

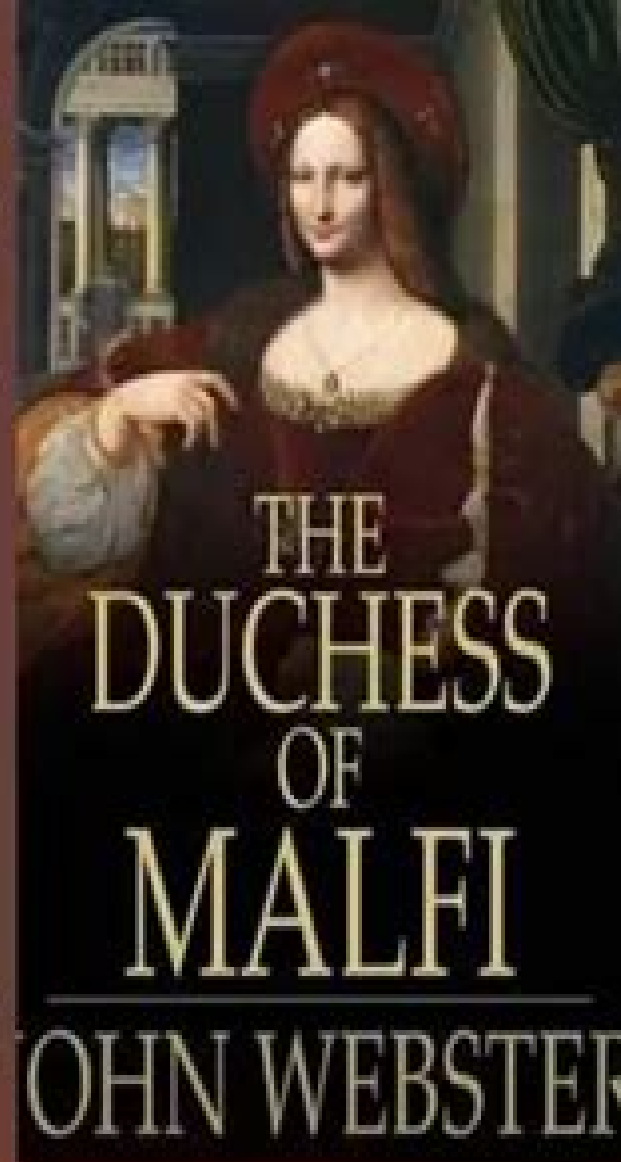


The **SPANISH TRAGEDY**

An Elizabethan "revenge" tragedy



By **THOMAS KYD**



THE REVENGE TRAGEDY

Revenge Tragedy

**Emma Josephine Smith, Garrett A.
Sullivan, Jr**

Revenge Tragedy:

Revenge Tragedies of the Renaissance Janet Clare, 2006 In this study of revenge tragedies notably by Thomas Kyd William Shakespeare Thomas Middleton John Marston and John Webster Janet Clare suggests that genres are not passively inherited but made and re made every time a new play is performed The implication that there is an identifiable genre of revenge tragedy rehearsing common conventions is challenged as Clare examines Renaissance plays of revenge on their own terms While disclosing evident inter textual links and a similar appeal to classical material revenge plays of the late Elizabethan and Jacobean period strive for a range of effects including satire parody and farce Some plays embody a providential outlook while others seem defiantly secular Francis Bacon's famous maxim a kind of wild justice captures the moral ambivalence of revenge a rough justice on the point of anarchy Janet Clare demonstrates the problematic nature of revenge as it defines dramatic action As the exploration of plays in this study reveals revenge is not only bound up with justice honour and duty but impelled by perverted impulses envy and resentment Hamlet and the Genre of the Revenge Tragedy Melanie Kloke, 2007-01-12 Seminar paper from the year 2006 in the subject English Language and Literature Studies Literature grade 1.3 University of Paderborn language English abstract In Elizabethan England the genre of the revenge tragedy was very popular Many plays of this kind by several different playwrights including William Shakespeare were written and staged in the 16th and 17th centuries The success of the genre was not only due to its bloody criminal and therefore exciting action but also to the topicality of revenge at that time In revenge plays questions were raised which concerned the Elizabethans and which made them reflect on their own situations and attitudes It was around 1570 that English playwrights took over the concept of the revenge tragedy from foreign authors such as Seneca 1 However the genre was so successful and widely spread among the English that a new Elizabethan revenge tragedy was developed The Spanish Tragedy by Thomas Kyd which can be regarded as the prototype of the English revenge drama constituted a pattern containing the basic elements of a revenge play which a lot of contemporary authors such as Shakespeare are said to have followed 2 In the following the success of the Elizabethan revenge play will be examined with respect to the attitude towards vengeance at that time Furthermore the relevance of the revenge tragedies for the Elizabethan audience will be taken into consideration Afterwards the pattern introduced with Kyd's The Spanish Tragedy the Kydian formula 3 will be depicted before its basic constituents will be related to Hamlet the most famous Shakespearean tragedy in which revenge is an important motive *Revisiting Revenge Tragedy* Adam Hansen, Marco Prandoni, Cornelis van der Haven, 2024-12-02 Revisiting Revenge Tragedy explores one of the most popular and influential genres of early modern theatre Revenge tragedies resonated with audiences and authors because of their explicit and often horrific depictions of political instability religious violence and affective distress In innovative and provocative ways this book situates the political religious and affective dimensions of such plays within the transnational dynamics of their inception and dissemination across a conflicted

