

Four Jacobean Sex Tragedies

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RILEY MELODY

Medieval and Renaissance Drama in England Walter de Gruyter GmbH & Co KG

'Enjoyable, lively ... such a pleasure to read ... renders the drama of Shakespeare's contemporaries more than fringe entertainment' Independent Shakespeare is one of the greatest of all English figures, considered a genius for all time. Yet as this enthralling book shows, he was at heart a man of the theatre, one among a community of artists in the teeming world of Renaissance London – from the enigmatic spy Christopher Marlowe to the self-aggrandizing Ben Jonson, from the actor Richard Burbage to the brilliant Thomas Middleton. By bringing Shakespeare's contemporaries to life, Shakespeare & Co throws fresh new light on the man himself. 'Warm, cheerful, generous ... Wells sketches a whole gallery of Shakespeare's fellow playwrights ... He brings each vividly to life, making you feel that you've met them personally in some Blackfriars tavern' Simon Callow 'It was a time and place teeming with excitement, anecdote and incident, and Wells, in this richly enjoyable work, brings it to life with a novelist's sense of the telling detail' Dominic Dromgoole 'Enthralling' Observer 'This is one of the most sane and exciting books on Shakespeare I have read for a long time' Scotland on Sunday

Cardenio between Cervantes and Shakespeare Oxford University Press, USA

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.

The New Woman and Other Emancipated Woman Plays Bloomsbury Publishing

In this volume, the author argues that blood was, crucially, a means by which dramatists negotiated shifting contours of domesticity in 16th and 17th century England. Early modern English drama vividly addressed contemporary debates over an expanding idea of "the domestic," which encompassed the domus as well as sex, parenthood, household order, the relationship between home and state, and the connections between family honor and national identity. The author contends that the domestic ideology expressed by theatrical depictions of marriage and household order is one built on the simultaneous familiarity and violence inherent to blood. The theatrical relation between blood and home is far more intricate than the idealized language of the familial

bloodline; the home was itself a bloody place, with domestic bloodstains signifying a range of experiences including religious worship, sex, murder, birth, healing, and holy justice. Focusing on four bleeding figures—the Bleeding Bride, Bleeding Husband, Bleeding Child, and Bleeding Patient—the author argues that the household blood of the early modern stage not only expressed the violence and conflict occasioned by domestic ideology, but also established the home as a site that alternately reified and challenged patriarchal authority.

The Myth of Rome in Shakespeare and his Contemporaries Oxford University Press

Female emancipation and the much derided 'New Woman' was a subject of immense fascination in the English Theatre of the 1890s. Associated issues of women's education, freedom of thought, the sexual double standard, and the right to self-determination feature in play after play of the period. However the advent of the New Drama after the turn of the century marked a change of emphasis and figures previously demonized were now heroized. This collection includes two plays from the 1890s, Sidney Grundy's *The New Woman* (1894) and Arthur Wing Pinero's *The Notorious Mrs Ebbsmith* (1895), both much mentioned in recent criticism but neither available, until now, and two of the liveliest examples of the New Drama, Elizabeth Robins's *Votes for Women* (1907) and St John Hankin's *The Last of the De Mullins* (1908).

Teaching Shakespeare and Early Modern Dramatists Oxford University Press, USA

"Many critics regard Cervantes's *Don Quixote* as the most influential literary book on British literature. Indeed the impact on British authors was immense, as can be seen from 17th-century plays by Fletcher, Massinger and Beaumont, through the great 18th-century novels of Fielding, Smollett, Sterne, and Lennox, and on into more modern and contemporary novelists. 20th-century critics, fascinated by Cervantes, were moved to write what we now see as the classical works of Cervantes scholarship. Through their previous publications, the eminent contributors to this volume have helped to determine the reception of Cervantes in Britain. Together they now offer a comprehensive and innovative picture of this topic, discussing the English translations of Cervantes's works, the literary genres which developed under his shadow, and the best-known authors who consciously emulated him. Cervantes's influence upon British literature emerges as decidedly the deepest of any writer outside of English and, very possibly, of any writer since the Renaissance."

Cupid in Early Modern Literature and Culture Cornell University Press

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 re-working 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.

Four Jacobean Sex Tragedies Oxford University Press

Representing the largest expansion between editions, this updated volume of Ottemiller's *Index to Plays in Collections* is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

Marston, Rivalry, Rapprochement, and Jonson Walter de Gruyter

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.

