The Duchess Of Malfi Fifth Edition New Mermaids

Bess of Hardwick

John Webster, Renaissance Dramatist

Webster: The Duchess of Malfi

Burial Plots in British Detective Fiction

The Papers of the Bibliographical Society of America

King Henry the Fifth

Webster: The Tragedies

Revenge Tragedy and Classical Philosophy on the Early Modern Stage
Enable students to achieve their best grade in AS/A-level English Literature with this year-round course companion; designed to instil in-depth textual understanding as students read, analyse and revise The Duchess of Malfi throughout the course. This Study and Revise guide: - Increases students’ knowledge of The Duchess of Malfi as they progress through the detailed commentary and contextual information written by experienced teachers and examiners - Develops understanding of characterisation, themes, form, structure and language, equipping students with a rich bank of textual examples to enhance their coursework and exam responses - Builds critical and analytical skills through challenging, thought-provoking questions and tasks that encourage students to form their own personal responses to the text - Extends learning and prepares students for higher-level study by introducing critical viewpoints, comparative references to other literary works and suggestions for independent research - Helps students maximise their exam potential using clear explanations of the Assessment Objectives, sample student answers and examiner insights - Improves students’ extended writing techniques through targeted advice on planning and structuring a successful essay

William Shakespeare

This collection of essays by experts in Renaissance and Gothic studies tracks the lines of connection between Gothic sensibilities and the discursive network of the Renaissance. The texts covered encompass poetry, epic narratives, ghost stories, prose dialogues, political pamphlets and Shakespeare’s texts, read alongside those of other playwrights. The authors show that the Gothic sensibility addresses subversive fantasies of transgression, be this in regard to gender (troubling stable notions of masculinity and femininity), in regard to social orders (challenging hegemonic, patriarchal or sovereign power), or in regard to disciplinary discourses (dictating what is deemed licit and what illicit or deviant). They relate these issues back to the early modern period as a moment of transition, in which categories of individual, gendered, racial and national identity began to emerge, and connect the religious and the pictorial turn within early modern textual production to a reassessment of Gothic culture.

Guide to the Turf

Between Worlds

Born the daughter of a country squire, Bess of Hardwick made four marriages which brought her wealth and status. She built and furnished houses and founded a dynasty which included a granddaughter, Arbella Stuart, who had a claim to the thrones of both England and Scotland.

Laughing and Weeping in Early Modern Theatres

Tragedy and Tragicomedy in the Plays of John Webster

A major revision of this classic revenge tragedy. The comprehensive introduction covers recent developments in criticism and key theatre productions, as well as relating the play to other early modern tragedies. The edition gives students and teachers a reliable, annotated text and a stimulating overview of the play's context, critical perspectives and an exploration of its stage history. An invaluable resource for study and performance.

John Webster’s The Duchess of Malfi

Webster’s theatre was also Shakespeare’s theatre: but their tragedies are very different. Webster has a reputation for angst-ridden, obsessive and debased characters and the creation of a sick and decaying world. Yet his heroines are the amongst the strongest characters, male or female, in Jacobean drama. This book shows how Webster's plays portray a world in which patriarchal, aristocratic politics are dissected as diseased. Through close analysis of key moments, scenic and dramatic structure, characterisation, theatricality and imagery, this book enables students to appreciate Webster's individual contribution to our dramatic heritage. Through such textual reading, we learn how he uses drama to debate contemporary political and social issues, most explicitly those of gender. The book provides students with effective reading, critical and analytical tools with which to approach Webster’s plays as dramatic scripts for our time, as well as their own, and thus as rivals to Shakespeare’s major tragedies.