Europe raising questions for us now about authority tyranny and justice Moreover detailed case studies demonstrate how depicting revenge questioned or evinced sometimes radical sexual cultural and political identities and positions Contributors include Karoline Johanna Baumann Sarah I Fengler Anne Graham Adam Hansen Tom Laureys Vanessa Lim Marco Prandoni Cornelis van der Haven Tim Vergeer Helen Watanabe O Kelly and Dinah Wouters

English Revenge Drama Linda Woodbridge, 2010-09-16 Vengeance permeates English Renaissance drama for example it crops up in all but two of Shakespeare's plays This book explores why a supposedly forgiving Christian culture should have relished such bloodthirsty vengeful plays A clue lies in the plays passion for fairness a preoccupation suggesting widespread resentment of systemic unfairness legal economic political and social Revengers precise equivalents the father of two beheaded sons obliges his enemy to eat her two sons heads are vigilante versions of Elizabethan law where penalties suit the crimes thieves hands were cut off scolds tongues bridled The revengers language of paying hints at the operation of revenge in the service of economic redress Revenge makes contact with resistance theory justifying overthrow of tyrants and some revengers challenge the fundamental inequity of social class Woodbridge demonstrates how for all their sensationalism their macabre comedy and outlandish gore Renaissance revenge plays do some serious cultural work

Five Revenge Tragedies Thomas Kyd, Thomas Middleton, William Shakespeare, John Marston, Henry Chettle, 2012-05-31 As the Elizabethan era gave way to the reign of James I England grappled with corruption within the royal court and widespread religious anxiety Dramatists responded with morally complex plays of dark wit and violent spectacle exploring the nature of death the abuse of power and vigilante justice In Kyd's *The Spanish Tragedy* a father failed by the Spanish court seeks his own bloody retribution for his son's murder Shakespeare's 1603 version of *Hamlet* creates an avenging Prince of unique psychological depth while Chettle's *The Tragedy of Hoffman* is a fascinating reworking of *Hamlet*'s themes probably for a rival theatre company In Marston's *Antonio's Revenge* thwarted love leads inexorably to gory reprisals and in Middleton's *The Revenger's Tragedy* malcontent Vindice unleashes an escalating orgy of mayhem on a debauched Duke for his bride's murder in a ferocious satire reflecting the mounting disillusionment of the age Emma Smith's introduction considers the political and religious climate behind the plays and the dramatic conventions within them This edition includes a chronology playwrights biographies and suggestions for further reading

Shakespeare, Revenge Tragedy and Early Modern Law Derek Dunne, 2016-04-12 This book the first to trace revenge tragedy's evolving dialogue with early modern law draws on changing laws of evidence food riots piracy and debates over royal prerogative By taking the genre's legal potential seriously it opens up the radical critique embedded in the revenge tragedies of Kyd Shakespeare Marston Chettle and Middleton

Jacobean Revenge Tragedy and the Politics of Virtue Eileen Jorge Allman, 1999 *The Maid's Tragedy* *The Second Maid's Tragedy* *Valentinian* and *The Duchess of Malfi* appeared on the English stage at a time when disenchantment with King James and nostalgia for Queen Elizabeth cast doubt on the traditional analogy between maleness and authority In their sensational portrayal of politics and sex these revenge

tragedies challenge the dogmas of patriarchalism and absolutism on which James based his rule Focusing initially on the first three plays Eileen Allman examines the genre's resident tyrants revengers androgynous heroes and virtuous heroines BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Revenge Tragedy* John Kerrigan, 1996 Revenge has long been a central theme in Western culture From Homer to Nietzsche from St Paul to Sylvia Plath major writers have been fascinated by its emotional intensity and by the questions it raises about the nature of justice violence sexuality and death John Kerrigan employs both wide ranging historical analysis and subtle attention to individual texts to explore the culture of vengeance in several languages and genres Thus he shows how evolving attitudes to retribution have shaped and reconstituted tragedy in the West and elucidates the remarkable capacity of this ancient theme to generate innovative works of art Although this book is a literary study it makes use of anthropology social theory and moral philosophy As a result it will be of interest to students in a variety of disciplines as well as to the general reader

