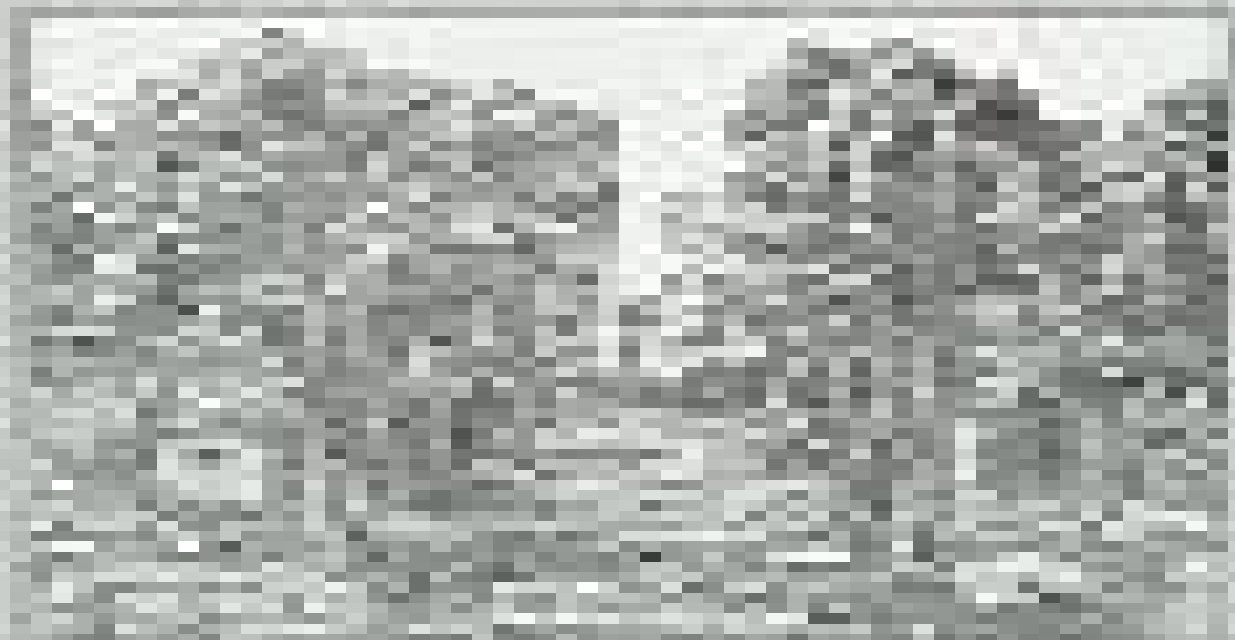


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# Pastoral Transformations Italian Tragicomedy And Shakespeares Late Plays

**Alison Shell**



## **Pastoral Transformations Italian Tragicomedy And Shakespeares Late Plays:**

**Pastoral Transformations** Robert Henke,1997 Pastoral Transformations examines the dramaturgy of Shakespeare's Cymbeline The Winter's Tale and The Tempest in the context of sixteenth century Italian tragicomedy The book examines the theory and practice of Giraldi Tasso and Gurini as well as experiments of the commedia dell'arte The author demonstrates the presence of independent yet parallel historical and dramaturgical developments in the Italian and Shakespearean theaters

**Writers Reading Writers** Robert Hollander,2007 This volume is a collection of intertextual studies on medieval and early modern literature in honor of Robert Hollander by some of his former students Writers are always also readers responding to texts that have provoked their thought The contributors to this volume all participate in its overarching theme writers reading and responding to the work of other writers As Hollander's work has focused especially on Dante and Boccaccio many of the essays treat one of these writers either as reading or as read by others Other essays trace intertextual influences in Langland Shakespeare or post Enlightenment writers faced with the loss of Dante's meaningful cosmos

