



Myth, Emblem, and Music in Shakespeare's *Cymbeline*

An Iconographic Reconstruction

Peggy Muñoz Simonds

Winner of the University of Delaware
Press Award for Best Manuscript in
Shakespearean Literature

Myth Emblem And Music In Shakespeares Cymbeline An Iconographic Reconstruction

Sophie Chiari



Myth Emblem And Music In Shakespeares Cymbeline An Iconographic Reconstruction:

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 a 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

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Cymbeline William Shakespeare, 2005-03-10 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the

plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by Martin Butler this first New Cambridge Shakespeare edition of Cymbeline takes full account of the critical and historical scholarship produced in the late twentieth century It foregrounds the romance tragicomedy and Jacobean stagecraft that shape the play and offers a refreshingly unsentimental reading of the heroine Innogen Butler pays greater attention than his predecessors to the politics of 1610 especially to questions of British union and nationhood He also offers a lively account of Cymbeline s stage history from 1610 to the present day The text has been edited from the 1623 Folio and features a detailed commentary on its linguistic and historical features Shakespeare's Classical Mythology: A Dictionary

Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare s use of mythological references in an early modern context while bringing them to life for today s audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare s plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare s spectators and readers who knew them from the writings of Ovid Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies *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

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

Shakespeare's Pictures Keir Elam, 2017-09-21 *Shakespeare s Pictures* is the first full length study of visual objects in Shakespearean drama In several plays *Hamlet* *The Merchant of Venice* and *Twelfth Night* among others pictures are brought on stage in the form of portraits or other images as part of the dramatic action Shakespeare s characters show exchange and describe them The pictures arouse in their beholders strong feelings of desire nostalgia or contempt and sometimes even taking the place of the people they depict The pictures presented in Shakespeare s work are part of the language of the drama and they have a significant impact on theatrical performance from Shakespeare s time to our own Keir Elam pays close attention to the iconographic and literary contexts of Shakespeare s pictures while also exploring their role in performance history Highly illustrated with 46 images this volume examines the conflicted cooperation between the visual and the verbal

Arras Hanging Rebecca Olson, 2013-09-26 Textiles have long provided metaphors for storytelling a compelling novel weaves a tapestry and we enjoy hearing someone spin a tale To what extent however should we take these metaphors seriously *Arras Hanging The Textile That Determined Early Modern Literature and Drama* reveals that in the early modern period when cloth making was ubiquitous and high quality tapestries called arras hangings were the most valuable objects in England such metaphors were literal The arras in particular provided a narrative model for writers such as Edmund Spenser and William Shakespeare who exploited their audience s familiarity with weaving to engage them in highly idiosyncratic and hands on ways Specifically undescribed or blank tapestries in the period s fiction presented audiences with opportunities to see whatever they desired and thus weave themselves into the story Far more than

background objects literary and dramatic arras hangings have much to teach us about the intersections between texts and textiles at the dawn of print and more broadly about the status of visual art in post Reformation England Published by University of Delaware Press Distributed worldwide by Rutgers University Press **Entertaining Uncertainty in the Early Modern Theater** Lauren Robertson,2023-02-09 Lauren Robertson s original study shows that the theater of Shakespeare and his contemporaries responded to the crises of knowledge that roiled through early modern England by rendering them spectacular Revealing the radical exciting instability of the early modern theater s representational practices Robertson uncovers the uncertainty that went to the heart of playgoing experience in this period Doubt was not merely the purview of Hamlet and other onstage characters but was in fact constitutive of spectators imaginative participation in performance Within a culture in the midst of extreme epistemological upheaval the commercial theater licensed spectators suspension among opposed possibilities transforming dubiety itself into exuberantly enjoyable spectacular show Robertson shows that the playhouse was a site for the entertainment of uncertainty in a double sense its pleasures made the very trial of unknowing possible Transnational Exchange in Early Modern Theater Eric Nicholson,2016-09-17 Emphasizing a performative and stage centered approach this book considers early modern European theater as an international phenomenon Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across political linguistic and cultural borders both national and regional but also in the ways that it enacted them Contributors study various modalities of exchange including the material and causal influence of one theater upon another as in the case of actors traveling beyond their own regional boundaries generalized and systemic influence such as the diffused effect of Italian comedy on English drama the transmission of theoretical and ethical ideas about the theater by humanist vehicles the implicit dialogue and exchange generated by actors playing foreign roles and polyglot linguistic resonances that evoke circum Mediterranean cultural geographies In analyzing theater as a medium of dialogic communication the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination

Shakespeare's Folktale Sources Charlotte Artese,2015-06-03 Shakespeare s Folktale Sources examines how Shakespeare adapted folktales for one or more plots in seven of his plays When we acknowledge that Shakespeare constructed his plays from traditional stories with wide written and oral circulation we can see how he used his folktale sources to engage his audience on common ground Theatre and Religion Richard Dutton,Alison Gail Findlay,Richard Wilson,2003 Publisher Description **Shakespeare and the Environment: A Dictionary** Sophie Chiari,2022-01-27 While our physical surroundings fashion our identities we in turn fashion the natural elements in which or with which we live This complex interaction between the human and the non human already resonated in Shakespeare s plays and poems As details of the early modern supra and infra celestial landscape feature in his works this dictionary brings to the fore Shakespeare s responsiveness to and acute perception of his environment and it covers the most significant uses of words related to this

concept In doing so it also examines the epistemological changes that were taking place at the turn of the 17th century in a society which increasingly tried to master nature and its elements For this reason the intersections between the natural and the supernatural receive special emphasis All in all this dictionary offers a wide variety of resources that takes stock of the green criticism that recently emerged in Shakespeare studies and provides a clear and complete overview of the idea

