

Masques
and
Other
Jacobean
Works



Masques In Jacobean Tragedy

Sarah P. Sutherland



Masques In Jacobean Tragedy:

Masques in Jacobean Tragedy Sarah P. Sutherland, 1983 *The Function of the Masque in Jacobean Tragedy and Tragicomedy* Marie Cornelia, 1978 *The Function of the Masque in Jacobean Tragedy and Tragicomedy* Marie Cornelia, 1978-01-01 **The Female Hero in English Renaissance Tragedy** L. Hopkins, 2002-09-23 This book focuses on female tragic heroes in England from c 1610 to c 1645 Their sudden appearance can be linked to changing ideas about the relationships between bodies and souls men s bodies and women s marriage and mothering the law and religion Though the vast majority of these characters are closer to villainesses than heroines these plays by showing how misogyny affected the lives of their central characters did not merely reflect their culture but also changed it Staging Spectatorship in the Plays of Philip Massinger Joanne Rochester, 2017-03-02 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King s Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger s assumptions about interpretation perception and spectator response ... **The Function of the Masque in Jacobean Tragedy** Marie Cornelia, 1978 *A Book of Masques* Gerald Eades Bentley, 1967-04-02 The English court masque was one of the most extravagant and spectacular forms of entertainment ever produced the most important period being between 1600 and 1640 when the writers included some of the best known poets and dramatists of the age This volume first published in 1967 was the first selection of masques to be published in England in the twentieth century It consists of fourteen masques each specially edited with an introduction and commentary by a different scholar including Ben Jonson James Shirley Samuel Daniel Thomas Campion Francis Beaumont William Browne Thomas Middleton Thomas Nabbes and William Davenant Professor Gerald Eades Bentley examines the masque as Jonson conceived it and the clash that took place between Jonson and his collaborator as designer Inigo Jones There is also a final essay on the influence of the masque on the drama of the period A group of 48 plates has been prepared many of them reproducing designs by Inigo Jones **The Maid's Tragedy** Francis Beaumont, John Fletcher, 1999-06-12 Fully annotated edition of the most powerful of Beaumont and Fletcher s plays *The Oxford Handbook of Shakespeare and Dance* Lynsey McCulloch, Brandon Shaw, 2019-01-28 Shakespeare s texts have a long and close relationship with many different types of

dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body The Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook s first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare s use of dance forms within his writing The latter half of the handbook Shakespeare as Dance explores the ways that choreographers have adapted Shakespeare s work Chapters address everything from narrative ballet adaptations to dance in musicals physical theater adaptations and interpretations using non Western dance forms such as Cambodian traditional dance or igan an indigenous dance form from the southern Philippines With a truly interdisciplinary approach The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality on Shakespeare s stage and the early modern era **Shakespeare's Poetics**

Sarah Dewar-Watson, 2017-09-18 The startling central idea behind this study is that the rediscovery of Aristotle s Poetics in the sixteenth century ultimately had a profound impact on almost every aspect of Shakespeare s late plays their sources subject matter and thematic concerns Shakespeare s Poetics reveals the generic complexity of Shakespeare s late plays to be informed by contemporary debates about the tonal and structural composition of tragicomedy Author Sarah Dewar Watson re examines such plays as The Winter s Tale Pericles and The Tempest in light of the important work of reception which was undertaken in Italy by pioneering theorists such as Giambattista Giraldi Cinthio 1504-73 and Giambattista Guarini 1538-1612 The author demonstrates ways in which these theoretical developments filtered from their intellectual base in Italy to the playhouses of early modern England via the work of dramatists such as Jonson and Fletcher Dewar Watson argues that the effect of this widespread revaluation of genre not only extends as far as Shakespeare but that he takes a leading role in developing its possibilities on the English stage In the course of pursuing this topic Dewar Watson also engages with several areas of current scholarly debate the nature of Shakespeare s authorship recent interest in and work on Shakespeare s later plays and new critical work on Italian language learning in Renaissance England Finally Shakespeare s Poetics develops current critical thinking about the place of Greek literature in Renaissance England particularly in relation to Shakespeare

The Masque of Stuart Culture Jerzy Limon, 1990 Limon presents an unconventional approach to the Stuart masque discussing the masque as a form of courtly ritual rather than a truly theatrical performance As seen from this perspective the masque is the deepest most complex and many faceted reflection of early Stuart culture **When the Bad Bleeds** Imke Pannen, 2010 Mantic elements are manifold in the English drama of the Renaissance period they are supernatural

manifestations and have a prophetic future determining function within the dramatic plot which can be difficult to discern. Addressing contemporaries of Shakespeare, this study interprets a representative number of revenge tragedies among them: *The Spanish Tragedy*, *The White Devil*, and *The Revenger's Tragedy* to draw general conclusions about the use of mantic elements in this genre. The analysis of the cultural context and the functionalisation of mantic elements in revenge tragedy of the Elizabethan, Jacobean, and Caroline era show their essential function in the construction of the plot. Mantic elements create and stimulate audience expectations. They are not only rhetoric decorum but structural elements and convey knowledge about the genre, the fate of which is determined by retaliation. An interpretation of revenge tragedy is only possible if mantic providentialism is taken into account.

