it deserves Noted as a crucial point of development in Shakespeare's career this collection of new essays reflects the growing interest in the play and presents a broad range of approaches to it including historical feminist performative and

psychoanalytical criticisms In addition to fourteen essays written by leading scholars the editor's introduction provides a substantial overview of the play's critical history with a strong focus on performance analysis and the impact that this has had on its reception and reputation Demonstrating a variety of approaches to the play and furthering recent debates this book makes a valuable contribution to Shakespeare criticism **The Renaissance Theatre** Christopher Cairns, 2019-05-20 First published in 1999 this volume examines iconography nature gardens staging tradition and innovation in the Renaissance theatre continuing the growing interest in relationships between image and performance as a fertile field for theatre research Papers explored areas including The Tempest Elizabeth Cary Antonia Pulci and Shakespeare's Italian nature

The Art of Picturing in Early Modern English Literature Camilla Caporicci, Armelle Sabatier, 2019-11-04 Written by an international group of highly regarded scholars and rooted in the field of intermedial approaches to literary studies this volume explores the complex aesthetic process of picturing in early modern English literature The essays in this volume offer a comprehensive and varied picture of the relationship between visual and verbal in the early modern period while also contributing to the understanding of the literary context in which Shakespeare wrote Using different methodological approaches and taking into account a great variety of texts including Elizabethan sonnet sequences metaphysical poetry famous as well as anonymous plays and court masques the book opens new perspectives on the literary modes of picturing and on the relationship between this creative act and the tense artistic religious and political background of early modern Europe The first section explores different modes of looking at works of art and their relation with technological innovations and religious controversies while the chapters in the second part highlight the multifaceted connections between European visual arts and English literary production The third section explores the functions performed by portraits on the page and the stage delving into the complex question of the relationship between visual and verbal representation Finally the chapters in the fourth section re-appraise early modern reflections on the relationship between word and image and on their respective power in light of early seventeenth century visual culture with particular reference to the masque genre The Virgin Mary in Late Medieval and Early Modern English Literature and Popular Culture Gary Waller, 2011-01-20 This book was first published in 2011 The Virgin Mary was one of the most powerful images of the Middle Ages central to people's experience of Christianity During the Reformation however many images of the Virgin were destroyed as Protestantism rejected the way the medieval Church over-valued and sexualized Mary Although increasingly marginalized in Protestant thought and practice her traces and surprising transformations continued to haunt early modern England Combining historical analysis and contemporary theory including issues raised by psychoanalysis and feminist theology Gary Waller examines the literature theology and popular culture associated with Mary in the transition between late medieval and early modern England He contrasts a variety of pre-Reformation texts and events including popular mariology poetry tales drama pilgrimage and the emerging New Learning with later sixteenth century ruins songs ballads Petrarchan poetry the works of

Shakespeare and other texts where the Virgin's presence or influence sometimes surprisingly can be found **New Theatre Quarterly 48: Volume 12, Part 4** Clive Barker, Simon Trussler, 1997-02-13 New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning **Renaissance Realism** Alastair Fowler, 2003 This book questions the assumption of a single realism the continuous realism of novels Many suppose that narrative before the novel either looked forward to it or was medieval and allegorical and compare the introduction of single point perspective with the rise of the novel But continuous realism did not arise as soon as perspective was discovered In actuality a distinctive sort of Renaissance realism with its own conventions was practised from the late Middle Ages to the seventeenth century Renaissance Realism surveys the history of perspective showing that it only gradually came to dominate the western imagination and to become the default assumption for portrayal in the visual arts Looked at in this way correlates between literature and art emerge in the depiction of objects and events Treatment of spatial arrangement and time sequences for example closely parallel simultaneous narration in the visual arts

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