Origami 5

Our Dramatic Heritage: The Golden Age

The Duchess of Malfi

William Shakespeare is the best-known writer in the English-speaking world. Contrary to popular myth, we actually know more about him and his career than we do about most dramatists of his era - the fruits of three hundred years of fascinated research. Whilst we know less than we would like about Shakespeare’s private life, we do have a far clearer picture of his professional career, and of the theatres and social structures with which he was involved. And yet the significance of what we know is fiercely contested and we are challenged by a host of contradictions. Elizabethan actors were often classed as vagabonds yet some were also servants to royalty who performed at court. All the roles in Shakespeare’s plays were acted by men, yet he wrote strong roles for women from Lady Macbeth to Rosalind. So was Shakespeare a feminist before his time? Richard Dutton tackles these and other issues which keep Shakespeare, the most influential literary life in literary history, at the centre of our cultural life today.

The Works of John Webster

In the first book to provide a feminist analysis of early modern madness, Carol Thomas Neely reveals the mobility and heterogeneity of discourses of "distraction," the most common term for the condition in late-sixteenth- and early seventeenth-century England. Distracted Subjects shows how changing ideas of madness that circulated through medical, dramatic, and political texts transformed and gendered subjectivities. Supernatural
causation is denied, new diagnoses appear, and stage representations proliferate. Drama sometimes leads and sometimes follows other cultural discourses—or forges its own prophetic figures of distraction. The Spanish Tragedy first links madness to masculine tragic self-representation, and Hamlet invents a language to dramatize feminine somatic illness. Innovative women’s melancholy is theorized in medical and witchcraft treatises and then elaborated in the extended portrait of the Jailer’s Daughter’s distraction in The Two Noble Kinsmen. Lovesickness, newly diagnosed in women, demands novel cures, and allows expressions of transgressive sexual desire in treatises and in plays such as As You Like It. The rituals of possession and exorcism, intensely debated off stage, are mocked and exploited on stage in reiterated comic scenes of confinement that madden men to enhance women’s power. Neely’s final chapter provides a startling challenge to the critically alluring analogy between Bedlam and the early modern stage by documenting that Bethlehem hospital offered care, not spectacle, whereas stage Bedlamites served metatheatrical and prophylactic, not mimetic, ends. An epilogue places this particular historical moment within the longer history of madness and shows how our own attitudes toward distraction are haunted by those earlier debates and representations.

The Expense of Spirit

Examines the influence of classical philosophy on revenge narratives by Shakespeare and his contemporaries. This book discovers within early modern revenge tragedy the surprising shaping presence of a wide array of classical philosophical not commonly affiliated with the genre. By recovering the pervasive influence of Aristotelian faculty psychology on The Spanish Tragedy, aristotelian ethics on Titus Andronicus, Lucretian atomism on Hamlet, Galenic pneumatics on Antonio’s Revenge and Epicurean Stoicism on The Duchess of Malfi, Crosbie reveals how the very atmospheres and ontological assumptions of revenge tragedy exert their own kind of conditioning dramaturgical force. The book also revitalises our understanding of how the Renaissance stage, even at its most lurid, functions as a unique space for the era’s practical, vernacular engagement with received philosophy.

Key Features
- Analyzes the twentieth-century development of revenge tragedy as a genre, and diagnoses the roots of modern criticism’s tendency to treat most philosophy as estranged from the violent work of revenge
- Provides fresh readings of five plays central to the revenge tragedy genre, paying close attention to the conditioning influence of classical philosophy on their narratives of retribution
- Reveals how revenge tragedy’s distinctive ‘moods’ or ‘atmospheres’ emerge from fully-realized sets of ontological assumptions which help shape reception of retribution on the early modern stage
- Develops new reception histories for five classical philosophical doctrines, revealing their currency and, what’s more, radical adaptability within early modern England

The Duchess of Malfi

Did Shakespeare’s original audiences weep? Equally, while it seems obvious that they must have laughed at plays performed in early modern theatres, can we say anything about what their laughter sounded like, about when it occurred, and about how, culturally, it was interpreted? Related to both of these problems of audience behaviour is that of the stage representation of laughing, and weeping, both actions performed with astonishing frequency in early modern drama. Each action is associated with a complex set of non-verbal noises, gestures, and cultural overtones, and each is linked to audience behaviour through one of the axioms of Renaissance dramatic theory: that weeping and laughter on stage cause, respectively, weeping and laughter in the audience. This book is a study of laughter and weeping in English theatres, broadly defined, from around 1550 until their closure in 1642. It is concerned both with the representation of these actions on the stage, and with what can be reconstructed about the laughter and weeping of theatrical audiences themselves, arguing that both actions have a peculiar importance in defining the early modern theatrical experience.