Blood and Home in Early Modern Drama Springer

How should we read a text that does not exist, or present a play the manuscript of which is lost and the identity of whose author cannot be established for certain? Such is the enigma posed by *Cardenio* – a play performed in England for the first time in 1612 or 1613 and attributed forty years later to Shakespeare (and Fletcher). Its plot is that of a 'novella' inserted into *Don Quixote*, a work that circulated throughout the major countries of Europe, where it was translated and adapted for the theatre. In England, Cervantes' novel was known and cited even before it was translated in 1612 and had inspired *Cardenio*. But there is more at stake in this enigma. This was a time when, thanks mainly to the invention of the printing press, there was a proliferation of discourses. There was often a reaction when it was feared that this proliferation would become excessive, and many writings were weeded out. Not all were destined to survive, in particular plays for the theatre, which, in many cases, were never published. This genre, situated at the bottom of the literary hierarchy, was well

suited to the existence of ephemeral works. However, if an author became famous, the desire for an archive of his works prompted the invention of textual relics, the restoration of remainders ruined by the passing of time or, in order to fill in the gaps, in some cases, even the fabrication of forgeries. Such was the fate of *Cardenio* in the eighteenth century. Retracing the history of this play therefore leads one to wonder about the status, in the past, of works today judged to be canonical. In this book the reader will rediscover the malleability of texts, transformed as they were by translations and adaptations, their migrations from one genre to another, and their changing meanings constructed by their various publics. Thanks to Roger Chartier's forensic skills, fresh light is cast upon the mystery of a play lacking a text but not an author.

The Pleasures and Horrors of Eating BRILL

Marriage and its discontents lie at the heart of Restoration comedy. In all four of the great plays gathered here, a married woman confronts her would-be seducer. Each dramatist, however, totally reinterprets the situation. Thomas Otway's *The Soldier's Fortune* converts adultery into political revenge. Nathaniel Lee's *The Princess of Cleves* offers a potent and perplexing portrait of a libertine in action at the sixteenth-century French court. John Dryden's *Amphitryon*, set in ancient Thebes, retells the story in which Jupiter lures the virtuous Alcmena into cuckolding her husband by a stratagem that throws into doubt the very nature of human identity. Thomas Southerne's *The Wives' Excuse* reinvents, for the new circumstances of the 1690s, the familiar Restoration plot of a wife spurred towards infidelity by her partner's failings. All of the plays have been newly edited and are presented with modernized spelling and punctuation.

Thomas Middleton: The Collected Works Routledge

In *The End of Satisfaction*, Heather Hirschfeld recovers the historical specificity and the conceptual vigor of the term "satisfaction" during the sixteenth and early seventeenth centuries. Focusing on the term's significance as an organizing principle of Christian repentance, she examines the ways in which Shakespeare and his contemporaries dramatized the consequences of its re- or de-valuation in the process of Reformation doctrinal change. The Protestant theology of repentance, Hirschfeld suggests, underwrote a variety of theatrical plots "to set things right" in a world shorn of the prospect of "making enough" (*satisfacere*). Hirschfeld's semantic history traces today's use of "satisfaction"—as an unexamined measure of inward gratification rather than a finely nuanced standard of relational exchange—to the pressures on legal, economic, and marital discourses wrought by the Protestant rejection of the Catholic sacrament of penance (contrition, confession, satisfaction) and represented imaginatively on the stage. In so doing, it offers fresh readings of the penitential economies of canonical plays including *Dr. Faustus*, *The Revenger's Tragedy*, *The Merchant of Venice*, and *Othello*; considers the doctrinal and generic importance of lesser-known plays including *Enough Is as Good as a Feast* and *Love's Pilgrimage*; and opens new avenues into the study of literature and repentance in early modern England.