imagery and language of environment in the canon **Women in Shakespeare** Alison Findlay,2014-02-27 This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays Including over 350 entries Alison Findlay shows the role of women within Shakespearean drama their representations on the Shakespearean stage and their place in Shakespeare s personal and professional lives The International Emblem Simon McKeown,2010-02-19 The emblem a Renaissance literary genre which combined text and image conveyed erudition admonishment propaganda and piety with unparalleled concision and economy It arose out of humanist circles in the early sixteenth century and quickly became established as a staple tool in religious political and social discourses across the major European languages In recent years the emblem has come to be regarded by scholars working in all areas of the humanities and cultural studies as an interdisciplinary matrix of extraordinary utility in gaining insights into the mentalities and preoccupations of the early modern era Within its apparently slender frame the emblem embraces questions of foremost philological semiotic and iconographical importance and encompasses ideas and assumptions of exceedingly far range and reach This collection of essays attests to the pervasiveness of the emblem both within Renaissance and Baroque Europe and in those parts of the wider world where European influence came to bear It seeks to follow the development of the emblem from its beginnings in various forms of bimedial artefact from early illustrated books and hieroglyphs to medals and ancient coins we then witness its deployment as a propagandistic tool in the temporal and confessional disputes of Europe Thereafter the emblem appears in non European contexts emerging as a place of cultural exchange as it became assimilated within indigenous visual traditions The latter parts of the book concentrate on the often subliminal role emblems played in diverse literary texts as well as their ongoing vitality in praxis or in the burgeoning area of emblem scholarship within early modern studies Shakespeare's Literary Authorship Patrick Cheney,2008-06-26 This book considers Shakespeare as a literary figure analysing his full professional career both poetry and plays *The Art of Law in Shakespeare* Paul Raffield,2017-02-09 Through an examination of five plays by Shakespeare Paul Raffield analyses the contiguous development of common law and poetic drama during the first decade of Jacobean rule The broad premise of *The Art of Law in Shakespeare* is that the artificial reason of law was a complex art form that shared the same rhetorical strategy as the plays of Shakespeare Common law and Shakespearean drama of this period employed various aesthetic devices to capture the imagination and the emotional attachment of their respective audiences Common law of the Jacobean era as spoken in the law courts learnt at the Inns of Court and recorded in the law reports used imagery that would have been

familiar to audiences of Shakespeare's plays. In its juridical form, English law was intrinsically dramatic, its adversarial mode of expression being founded on an agonistic model. Conversely, Shakespeare borrowed from the common law some of its most critical themes: justice, legitimacy, sovereignty, community, fairness, and above all else, humanity. Each chapter investigates a particular aspect of the common law seen through the lens of a specific play by Shakespeare. Topics include the unprecedented significance of rhetorical skills to the practice and learning of common law; Love's Labour's Lost, the early modern treason trial as exemplar of the theatre of law; Macbeth, the art of law as the legitimate distillation of the law of nature; The Winter's Tale, the efforts of common lawyers to create an image of nationhood from both classical and Judeo-Christian mythography; Cymbeline and the theatrical device of the island as microcosm of the Jacobean state and the project of imperial expansion; The Tempest.

Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays L. Starks-Estes, 2014-07-08. Employing psychoanalysis, trauma theory, and materialist perspectives, this book examines Shakespeare's appropriations of Ovid's poetry in his Roman poems and plays. It argues that Shakespeare uses Ovid to explore violence, trauma, and virtus, the traumatic effects of aggression, sadomasochism, and the shifting notions of selfhood and masculinity.

Of Levinas and Shakespeare Moshe Gold, Sandor Goodhart, Kent Lehnhof, 2018-03-15. Scholars have used Levinas as a lens through which to view many authors and texts, fields of endeavor, and works of art. Yet no book-length work or dedicated volume has brought this thoughtful lens to bear in a sustained discussion of the works of Shakespeare. It should not surprise anyone that Levinas identified his own thinking as Shakespearean. The play is the thing for both, or put differently, the observation of intersubjectivity is. What may surprise and indeed delight all learned readers is to consider what we might yet gain from considering each in light of the other. Comprising leading scholars in philosophy and literature, *Of Levinas and Shakespeare: To See Another* is the first book-length work to treat both great thinkers. Lear, Hamlet, and Macbeth dominate the discussion; however, essays also address Cymbeline, The Merchant of Venice, and even poetry such as *Venus and Adonis*. Volume editors planned, and contributors deliver, a thorough treatment from multiple perspectives, yet none intends this volume to be the last word on the subject; rather, they would have it be a provocation to further discussion, an enticement for richer enjoyment, and an invitation for deeper contemplation of Levinas and Shakespeare.

Foreign and Native on the English Stage, 1588-1611 Jane Pettegree, 2011-04-28. This original and scholarly work uses three detailed case studies of plays: Shakespeare's *Antony and Cleopatra*, *King Lear*, and *Cymbeline* to cast light on the ways in which early modern writers used metaphor to explore how identities emerge from the interaction of competing regional and spiritual topographies.

Shakespeare's Prop Room John Leland, Alan Baragana, 2016-01-21. This study provides the first comprehensive examination of every prop in Shakespeare's plays, whether mentioned in stage directions, indicated in dialogue, or implied by the action. Building on the latest scholarship and offering a witty treatment of the subject, the authors delve into numerous historical documents, the business of theater in Renaissance England, and the plays themselves to explain what audiences

might have seen at the Globe the Rose the Curtain or the Blackfriars Playhouse and why it matters Students of the plays will be able to read beyond Shakespeare s words and visualize the drama as it might have appeared on the stage Scholars will find a wealth of previously unmined material for reconstructing Renaissance theatrical practices School drama groups amateur theaters and directors and prop masters of professional troupes will find help in mounting their own productions as the Bard s audiences would have seen them

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