*Pastoral Drama in Early Modern Italy* Lisa Sampson,2017-12-02 Emerging in Italy in the mid sixteenth century pastoral drama is one of the most characteristic genres of its time Sampson traces its uneven development into the following century by exploring masterpieces by Tasso and Guarini and many lesser known works some by women writers She examines the treatment of key themes of love the Golden Age and Nature and Art against the background of the textual and stage production of the plays An investigation of critical writings associated with the genre further reveals its significance to the contemporary literary scene by stimulating modernizing attitudes towards the canon as well as new enquiries into the function and possibilities of art

**Pastoral Drama and Healing in Early Modern Italy** Federico Schneider,2016-05-13 Pastoral Drama and Healing in Early Modern Italy represents the first full length study to confront seriously the well rehearsed analogy of the pastoral poet as healer Usually associated with the edifying function of the Renaissance pastoral this analogy if engaged more profoundly raises a number of questions that remain unanswered to this day How does the pastoral heal How exactly do the inner workings of the text cater to the healing What socio cultural conventions make the healing possible What are the major problems that pastoral poetry as mimesis must overcome to make its healing morally legitimate In the wake of Derrida's seminal work on the Platonic pharmakon which has in turn led recent criticism to formulate a much more concrete understanding of the theater drug analogy the stringent approach to the therapeutic function of the Renaissance pastoral offered in this work provides a valuable critical tool to unpack the complexity contained within a little understood cliché

**Early Modern Tragicomedy** Subha Mukherji,Raphael Lyne,2007 Fresh explorations of the tragicomic drama setting the familiar plays of Shakespeare and his contemporaries alongside Irish and European drama Tragicomedy is one of the most important dramatic genres in Renaissance literature and the essays collected here offer stimulating new perspectives and insights as well as providing broad introductions to arguably lesser known European texts

Alongside the chapters on Classical Italian Spanish and French material there are striking and fresh approaches to Shakespeare and his contemporaries to the origins of mixed genre in English to the development of Shakespearean and Fletcherian drama to periodization in Shakespeare's career to the language of tragicomedy and to the theological structure of genre The collection concludes with two essays on Irish theatre and its interactions with the London stage further evidence of the persistent and changing energy of tragicomedy in the period Contributors SARAH DEWAR WATSON MATTHEW TREHERNE ROBERT HENKE GERAINT EVANS NICHOLAS HAMMOND ROSKING SUZANNE GOSSETT GORDAN MCMULLAN MICHAEL WINMORE JONATHAN HOPE MICHAEL NEILL LUCY MUNRO DEANA RANKIN

**The Diva's Gift to the Shakespearean Stage** Pamela Allen Brown, 2021 The Diva's Gift to the Shakespearean Stage traces the transnational connections between Shakespeare's all male stage and the first female stars in the West The book is the first to use Italian and English plays and other sources to explore this relationship focusing on the gifted actress who radically altered female roles and expanded the horizons of drama just as the English were building their first paying theaters By the time Shakespeare began to write plays women had been acting professionally in Italian troupes for two decades traveling across the Continent and acting in all genres including tragicomedy and tragedy Some women became the first truly international stars winning royal and noble patrons and literary admirers beyond Italy with repeat tours in France and Spain Elizabeth and her court caught wind of the Italians success and soon troupes with actresses came to London to perform Through contacts direct and indirect English professionals grew keenly aware of the mimetic revolution wrought by the skilled diva who expanded the innamorata and made the type more engaging outspoken and autonomous Some English writers pushed back treating the actress as a whorish threat to the all male stage which had long minimized female roles Others saw a vital new model full of promise Faced with rising demand for Italian style plays Lyly Marlowe Kyd and Shakespeare used Italian models from scripted and improvised drama to turn out stellar female parts in the mode of the actress altering them in significant ways while continuing to use boys to play them Writers seized on the comici's materials and methods to piece together pastoral comic and tragicomic plays from mobile theatergrams plot elements roles stories speeches and star scenes such as cross dressing the mad scene and the sung lament Shakespeare and his peers gave new prominence to female characters marked their passions as un-English and devised plots that figured them as self-aware agents not counters traded between men Playing up the skills and charisma of the boy player they produced stunning roles charged with the diva's prodigious theatricality and alien glamour Rightly perceived the diva's celebrity and her acclaimed skills posed a radical challenge that pushed English playwrights to break with the past in enormously generative and provocative ways