Shakespeare and Co. Cambridge University Press

A survey of modern cinematic and televisual responses to the concept of the golden age

Four Revenge Tragedies Associated University Presse

Jacobean tragedy is typically seen as translating a general dissatisfaction with the first Stuart monarch and his court into acts of calculated recklessness and cynical brutality. Drawing on

theoretical influences from social history, psychoanalysis and the study of discourses, this innovative book proposes an alternative perspective: Jacobean tragedy should be seen in the light of the institutional and social concerns of the early modern stage and the ambiguities which they engendered. Although the stage's professionalization opened up hitherto unknown possibilities of economic success and social advancement for its middle-class practitioners, the imaginative, linguistic and material conditions of their work undermined the very ambitions they generated and furthered. The close reading of play texts and other, non-dramatic sources suggests that playwrights knew that they were dealing with hazardous materials prone to turn against them: whether the language they used or the audiences for whom they wrote and upon whose money and benevolence their success depended. The notorious features of the tragedies under discussion – their bloody murders, intricately planned revenges and psychologically refined terror – testify not only to the anxiety resulting from this multifaceted professional uncertainty but also to theatre practitioners' attempts to civilize the excesses they were staging.

Straight Writ Queer Routledge

Significant and unexplored signs of John Marston's literary rivalry with Ben Jonson are investigated here by Charles Cathcart. The centrepiece of the book is its argument that the anonymous play *The Family of Love*, sometimes attributed to Thomas Middleton and sometimes to Lording Barry, was in part the work of John Marston, and that it constitutes a whimsical statement of amity with Jonson. The book concerns itself with material rarely or never viewed as part of the "Poets' War" (such as the mutual attempted cuckoldings of *The Insatiate Countess* and the Middle Temple performance of *Twelfth Night*) rather than with texts (like *Satiromastix* and *Poetaster*) long considered in this light.

Early Modern Tragedy and the Cinema of Violence Methuen Drama

"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 patriarchy 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."--

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Ottomiller's Index to Plays in Collections Cambridge University Press

Framed by the publication of *Leviathan* and the 1713 Licensing Act, this collection provides analysis of both canonical and non-canonical texts within the scope of an eighty-year period of theatre history, allowing for definition and assessment that uncouples Restoration drama from eighteenth-century drama. Individual essays demonstrate the significant contrasts between the theatre of different decades and the context of performance, paying special attention to the literary innovation and socio-political changes that contributed to the evolution of drama. Exploring the developments in both tragedy and comedy, and in literary production, specific topics include the playwright's

relationship to the monarch, women writers' connection to the audience, the changing market for plays, and the rise of the bourgeoisie. This collection also examines aspects of gender and class through the exploration of women's impact on performance and production, masculinity and libertinism, master/servant relationships, and dramatic representations of the coffee house. Accompanied by a list of Spanish-English plays and a chronology of monarch's reigns and significant changes in theatre history, *From Leviathan to Licensing Act* is a valuable tool for scholars of Restoration and eighteenth-century performance, providing groundwork for future research and investigation.

Children of the Queen's Revels Cambridge University Press

Die in der Reihe IFLA Series on Bibliographic Control (früher: UBCIM - Universal Bibliographic Control and International MARC) erscheinenden Publikationen vermitteln detailliertes Wissen über bibliographische Standards und Normen, deren Pflege und Entwicklung für den weltweiten Austausch nationaler bibliographischer Informationen unverzichtbar geworden ist. Die Bände dieser Reihe geben außerdem einen umfassenden und genauen Überblick über die große Bandbreite verfügbarer nationaler bibliographischer Dienste.

The Motif of Adultery in Elizabethan, Jacobean, and Caroline Tragedy Penguin UK

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.

A Woman Killed with Kindness and Other Domestic Plays Edinburgh University Press

This book provides a detailed study of the Children of the Queen's Revels, the most enduring and influential of the Jacobean children's companies. Between 1603 and 1613 the Queen's Revels staged plays by Francis Beaumont, George Chapman, John Fletcher, Ben Jonson, John Marston and Thomas Middleton, all of whom were at their most innovative when writing for this company. Combining theatre history and critical analysis, this study provides a history of the Children of the Queen's Revels, and an account of their repertory. It examines the 'biography' of the company - demonstrating the involvement in dramatic production of dramatists, shareholders, patrons, audiences and actors alike, and reappraising issues such as management, performance style and audience composition - before exploring their groundbreaking practices in comedy, tragicomedy and tragedy. The book also includes five documentary appendices detailing the plays, people and performances of the Queen's Revels Company.

The Cervanrean Heritage Routledge

Thomas Middleton is one of the few playwrights in English whose range and brilliance comes close to Shakespeare's. This handsome edition makes all Middleton's work accessible in a single volume, for the first time. It will generate excitement and controversy among all readers of Shakespeare and the English classics.