Tragedy

A major revision of this classic revenge tragedy. The comprehensive introduction covers recent developments in criticism and key theatre productions, as well as relating the play to other early modern tragedies. The edition gives students and teachers a reliable, annotated text and a stimulating overview of the play’s context, critical perspectives and an exploration of its stage history. An invaluable resource for study and performance.

The Duchess of Malfi

Shadowplay

This introductory guide to one of Webster’s most widely-studied plays offers a scene-by-scene theatrically aware commentary, a brief history of the text and first performances, case studies of key performances and productions, a survey of film and TV adaptations, and a wide sampling of critical opinion and annotated further reading.

Distracted Subjects

Study and Revise for AS/A-level: The Duchess of Malfi

This collection of essays represents new scholarly work on John Webster’s great tragedy, The Duchess of Malfi. The critical methodologies range from historical contexts to feminist readings of agency and identity, to social analyses of Jacobean culture. The play has rightly taken its place as one of the greatest of the early modern period, and the Duchess is now seen as one of the great tragic figures of the time—and along with Shakespeare’s Cleopatra, one of the most powerful representations of a strong female character in control of her own sexuality and her own destiny. The play also offers an unusual range of villainous characters, from the Duchess’s two brothers—the Machiavellian Cardinal and the deranged Ferdinand—to Bosola, who at first seems to be a conventional Vice-like villain. Bosola commits terrible acts in the play, and though he ultimately surrenders to his conscience and tries to do good, this transformation comes too late, and the final set of murders takes place in darkness—an apt symbol of the play’s disturbing moral universe.

The Work of Dissimilitude

The Play of Paradox: Stage and Sermon in Renaissance England is a wide-ranging investigation of Tudor/Stuart drama, Reformation preaching, and the relations between the two. The cross-fertilization between the two kinds of performance engendered among audiences a ready receptivity to the rhetorical use of paradox. The two modes similarly capitalized on characteristic Renaissance syntheses of magic, drama, and religion to develop
strategies for negotiating state control. In chapters that set comedies and tragedies by Shakespeare, Jonson, Webster, and others side by side with sermons by Hooker, Andrews, Donne, and popular preachers whose works have not been reprinted since the early seventeenth century, Bryan Crockett argues that stage and pulpit performances elicited similar responses to the political and theological divisions marked by the incessant polemics of the age.

The Play of Paradox

This volume investigates the early modern understanding of twinnship through new readings of plays, informed by discussions of twins appearing in such literature as anatomy tracts, midwifery manuals, monstrous birth broadsides, and chapbooks. The book contextualizes such dramatic representations of twinnship, investigating contemporary discussions about twins in medical and popular literature and how such dialogues resonate with the twin characters appearing on the early modern stage. Garafalo demonstrates that, in this period, twin births were viewed as biologically aberrant and, because of this classification, authors frequently attempt to explain the phenomenon in ways which call into question the moral and constitutional standing of both the parents and the twins themselves. In line with current critical studies on pregnancy and the female body, discussions of twin births reveal a distrust of the mother and the processes surrounding twin conception; however, a corresponding suspicion of twins also emerges, which monstrous birth pamphlets exemplify. This book analyzes the representation of twins in early modern drama in light of this information, moving from tragedies through to comedies. This progression demonstrates how the dramatic potential inherent in the early modern understanding of twinnship is capitalized on by playwrights, as negative ideas about twins can be seen transitioning into tragic and tragicomic depictions of twinnship. However, by building toward a positive, comic representation of twins, the work additionally suggests an alternate interpretation of twinnship in this period, which appreciates and celebrates twins because of their difference. The volume will be of interest to those studying Shakespeare and Renaissance Literature in relation to the History of Emotions, the Body, and the Medical Humanities.