The Moral Art of Philip Massinger Ira Clark, 1993. *The Moral Art of Philip Massinger* views the successor of Shakespeare and Fletcher in a new sociopolitical position: one of accommodation based on a moderate reformation of the tradition of the old hierarchy of inherited degree, patriarchy, and patronage. In addition, author Ira Clark claims a superior aesthetic position for tragicomedy as a sophisticated, elaborate synthesis of dramatic conventions in complex, multiple plots filled with reversals, recognitions, miraculous conversations, and reconciliations after clashes of absolutes. The genre's complex testing of characters, discovery of their failures, and reintegration of them into a reformed society focuses on central sociopolitical and moral issues for an allegedly decadent but actually deeply troubled society. Finally, the study takes into account Massinger's many collaborations with John Fletcher, which are generally ignored. In sum, this work attempts to revise obsolete views of the dominant playwright just before the closing of the theaters and the opening of the English Civil War.

A Case for Massinger presents a critical history of why Massinger is unappreciated, traces his life with an eye to his ideal of patronage, and his emphasis on gratitude, and outlines the rest of the work.

Models for Massinger: the *Apprentice* focuses on the techniques of tragicomedy as Massinger learned them from his three masters. *The Queen of Corinth*, written with Fletcher, serves as an exemplum of what this master collaborator taught him about tragicomedy. *The City Madam*, which obviously alludes to *Volpone*, serves as an example of the traditions of the estates, morality play, satiric style, and metadrama which Jonson transmitted to Massinger. *The Duke of Milan* and *The Emperor of the East*, with motifs borrowed from *Othello*, serve as exempla of how Massinger used traditional dramatic allusions to present social issues.

Massinger's Political Plays in their Time focuses on the sociopolitical inclinations that Massinger consistently presented through his collaborations and solo plays. Primarily, the issues revolved around the relative value of court and country, monarchism and parliamentary balance, hereditary degree and social mobility, and conspicuous consumption and martial maintenance.

Massinger's Tragedies and Satiric Tragicomedies in their Social and Family Settings focuses on the social, family, and personal preferences that Massinger presented in his work: a concerned patriarchy, a greater voice for women, and the rights of inheritance by younger sons.

Massinger's Tragicomedy circles around to view all of Massinger's artistic and sociopolitical themes by way of readings of a collaborative tragicomedy and a solo

tragicomedy *The Elder Brother* with Fletcher and The Guardian BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved The Seventeenth-Century Literature Handbook Robert C. Evans, Eric J. Sterling, 2010-02-10 One stop resource offering complete textbook for courses in seventeenth century literature progressing from introductory topics through to overviews of current research **Medieval and Renaissance Drama in England** Mary Bly, S. P. Cerasano, 2013 Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642 This issue includes eleven new articles and reviews of twelve books Elizabethan Drama, 1558-1642 Felix Emmanuel Schelling, 1908 *Shakespeare and the Classical Tradition* Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For poems and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece* virtually all significant scholarly work during the period covered will be annotated For other works such as *Hamlet* any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics Thomas Middleton and Early Modern Textual Culture Gary Taylor, John Lavagnino, MacDonald P. Jackson, Valerie Wayne, John Jowett, 2007-11-22 A comprehensive companion to *The Collected Works of Thomas Middleton* providing detailed introductions to and full editorial apparatus for the works themselves as well as a wealth of information about Middleton s historical and literary context The Politics of Rape Jennifer L. Airey, 2012-09-14 Beginning with the outbreak of the Irish Rebellion of 1641 and concluding with reactions to the accession of William and Mary *The Politics of Rape* is the first full length study to examine theatrical representations of sexual violence in the latter half of the seventeenth century *Masks and Masking in Medieval and Early Tudor England* Meg Twycross, Sarah Carpenter, 2017-03-02 Drawing on broad research this study explores the different social and theatrical masking activities in England during the Middle Ages and the early 16th century The authors present a coherent explanation of the many functions of masking emphasizing the important links among festive practice specialized ceremonial and drama They elucidate the intellectual moral and social contexts for masking and they examine the purposes and rewards for participants in the activity The authors insight into the masking games and performances of England s medieval and early Tudor periods illuminates many aspects of the thinking and culture of the times issues of identity and community performance and role play conceptions of the psyche and of the individual s position in social and spiritual structures *Masks and Masking in Medieval and Early Tudor England* presents a broad overview of masking practices demonstrating how active and prominent an element of medieval and pre modern culture masking was It has obvious interest for drama and literature critics of the medieval and early modern periods but is also useful for historians of culture theatre and anthropology Through its analysis

of masked play this study engages both with the history of theatre and performance and with broader cultural and historical questions of social organization identity and the self the performance of power and shifting spiritual understanding

Decoding **Masques In Jacobean Tragedy**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Masques In Jacobean Tragedy**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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