

The Spanish Tragedy Arden Early Modern Drama

Michael Neill, David Schalkwyk

The Spanish Tragedy Thomas Kyd, 2014 Thomas Kyd's highly influential and popular revenge play is now available in a richly documented and critically engaging Norton Critical Edition.

The Spanish Tragedy Thomas Rist, 2018 'The Spanish Tragedy' was the first 'revenge tragedy' on the English Renaissance stage: but for its influence, major dramas including 'The Revenger's Tragedy', 'The Duchess of Malfi' and even 'Hamlet' would not exist as they do. It is thus a key text for the study of Renaissance drama and normally appears in introductory undergraduate courses on Renaissance drama and Shakespeare. This volume brings together insightful and influential modern scholars to produce an edition read both by experts in the field and lovers of Thomas Kyd's drama

The Spanish Tragedy Thomas Rist, 2016-10-20 The Spanish Tragedy was the first 'revenge tragedy' on the English Renaissance stage: but for its influence, major dramas including The Revenger's Tragedy, The Duchess of Malfi and even Hamlet would not exist as they do. It is thus a key text for the study of Renaissance drama and normally appears in introductory undergraduate courses on Renaissance drama and Shakespeare. Despite its initial smash-hit status, after the closing of the theatres in 1642 the play was only once performed in Britain before its gradual revival in the 20th century. Following its first professional performance in 1973, the play has come to be recognised as a Renaissance classic, receiving frequent performance. This volume will bring together its most insightful and influential modern scholars to produce an edition read both by experts in the field and lovers of Thomas Kyd's drama.

The Spanish Tragedy (International Student Edition) (Norton Critical Editions) Thomas Kyd, 2016-04-04 Thomas Kyd's highly influential and popular revenge play is now available in a richly documented and critically engaging Norton Critical Edition. The freshly edited and annotated text comes with a full introduction and illustrative materials intended for student readers. The Spanish Tragedy was well known to sixteenth-century audiences, and its central elements—a play-within-a-play and a ghost bent on revenge—are widely believed to have influenced Shakespeare's Hamlet. This volume includes a generous selection of supporting materials, among them Kyd's likely sources (Virgil, Jacques Yver, and the anonymous "The Earl of Leicester Betrays His Own Servant"), Thomas Nashe's satiric criticism of Kyd, Michel de Montaigne and Francis Bacon on revenge, and "The Ballad of The Spanish Tragedy," which suggests the play's initial reception. "Criticism" is thematically organized to provide readers with a clear sense of the play's major themes. Contributors include Michael Hattaway, Jonas A.

Barish, Donna B. Hamilton, G. K. Hunter, Lorna Hutson, Molly Smith, J. R. Mulryne, T. McAlindon, and Andrew Sofer. A Selected Bibliography is also included.

Shakespeare and Early Modern Drama Pamela Bickley, Jenny Stevens, 2016-02-25 Where does Shakespeare fit into the drama of his day? Getting to know the work of Shakespeare's contemporaries offers an insight into Elizabethan and Jacobean preoccupations and the theatrical climate of the early modern period. This book provides an essential overview of some major dramatic works from their stage origins to today's screen productions. Each chapter includes: · a detailed analysis of a play by Shakespeare considered alongside a key work by one other significant playwright of the day (including *The Merchant of Venice*, *Volpone*, *The Spanish Tragedy*, *Titus Andronicus*, *Othello*, *The Changeling*, *Romeo and Juliet*, *The Duchess of Malfi*, *Measure for Measure*, *'Tis Pity She's a Whore*, *The Taming of the Shrew*, *The Tragedy of Mariam*, *Doctor Faustus* and *Hamlet*) · close reading of the text · discussion of early modern theatrical practices · a focus on one ground-breaking example of early modern drama on screen · suggestions for links with other early modern texts and further reading This book provides a route map to the very latest developments in early modern drama studies, fostering confident and independent thinking, making it an ideal introduction for students of Shakespeare and his contemporaries.

The Pursuit of Style in Early Modern Drama Matthew Hunter, 2022-08-25 The Pursuit of Style in Early Modern Drama examines how early modern plays celebrated the power of different styles of talk to create dynamic forms of public address. Across the sixteenth and seventeenth centuries, London expanded into an uncomfortably public city where everyone was a stranger to everyone else. The relentless anonymity of urban life spurred dreams of its opposite: of being a somebody rather than a nobody, of being the object of public attention rather than its subject. Drama gave life to this fantasy. Presented by strangers and to strangers, early modern plays codified different styles of talk as different forms of public sociability. Then, as now, to speak of style was to speak of a fantasy of public address. Offering fresh insight for scholars of literature and drama, Matthew Hunter reveals how this fantasy - which still holds us in its thrall - played out on the early modern stage.

Editing Shakespeare Peter Holland, 2006 Published with academic researchers and graduate students in mind, this volume of the 'Shakespeare Survey' presents a number of contributions on the theme of editing Shakespeare's works.

