

Love and Death



In Renaissance Tragedy

by ROGER STILLING

Love And Death In Renaissance Tragedy

Brownell Salomon



Love And Death In Renaissance Tragedy:

Love and Death in Renaissance Tragedy Roger Stilling, 1976-01-01 Love and Death in Renaissance Tragedy Roger J. Stilling, 1969 **Love and Death in the Renaissance** Kenneth R. Bartlett, Konrad Eisenbichler, Janice Liedl, 1991

Love and Death in Goethe Ellis Dye, 2004 Explores the central theme of Romantic poetry in the works of the most important German Romantic poet of all Goethe in association with his younger Romantic compatriots the Schlegels Novalis Fichte and Schelling struggled with the subject object dichotomy and tried to bridge the gap between self and other consciousness and nature His theory and practice prefigured the Romantics determination to display and interrogate the linguistic and cultural structures informing their own thinking and modes of representation what Goethe calls one s Vorstellungsart His work exploits subverts and supplants inherited conventions and signs demonstrating with virtuosic irony that literature is a system of texts pre texts and pre established but dynamic conceptual models Love and Death in Goethe One and Double explores Goethe s use in a wide range of his poetry and prose of the theme of Liebestod love and death and related embodiments of the paradox of unity in duality Ellis Dye also examines Goethe s use of other themes related to love and death the femme fatale the vagina dentata Frau Welt the Lorelei venereal disease the Lustmord and considers issues of selfhood and individuation as well as the possibility that the love death theme contains an implicit gender bias toward the existential fact of personal separateness Poems plays and novels are dealt with nevertheless as works of art not only as illustrations of an idea or as points of intersection in a system of rhetorical conventions and are examined for intellectual cohesiveness elegance and integrity of design as well as special meanings and effects Love and Death in Goethe One and Double explores the meaning of the central theme of Romantic poetry in the works of the most important Romantic poet of all Students of literary culture both the lay reader and the Goethe specialist will be enlightened by its approach and find pleasure and instruction in its revelations Robert Ellis Dye is Professor of German at Macalester College **Renaissance Drama 32** Jeffrey Masten, Wendy Wall, 2003-07-09 The essays examine the rehearsal of emotion on the Renaissance stage A number of these essays centrally consider the ways in which Renaissance plays represent early modern emotional states At the same time as the volume s title suggests many of these essays also shed new light specifically on the performance of affect on the early modern stage Editorial note **Beyond "The Spanish Tragedy"** Lukas Erne, 2001 This is the first book in more than thirty years on the playwright who is arguably Shakespeare s most important tragic predecessor In Lukas Erne s book The Spanish Tragedy the most popular of all plays on the English Renaissance stage receives the extensive scholarly and critical treatment it deserves including a full reception and modern stage history Yet as Erne shows Thomas Kyd is much more than the author of a single masterpiece Don Horatio partly extant in The First Part of Hieronimo the lost early Hamlet Soliman and Perseda and Cornelia all belong to what emerges in this study for the first time as a coherent dramatic oeuvre Marlovian Tragedy Troni Y. Grande, 1999 This re visioning of the Marlowe canon aims to explain the ambiguous effects

that readers have long associated with Marlowe's signature Marlovian tragedy has been inadequately theorized because Marlowe has too often been set under the giant shadow of Shakespeare. Grande by contrast takes Marlowe on his own terms and demonstrates how he achieves his notorious moral ambiguity through the rhetorical technique of dilation or amplification. All of Marlowe's plays end in the conventional tragic way with death. But each play as well as *Hero and Leander* repeatedly evokes the reader's expectations of a tragic end only to defer them, dilating the moment of pleasure so that the protagonists can dally before the law of tragedy.