Twins in Early Modern English Drama and Shakespeare

A multi-volume series that surveys European drama from ancient Greece to the mid-twentieth century.

The Dramatic Value of Lear’s Verbal Expressions

Nineteen scholars offer readings that address the continuity or discontinuity between the literature of the Renaissance and Middle Ages. Essays by Arthur F. Kinney, R. A. Shoa, and O. B. Hardison focus on broader trends while shorter essays approach the periods by addressing particular themes in their literature or thought.

Twentieth Century Interpretations of The Duchess of Malfi

The Duchess of Malfi

Third and final volume of the critical original-spelling edition of The Works of John Webster.

Jacobean Revenge Tragedy and the Politics of Virtue

“Webster’s iconoclasm was not the lonely experience of an alienated intellectual, but part of his generation’s struggle to create the future. As such, the critical energy we find in the plays was sustained, not by ideological certainty, but rather by interaction with the great complexity of thought and action—much of it negative—that constitutes a pre-revolutionary movement. If Webster was part of a dying culture, he was also—and it is this that Webster criticism has almost consistently ignored—a member of the generation that prepared the way for the revolution of 1640” (Introduction). Through detailed analysis of four plays, The White Devil, The Duchess of Malfi, The Devil’s Law Case, and Appius and Virginia, Goldberg explores the relations between Webster and aspects of Jacobean social and intellectual history. Webster’s satire of princes and prelates, his iconoclastic view of traditional philosophy, his trenchant analysis of institutions are seen as part of an intellectual movement that was undermining faith in the old order. Special attention is given to Webster’s theatrical representations of legal practice and legal philosophy as key manifestations of the realities of political power. Webster’s dramatizations of the judgment situation are shown to embody specific commentary on the legal system of his time, commentary that ranges in orientation from anarchist to reformist to revolutionary. Webster’s irreverence for traditional ideals and institutions combines with a humanist sense of man’s—and woman’s—potential to make an important contribution to the pre-revolutionary movement.

God & the Gothic

Privacy in the Age of Shakespeare

Origami5 continues in the excellent tradition of its four previous incarnations, documenting work presented at an extraordinary series of meetings that explored the connections between origami, mathematics, science, technology, education, and other academic fields. The fifth such meeting, S5OSME (July 13–17, 2010, Singapore Management University) followed the precedent previous meetings to explore the interdisciplinary connections between origami and the real world. This book begins with a section on origami history, art, and design. It is followed by sections on origami in education and origami science, engineering, and technology, and culminates with a section on origami mathematics—the pairing that inspired the original meeting. Within this one volume, you will find a broad selection of historical information, artists’ descriptions of their processes, various perspectives and approaches to the use of origami in education, mathematical tools for origami design, applications of folding in engineering and technology, as well as original and cutting-edge research on the mathematical underpinnings of origami.

“So Troubled with the Mother”

John Webster’s classic revenge tragedy The Duchess of Malfi was first performed in 1613 and published in 1623. This guide offers students an introduction to its critical and performance history, including recent versions on stage and screen. It includes a keynote chapter outlining major areas of current research on the play and four new critical essays presenting new critical positions that offer divergent perspectives on Webster’s religio-political allegiances and the politics and gendering of secrecy in the play. Finally, a guide to critical, web-based and production-related
resources and an annotated bibliography provide a basis for further individual research.

Shakespeare and Some Others

First published in 1969, this work examines the genre of Tragedy from its origins in ancient Greece, to the modern day. Beginning with an overview of the meaning of tragedy in Europe through the ages, it goes on to explore common aspects of tragedies such as the tragic hero, the chorus and unities, catharsis, peripeteia, anagnorisis and suffering. This book will be of interest to anyone studying European drama and literature.

Gothic Renaissance

"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

English Verse

The Expense of Spirit integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change in English Renaissance drama.

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The Duchess of Malfi

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