*Shakespeare, Italy, and Transnational Exchange* Enza De Francisci, Chris Stamatakis, 2017-05-12 This interdisciplinary transhistorical collection brings together international scholars from English literature Italian studies performance history and comparative literature to offer new perspectives on the vibrant engagements between Shakespeare

and Italian theatre literary culture and politics from the sixteenth to the twenty first century Chapters address the intricate two way exchange between Shakespeare and Italy how the artistic and intellectual culture of Renaissance Italy shaped Shakespeare s drama in his own time and how the afterlife of Shakespeare s work and reputation in Italy since the eighteenth century has permeated Italian drama poetry opera novels and film Responding to exciting recent scholarship on Shakespeare and Italy as well as transnational theatre this volume moves beyond conventional source study and familiar questions about influence location and adaptation to propose instead a new evolving paradigm of cultural interchange Essays in this volume ranging in methodology from archival research to repertory study are unified by an interest in how Shakespeare s works represent and enact exchanges across the linguistic cultural and political boundaries separating England and Italy Arranged chronologically chapters address historically contingent cultural negotiations from networks intertextual dialogues and exchanges of ideas and people in the early modern period to questions of authenticity and formations of Italian cultural and national identity in the eighteenth and nineteenth century They also explore problems of originality and ownership in twentieth and twenty first century translations of Shakespeare s works and new settings and new media in highly personalized revisions that often make a paradoxical return to earlier origins This book captures defines and explains these lively shifting currents of cultural interchange

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

**Greek Tragic Women on Shakespearean Stages** Tanya Pollard,2017-09-15 Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England s dramatic landscape Drawing on original research to challenge longstanding assumptions about Greek texts invisibility the book shows not only that the plays were more prominent than we have believed but that early modern readers and audiences responded powerfully to specific plays and themes The Greek plays most popular in the period were not male centered dramas such as Sophocles Oedipus but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters especially Hecuba and Iphigenia Because tragedy was firmly linked with its Greek origin in

the period's writings these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences When Hamlet reflects on the moving power of tragic performance he turns to the most prominent of these figures What's Hecuba to him or he to Hecuba That he should weep for her Through readings of plays by Shakespeare and his contemporary dramatists this book argues that newly visible Greek plays identified with the origins of theatrical performance and represented by passionate female figures challenged early modern writers to reimagine the affective possibilities of tragedy comedy and the emerging genre of tragicomedy

**Figuring Sex Between Men from Shakespeare to Rochester** Paul Hammond, 2002 Includes discussion of the Sonnets Twelfth night and The merchant of Venice

**Imitation and Contamination of the Classics in the Comedies of Ben Jonson** Tom Harrison, 2022-10-12 This book focuses on the influence of classical authors on Ben Jonson's dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists It illuminates the interdependence of the aspects of Jonson's creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson's classicism as essential to his dramaturgy as well as his erudition The book is also a case study for how the early modern education system's emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures

**Renaissance psychologies** Robert Lanier Reid, 2017-01-06 A thorough and scholarly study of Spenser and Shakespeare and their contrary artistry covering themes of theology psychology the depictions of passion and intellect moral counsel family hierarchy self love temptation folly allegory female heroism the supernatural and much more Renaissance psychologies examines the distinct and polarised emphasis of these two towering intellects and writers of the early modern period It demonstrates how pervasive was the influence of Spenser on Shakespeare as in the playful metamorphosis of Gloriana into Titania in A Midsummer Night's Dream and its return from Spenser's moralizing allegory to the Ovidian spirit of Shakespeare's comedy It will appeal to students and lecturers in Spenser studies Renaissance poetry and the wider fields of British literature social and cultural history ethics and theology