The Tragedy of Antony and Cleopatra William F. Zak, 2015-03-25

This revaluation of Shakespeare's most seductive tragedy *Antony and Cleopatra* allies itself with neither George Bernard Shaw and Philo's Roman judgment of the lovers as strumpet and fool premised on the idle sensuality and feckless self-regard ever evident in the regal pair nor with the many at the opposite critical pole who have found themselves swept up to some extent at least in the grand illusion of the lovers themselves as peerless figures transcending the very deaths to which Caesar's heartless predation drives them. Nor does it seek some middle way settling into a comfortable agnosticism that claims the poet's view of the pair remains too ambiguous to resolve. Instead by mining a wealth of metaphoric cross references and ironical mirroring figurations provided by the tragedy's subsidiary characterizations this new analysis argues that Shakespeare's assessment of the lovers is in fact unambiguous. *Antony and Cleopatra* unknowingly settle for functioning merely as two more of the play's eunuchs fanning the flames of their self-destructive passions for one another when they could have realized the new heaven and new earth. *Antony* promised his queen had their intercourse with one another been more vigorously complete. Not alone their deaths but their entire experience in this play is but a search for easy ways to die rather than the quest it should have been to live more richly yet and generate new life beyond their respective notoriety as separate individuals to be celebrated.

Sexuality in the Middle Ages and Early Modern Times Albrecht Classen, 2008-12-10

Sexuality is one of the most influential factors in human life. The responses to and reflections upon the manifestations of sexuality provide fascinating insights into fundamental aspects of medieval and early modern culture. This interdisciplinary volume with articles written by social historians, literary historians, musicologists, art historians and historians of religion and mentality demonstrates how fruitful collaborative efforts can be in the exploration of essential features of human society. Practically every aspect of culture both in the Middle Ages and the early modern age was influenced and determined by sexuality which hardly ever surfaces simply characterized by prurient interests. The treatment of sexuality in literature, chronicles, music, art, legal documents and in scientific texts illuminates central concerns, anxieties, tensions, needs, fears and problems in human society throughout times.

The Changeling Thomas Middleton, William Rowley, 2014-03-24

The next good mood I find my father in. I'll get him quite discarded. With these chillingly offhand words Beatrice, Joanna, the spoiled daughter of a powerful nobleman, plots to get rid of the family servant who has crossed her once too often. *The Changeling* remains one of the most compelling tragedies from the 17th century. Exposing the vexed relationship between servants and

masters setting notions of change against the revelation of psychological secrets as ways of explaining human behaviour and exploring the idea of love as a tame madness the play reveals the terrifying consequences of ungoverned sexual appetite and betrayal Despite its seemingly domestic focus The Changeling has much to reveal about the gathering social and political tensions that were to plunge England into a destructive civil war within twenty years of its first performance This new student edition contains a lengthy new Introduction with background on the authors date and sources theme critical interpretation and stage history The New Mermaids plays offer Modernized versions of the play text edited to the highest textual standards Fully annotated student editions with obscure words explained and critical contextual and staging insight provided on each page Full Introductions analyzing context themes author background and stage history Shakespeare on Love and Lust Maurice Charney,2002-07-22 The complex and sometimes contradictory expressions of love in Shakespeare s works ranging from the serious to the absurd and back again arise primarily from his dramatic and theatrical flair rather than from a unified philosophy of love Untangling his witty bawdy and ambiguous treatment of love sex and desire requires a sharp eye and a steady hand In Shakespeare on Love and Lust noted scholar Maurice Charney delves deeply into Shakespeare s rhetorical and thematic development of this largest of subjects to reveal what makes his plays and poems resonate with contemporary audiences The paradigmatic star crossed lovers of Romeo and Juliet the comic confusions of couples wandering through the wood in A Midsummer Night s Dream Othello s tragic jealousy the homoerotic ways Shakespeare played with cross dressing on the Elizabethan stage Charney explores the world in which Shakespeare lived and how it is reflected and transformed in the one he created While focusing primarily on desire between young lovers Charney also explores themes of love in marriage Brutus and Portia and in same sex pairings Antonio and Sebastian Against the conventions of Renaissance literature Shakespeare qualified the Platonic view that true love transcends the physical Instead as Charney demonstrates love in Shakespeare s work is almost always sexual as well as spiritual and the full range of desire s dramatic possibilities is displayed Shakespeare on Love and Lust begins by considering the ways in which Shakespeare drew upon and satirized the conventions of Petrarchan Renaissance love poetry in plays like Romeo and Juliet then explores how courtship is woven into the basic plot formula of the comedies Next Charney examines love in the tragedies and the enemies of love Iago for example Later chapters cover the gender complications in such plays as Macbeth and The Taming of the Shrew as well as the homoerotic themes woven into many of the poems and plays Charney concludes with a lively discussion of paradoxes and ambivalences about love expressed by Shakespeare s word play and sexual innuendoes **Cupid in Early Modern Literature and Culture** Jane Kingsley-Smith,2010-09-09 Cupid became a popular figure in the literary and visual culture of post Reformation England He served to articulate and debate the new Protestant theory of desire inspiring a dark version of love tragedy in which Cupid kills But he was also implicated in other controversies as the object of idolatrous Catholic worship and as an adversary to female rule Elizabeth I s encounters with Cupid were a crucial feature of her image