Handbook of English Renaissance Literature Ingo Berensmeyer, 2019-10-08 This handbook of English Renaissance literature serves as a reference for both students and scholars, introducing recent debates and developments in early modern studies. Using new theoretical perspectives and methodological tools, the volume offers exemplary close readings of canonical and less well-known texts from all significant genres between c. 1480 and 1660. Its systematic chapters address questions about editing Renaissance texts, the role of translation, theatre and drama, life-writing, science, travel and migration, and women as writers, readers and patrons. The book will be of particular interest to those wishing to expand

their knowledge of the early modern period beyond Shakespeare.

The Arden Handbook of Shakespeare and Early Modern Drama Michelle M. Dowd, Tom Rutter, 2022-12-15 How does our understanding of early modern performance, culture and identity change when we decentre Shakespeare? And how might a more inclusive approach to early modern drama help enable students to discuss a range of issues, including race and gender, in more productive ways? Underpinned by these questions, this collection offers a wide-ranging, authoritative guide to research on drama in Shakespeare's England, mapping the variety of approaches to the context and work of Shakespeare and his contemporaries. By paying attention to repertory, performance in and beyond playhouses, modes of performance, and lost and less-studied plays, the handbook reshapes our critical narratives about early modern drama. Chapters explore early modern drama through a range of cultural contexts and approaches, from material culture and emotion studies to early modern race work and new directions in disability and trans studies, as well as contemporary performance. Running through the collection is a shared focus on contemporary concerns, with contributors exploring how race, religion, environment, gender and sexuality animate 16th- and 17th-century drama and, crucially, the questions we bring to our study, teaching and research of it. The volume includes a ground-breaking assessment of the chronology of early modern drama, a survey of resources and an annotated bibliography to assist researchers as they pursue their own avenues of inquiry. Combining original research with an account of the current state of play, *The Arden Handbook of Shakespeare and Early Modern Drama* will be an invaluable resource both for experienced scholars and for those beginning work in the field.

The Spanish Tragedy Thomas Kyd, 2020-07-31 Reproduction of the original: *The Spanish Tragedy* by Thomas Kyd

Blood and Home in Early Modern Drama Ariane M. Balizet, 2018-08-23 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.

Listening for Theatrical Form in Early Modern England Allison K Deutermann, 2016-05-31 This book traces the dialectical

development of auditory modes over six decades of commercial theatre history, combining surveys of the theatrical marketplace with focused attention to specific plays.

Seizures of the Will in Early Modern English Drama Frank Whigham, 1996-01-26 In *Seizures of the Will in Early Modern English Drama* Frank Whigham combines an analysis of English Renaissance plays with an enriched sense of their social surroundings. He traces the violent gestures of social self-construction that animate many such plays, and the ways in which drama interacts with the conflict-ridden discourses of social, rank, gender, kinship, and service relationships. In Whigham's view, *The Spanish Tragedy* initiates the 'matter of court,' a complex and marauding discourse of gender warfare and master-servant manipulations; *Arden of Faversham* explores linked redefinitions of land, service, and marriage in county culture; *The Miseries of Enforced Marriage* and *A Yorkshire Tragedy* present a powerful critique of the traditional imperialism of kinship in northern England; and *The Duchess of Malfi* explores metaphors of erotic transgression.

The Cambridge Companion to English Renaissance Tragedy Emma Josephine Smith, Garrett A. Sullivan (Jr.), 2010-08-12 Introducing the reader to important topics in English Renaissance tragedy, this Companion presents fresh readings of key texts.

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.

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.

Shakespeare Studies, volume 45 James R. Siemon, Diana E. Henderson, 2017-12-31 *Shakespeare Studies* is an annual volume featuring the work of scholars, critics, and cultural historians from across the globe. This issue includes a Forum on the drama of the 1580s, from eleven contributors; a Next Gen Plenary, from four contributors, three articles, and reviews of sixteen books.

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016 *The Oxford Handbook of*

Shakespearean Tragedy is a collection of fifty-four essays by a range of scholars from all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespearians. Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The opening section places the plays in a variety of illuminating contexts, exploring questions of genre, and examining ways in which later generations of critics have shaped our idea of 'Shakespearean' tragedy. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the operatic stage, as well as with twentieth and twenty-first century re-workings of Shakespearean tragedy. The book's final section seeks to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across the world. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the Handbook will be an indispensable resource for students both undergraduate and graduate levels, while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere.

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 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.

Shakespeare and Conflict C. Dente, S. Soncini, 2013-03-18 What has been the role played by principles, patterns and situations of conflict in the construction of Shakespeare's myth, and in its European and then global spread? The fascinatingly complex picture that emerges from this collection provides new insight into Shakespeare's unique position in world literature and culture.

Adopting the Beat of Expression: An Emotional Symphony within **The Spanish Tragedy Arden Early Modern Drama**

In a global taken by monitors and the ceaseless chatter of instant connection, the melodic splendor and mental symphony created by the published word usually fade into the background, eclipsed by the constant sound and distractions that permeate our lives. But, situated within the pages of **The Spanish Tragedy Arden Early Modern Drama** a wonderful fictional treasure filled with raw feelings, lies an immersive symphony waiting to be embraced. Constructed by a wonderful composer of language, this captivating masterpiece conducts visitors on a psychological journey, skillfully unraveling the hidden melodies and profound impact resonating within each cautiously constructed phrase. Within the depths of this touching review, we shall investigate the book is central harmonies, analyze their enthralling writing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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