**Shakespeare, Italy, and Intertextuality** Michele Marrapodi, 2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare's dramatic canon Exploring recent methodological trends coming from Anglo American new historicism and cultural materialism and innovative analyses of intertextuality the volume's four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of

influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume

**Shakespeare And Renaissance Europe** Andrew Hadfield,2014-05-13 This collection of essays explores the diverse ways in which Shakespeare and his contemporaries experienced and imagined Europe The book charts the aspects of European politics and culture which interested Renaissance travellers thus mapping the context within which Shakespeare's plays with European settings would have been received Chapters cover the politics of continental Europe the representation of foreigners on the English stage the experiences of English travellers abroad Shakespeare's reading of modern European literature the influence of Italian comedy his presentation of Moors from Europe's southern frontier and his translation of Europe into settings for his plays

*The Winter's Tale* William Shakespeare,2007-03-08 A newly edited edition of The Winter's Tale with a detailed introduction and full commentary

**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

**Questioning Bodies in Shakespeare's Rome** Maria Del Sapio Garbero,2010 Ancient Rome has always been considered a compendium of City and World In the Renaissance an era of epistemic fractures when the clash between the new science Copernicus Galileo Vesalius Bacon etcetera and the authority of ancient texts produced the very notion of modernity the extended and expanding geography of ancient Rome becomes for Shakespeare and the Elizabethans a privileged arena in which to question the nature of bodies and the place they hold in a changing order of the universe Drawing on the rich scenario provided by Shakespeare's Rome and adopting an interdisciplinary perspective the authors of this volume address the way in which the different bodies of the earthly and heavenly spheres are re mapped in Shakespeare's time and in early modern European culture More precisely they investigate the way bodies are fashioned to suit or deconstruct a culturally articulated system of analogies between earth and heaven microcosm and macrocosm As a whole this collection brings to the fore a wide range of issues connected to the Renaissance re mapping of the world and the human It should interest not only Shakespeare scholars but all those working on the interaction between sciences and humanities

**Shakespeare and Religion** Alison Shell,2014-09-22 This book sets Shakespeare in the religious context of his times presenting a balanced up to date account of current biographical and critical debates and addressing the fascinating under

studied topic of how Shakespeare's writing was perceived by literary contemporaries both Catholic and Protestant whose priorities were more obviously religious than his own. It advances new readings of several plays especially Hamlet, King Lear and The Winter's Tale; these draw in many cases on new and under-exploited contemporary analogues ranging from conversion narratives, books of devotion and polemical pamphlets to manuscript drama and emblems. Shakespeare's writing has been seen both as profoundly religious, giving everyday human life a sacramental quality, and as profoundly secular, foreshadowing the kind of humanism that sees no necessity for God. This study attempts to reconcile these two points of view, describing a writer whose language is saturated in religious discourse and whose dramaturgy is highly attentive to religious precedent but whose invariable practice is to subordinate religious matter to the particular aesthetic demands of the work in hand. For Shakespeare, as for few of his contemporaries, the Judaeo-Christian story is something less than a master narrative.

*The Oxford History of Classical Reception in English Literature* Patrick Cheney, Philip Hardie, 2015-10-29. The Oxford History of Classical Reception (OHCREL) is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers. Covering the full range of English literature from the early Middle Ages to the present day, OHCREL both synthesizes existing scholarship and presents cutting-edge new research, employing an international team of expert contributors for each of the five volumes. OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods, the processes of canon formation and the relations between literary and non-literary discourse. It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations, it engages in close critical analysis of literary texts. It explores in detail the ways in which English writers' engagement with classical literature casts as much light on the classical originals as it does on the English writers' own cultural context. This second volume, and third to appear in the series, covers the years 1558-1660 and explores the reception of the ancient genres and authors in English Renaissance literature, engaging with the major and many of the minor writers of the period, including Shakespeare, Marlowe, Spenser and Jonson. Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity, and an annotated bibliography provides substantial material for further reading.

*The Oxford History of Classical Reception in English Literature* David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012. The Oxford History of Classical Reception (OHCREL) is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers. Covering the full range of English literature from the early Middle Ages to the present day, OHCREL both synthesizes existing scholarship and presents cutting-edge new research, employing an international team of expert contributors for each of the five volumes. OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods, the processes of canon formation and the relations between literary and non-literary



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