construction and changed subtly throughout her reign Covering a wide variety of material such as paintings emblems and jewellery but focusing mainly on poetry and drama including works by Sidney Shakespeare Marlowe and Spenser Kingsley Smith illuminates the Protestant struggle to categorise and control desire and the ways in which Cupid disrupted this process An original perspective on early modern desire the book will appeal to anyone interested in the literature drama gender politics and art history of the English Renaissance

The Text, the Play, and the Globe Joseph Candido, 2016-06-27 The purpose of this book is to honor the scholarly legacy of Charles R Forker with a series of essays that address the problem of literary influence in original ways and from a variety of perspectives The emphasis throughout is on the sort of careful exhaustive evidence based scholarship to which Forker dedicated his entire professional life Although wide ranging and various by design the essays in this book never lose sight of three discrete yet overlapping areas of literary inquiry that create a unity of perspective amid the diversity of approaches 1 the formation of play texts textual analysis and editorial practice 2 performance history and the material playing conditions from Shakespeare s time to the present including film as well as stage representations and 3 the world both cultural and literary in which Shakespeare and his contemporaries worked and to which they bequeathed an artistic legacy that continues to be re interpreted and re defined by a whole new set of cultural and literary pressures Eschewing any single predetermined ideological perspective the essays in this book call our attention to how the simplest questions or observations can open up provocative and unexpected scholarly vistas In so doing they invite us into a subtly re configured world of literary influence that draws us into new often unexpected ways of seeing and understanding the familiar

Love and Death in the American Novel Leslie A. Fiedler, 2025-06-18 Leslie A Fiedler s Love and Death in the American Novel is an acclaimed classic and a foundational work of literary criticism offering a bold and provocative exploration of the themes that define American fiction Originally published in 1960 this groundbreaking study examines how love sexuality death and moral conflict shape the American literary tradition setting it apart from its European counterparts Fiedler argues that American literature is deeply rooted in myth fantasy and the tension between innocence and experience He traces recurring motifs such as the absence of mature heterosexual relationships the glorification of male bonding and the fascination with the wilderness through the works of writers like Nathaniel Hawthorne Herman Melville Mark Twain and F Scott Fitzgerald His analysis uncovers the underlying psychological and cultural forces that have influenced the American literary imagination from its early Gothic and Romantic origins to its modern existential dilemmas Written with intellectual rigor and sharp wit Love and Death in the American Novel remains a standard in literary criticism continually shaping discussions on American literature and cultural identity Fiedler s insights challenge readers to reconsider the narratives that have long been celebrated as the heart of the American experience Essential for students scholars and anyone interested in the deep seated themes that define America s greatest literary works this book is as thought provoking today as when it first revolutionized the field of literary studies Antony

and Cleopatra Yashdip S. Bains, 2013-07-04 This volume is a comprehensive overview of scholarship on this play It includes chapters on criticism sources and background textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses *Critical Analyses in English Renaissance Drama* Brownell Salomon, 1979 This bibliographic guide directs the reader to a prize selection of the best modern analytical studies of every play anonymous play masque pageant and entertainment written by more than two dozen contemporaries of Shakespeare in the years between 1580 and 1642 Together with Shakespeare's plays these works comprise the most illustrious body of drama in the English language **The Diva's Gift to the Shakespearean Stage**