Revenge Tragedy and the Drama of Commemoration in Reforming England Thomas Rist, 2008 Considering major works by Kyd Shakespeare Middleton and Webster among others this book transforms current understanding of early modern revenge tragedy Revising the genre in light of historical revisions to England's Reformations and with appropriate regard to the social history of the dead it shows revenge tragedy is not a Reformist and anti Catholic genre but one rooted in traditional Catholic culture thereby transforming understandings of the theatre of the age *The Cambridge Companion to English Renaissance Tragedy* Emma Josephine Smith, Garrett A. Sullivan, Jr, 2010-08-12 Featuring essays by major international scholars this Companion combines analysis of themes crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts Part I introduces key topics such as religion revenge and the family and discusses modern performance traditions on stage and screen Bridging this section with Part II is a chapter which engages with Shakespeare It tackles Shakespeare's generic distinctiveness and how our familiarity with Shakespearean tragedy affects our appreciation of the tragedies of his contemporaries Individual essays in Part II introduce and contribute to important critical conversations about specific tragedies Topics include *The Revenger's Tragedy* and the theatrics of original sin Arden of Faversham and the preternatural and *The Duchess of Malfi* and the erotics of literary form Providing fresh readings of key texts the Companion is an essential guide for all students of Renaissance tragedy **Revenge Tragedy** Stevie Simkin, 2017-03-14 Revenge has been an issue in all societies from ancient times to the present day In western culture the revenge plot has been one of the linchpins of narrative structure it is central to much Greek tragedy and was immensely popular in Elizabethan and Jacobean theatres In this volume Stevie Simkin has collected essays on five plays which are representative of this genre *The Spanish Tragedy* *The Revenger's Tragedy* *The Changeling* *The White Devil* and *Tis Pity She's A Whore* These plays are a rich source of ideas about Renaissance society and politics recurrent issues include sexuality the complex relations of gender and power and the relationship between the individual and the state The collection as a whole

demonstrates a variety of recent critical approaches to the genre including feminist psychoanalytic new historicist and cultural materialist viewpoints inspiring students to revisit these plays and to engage directly with the politics of the past and present and the ways in which they interrelate

Four Revenge Tragedies Thomas Kyd, John Ford, John Webster, 2014-05-08 Francis Bacon described revenge as a kind of wild justice Then as now early modern playwrights and their theatre going public were fascinated by the anarchic energies that a desire for retribution unleashes Rather than rehearsing familiar conventions each of these plays presents a unique social and cultural milieu where dark fantasies of revenge are variously played out In Kyd's *The Spanish Tragedy* a grieving father seeks public justice for the murder of his son by envious princelings When his attempts are thwarted he turns a court spectacle of murder into the real thing Blackly comic in its tone and style *The Revenger's Tragedy* anon presents vengeance as mimetic art witty and cruel Ford's *Tis Pity She's a Whore* represents an innovative reworking of the genre as a brother's love for his sister leads to his spectacular revenge on his rival her husband in a society in which brutal retaliation for perceived wrong is the norm In Webster's *The White Devil* crimes of passion ignite revenge in the courts of the Italian city states This student edition contains fully annotated modernized texts of each play together with an introduction discussing the dramatic and poetic style of each play focusing on its action and play of ideas

Elizabethan Revenge Tragedy, 1587-1642 Fredson Thayer Bowers, 2015-12-08 A most thorough study of the Elizabethan Tragedy of Revenge its origins development the ethical influence affecting it and the inter relations of the plays Originally published in 1966 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

[Game of Thrones as a Contemporary Feminist Revenge Tragedy](#) Lea M. Peters, 2023-10-11 It is common knowledge that the television series *Game of Thrones* and revenge go together well but whether *Game of Thrones* and feminism are compatible is debatable to say the least This book shows how the series female characters in particular utilise revenge to acquire autonomy fight objectification and pursue equality On the one hand they do so by mirroring the female characters of English Renaissance Revenge Tragedies On the other prevailing feminist ideas of the 21st century are also incorporated The resulting tension between models from the Renaissance and current feminist impulses allows for an interpretation of *Game of Thrones* as a contemporary feminist version of a Revenge Tragedy Thus this book discusses gender equality and representation problematising the heteronormative binary perspective so commonly given on the series As such the book is for everyone interested in popular culture and its influences and developments both fans and critics of the show feminists and those who aspire to educate themselves