Pamela Allen Brown, 2021-11-25 The Diva's Gift traces the far reaching impact of the first female stars on the playwrights and players of the all male stage When Shakespeare entered the scene women had been acting in Italian troupes for two decades traveling in Italy and beyond and performing in all genres including tragedy The ambitious actress reinvented the innamorata making her more charismatic and autonomous thrilling audiences with her skills Despite fervent attacks some actresses became the first international stars winning royal and noble patrons and literary admirers in France and Spain After Elizabeth and her court caught wind of their success in Paris Italian troupes with actresses crossed the Channel to perform The Italians repeat visits and growing fame posed a radical challenge to English professionals just as they were building their first paying theaters Some writers treated the actress as a whorish threat to their stage which had long minimized female roles Others saw a vital new model full of promise Lyly Marlowe and Kyd endowed innamorata parts with hot blooded racialized passions but made them self aware agents not counters traded between men Shakespeare Jonson Webster and others followed ringing changes on the new type in comedy tragedy and romance Like the comici they recycled actress linked theatergrams and star scenes such as cross dressing the mad scene and the sung lament In this way the diva's prodigious virtuosity and stardom altered the horizons of playmaking even on the womanless stage Capitalizing on the talents of boy players the best playwrights created bold new roles endowed with her alien glamour such as Lyly's Sapho and Pandora Marlowe's Dido Kyd's Bel Imperia Webster's Vittoria and Shakespeare's Beatrice Viola Portia Juliet and Ophelia Cleopatra is not alone in her superb theatricality and dazzling strangeness As this book demonstrates the diva's gifts mark them all

Marriage to Death Rush Rehm, 2019-01-15 The link between weddings and death as found in dramas ranging from Romeo and Juliet to Lorca's Blood Wedding plays a central role in the action of many Greek tragedies Female characters such as Cassandra Antigone and Helen enact and refer to significant parts of wedding and funeral rites but often in a twisted fashion Over time the pressure of dramatic events causes the distinctions between weddings and funerals to disappear In this book Rush Rehm considers how and why the conflation of the two ceremonies comes to theatrical life in the tragedies of Aeschylus Sophokles and Euripides By focusing on the dramatization of important rituals conducted by women in ancient Athenian society Rehm offers a new perspective on Greek tragedy and the challenges it posed for its audience The conflation

of weddings and funerals the author argues unleashes a kind of dramatic alchemy whereby female characters become the bearers of new possibilities Such as formulation enables the tragedians to explore the limitations of traditional thinking and acting in fifth century Athens Rehm finds that when tragic weddings and funerals become confused and perverted the aftershocks disturb the political and ideological givens of Athenian society challenging the audience to consider new and often radically different directions for their city Rush Rehm is Assistant Professor of Drama and Classics at Stanford University and a free lance theater director He is the author of Greek Tragic Theatre Routledge and Aeschylus Oresteia A Theatre Vision Hawthorn Originally published in 1994 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Life, Love and Death in Latin Poetry Stavros Frangoulidis, Stephen J. Harrison, 2018-03-19 Inspired by Theodore Papanghelis Propertius A Hellenistic Poet on Love and Death 1987 this collective volume brings together seventeen contributions written by an international team of experts exploring the different ways in which Latin authors and some of their modern readers created narratives of life love and death Taken together the papers offer stimulating readings of Latin texts over many centuries examined in a variety of genres and from various perspectives poetics and authorial self fashioning intertextuality fiction and reality gender and queer studies narratological readings temporality and aesthetics genre and meta genre structures of the narrative and transgression of boundaries on the ideological and the formalistic level reception meta dramatic and feminist accounts the female voice Overall the articles offer rich insights into the handling and development of these narratives from Classical Greece through Rome up to modern English poetry

Emblems of Mortality Clayton G. MacKenzie, 2000-04-12 In our own age the engagement with death has been discretely narrowed into a brief process of formal commemoration and burial but in Shakespeare s time it was ritualized into the very fabric of everyday life where the reminders of death the journey to the grave and the moment of expiry were all central to the cultural engagement with mortality in post Reformation England Inevitably this way of seeing the world impacted the writing of Shakespeare and his contemporaries not only in relation to the intellectual content of the drama but with regard to its visual impressions as well Emblems of Mortality explores the relationship between Shakespeare s theatre and popular memento mori and funereal iconography of the Renaissance combining cultural studies and historicism with semiotic analysis of period iconography Through close reading of Elizabethan signs and sign systems with attention to historical context the work seeks to demonstrate the quality and intention of some of Shakespeare s theatrical designs in a way that will appeal to scholars of drama and students of Shakespeare s work

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