[Four Revenge Tragedies](#) Katharine Eisaman Maus, 1998 The Revenge Tragedy flourished in

Britain in the late Elizabethan and Jacobean period for both literary and cultural reasons Thomas Kyd's *The Spanish Tragedy* 1587 helped to establish the popularity of the genre and it was followed by *The Revenger's Tragedy* 1606 published anonymously and ascribed first to Cyril Tourneur and then to Thomas Middleton George Chapman's *The Revenge of Bussy D'Ambois* and Tourneur's *The Atheist's Tragedy* were written between 1609 and 1610 Each of the four plays printed here defines the problems of the revenge genre often by exploiting its conventions in unexpected directions All deal with fundamental moral questions about the meaning of justice and the lengths to which victimized individuals may go to obtain it while registering the social strains of life in a rigid but increasingly fragile social hierarchy

To what extent, and in what ways, does Shakespearean tragedy incorporate and/or modify the conventions of revenge tragedy? Sonja Kaupp, 2011-10-17 Essay from the year 2010 in the subject English Language and Literature Studies Literature grade 1 7 University of Sheffield School of English Literature Language and Linguistics course Shakespeare's Drama language English abstract To answer this question this essay will focus on the play in its context first How did the Elizabethan society think about vendetta and which typical revenge tragedies did they already know What were the main features of the typical revenge tragedy In the second part I want to examine to what extent Shakespeare adhered to these genre conventions and what he changed

The Spanish Tragedy Thomas Kyd, 2009-08-25 The first fully fledged example of a revenge tragedy the genre that became so influential in later Elizabethan and Jacobean drama *The Spanish Tragedy* 1589 occupies a very special place in the history of English Renaissance drama Hieronimo Knight Marshal of Spain during its war with Portugal fails to obtain justice when his son is murdered for courting Bel-Imperia the Duke of Castile's daughter and decides to take justice into his own hands This new student edition has been freshly revised by Professor Andrew Gurr to incorporate the latest stage history and critical interpretations of the play It also appends the scenes that were added in 1602 discusses Elizabethan attitudes to revenge the Senecan features of the play and the significance of the Anglo-Spanish conflict in the 1580s

The Spanish Tragedie Thomas Kyd, 2022-09-16 Thomas Kyd's *The Spanish Tragedie* stands as a seminal work in the canon of Elizabethan drama unveiling a complex tapestry of revenge madness and the interplay between love and honor Written in blank verse Kyd masterfully juxtaposes intense emotional conflicts against a backdrop of political intrigues encapsulating the anxieties of a society grappling with themes of justice and mortality The play's innovative use of a play within a play mechanism raises questions about the nature of reality and theatrical representation contributing to the genre's evolving narrative structure and setting the stage for later works by Shakespeare and other contemporaries Kyd considered a forerunner of the revenge tragedy genre was likely influenced by personal experiences including the tumult of his time marked by political unrest and the complexities of the human psyche His background in law may have informed his intricate plots and moral quandaries while his associations with the rising theatrical culture in London provided him with the creative impetus to explore darker themes through compelling characters like Hieronimo This essential text is recommended for both

scholars and enthusiasts of classical literature offering profound insights into human behavior and societal norms The Spanish Tragedie remains a captivating exploration of vengeance and despair urging readers to reflect on the consequences of their actions in an unforgiving world Revenge Tragedy Stevie Simkin,2001-06-12 Revenge has been an issue in all societies from ancient times to the present day In western culture the revenge plot has been one of the linchpins of narrative structure it is central to much Greek tragedy and was immensely popular in Elizabethan and Jacobean theatres In this volume Stevie Simkin has collected essays on five plays which are representative of this genre The Spanish Tragedy The Revenger s Tragedy The Changeling The White Devil and Tis Pity She s A Whore These plays are a rich source of ideas about Renaissance society and politics recurrent issues include sexuality the complex relations of gender and power and the relationship between the individual and the state The collection as a whole demonstrates a variety of recent critical approaches to the genre including feminist psychoanalytic new historicist and cultural materialist viewpoints inspiring students to revisit these plays and to engage directly with the politics of the past and present and the ways in which they interrelate Stages of Dismemberment Margaret E. Owens,2005 This study has essentially two focuses two stories to tell One story traces the secularization theatricalization and uncanny returns of suppressed religious culture in early modern drama The other story concerns the tendency of the theater to expose contingencies and gaps in politico judicial practices of spectacular violence The investigation covers a broad range of plays dating from the fifteenth century to the closing of the theatres in 1642 however three chapters are devoted to extensive analysis of single plays R B s Apius and Virginia Shakespeare s 2 Henry VI and Marlowe s Doctor Faustus Jacket

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