

EMBLEMS IN SHAKESPEARE'S LAST PLAYS

Kwang Soon Choi

Emblems In Shakespeares Last Plays

M Lipman



Emblems In Shakespeares Last Plays:

A Study of Emblems in Shakespeare's Last Plays Kwang Soon Cho,1990 Emblems in Shakespeare's Last Plays Kwang Soon Cho,1998 The purpose of this study is to examine emblems in Shakespeare s last plays Pericles Cymbeline The Winter s Tale The Tempest and Henry VIII Emblems serve two purposes First the structure of emblems contributes to the playwright s experiment with emblematic modes of representation and also depends on the correlational relationship between the picture and the epigram in an emblem Second emblems assist the playwright in communicating moral and philosophical ideas to the audience In the last plays morals lurk behind allegorical or symbolic emblems Through emblems the playwright addresses important moral philosophical and political questions such as fate and providence reason and passion faith time and divine right A full understanding of the last plays as a whole is difficult without a knowledge of emblems in relation to the plays structures and morals This study approaches the last plays from this perspective The Cambridge Companion to Shakespeare's Last Plays Catherine M. S. Alexander,2009-07-16 In this book leading international Shakespeare scholars consider the significant characteristics of Shakespeare s last plays and place them in their Jacobean context **Emblems of Mortality** Clayton G. MacKenzie,2000-04-12 In our own age the engagement with death has been discretely narrowed into a brief process of formal commemoration and burial but in Shakespeare s time it was ritualized into the very fabric of everyday life where the reminders of death the journey to the grave and the moment of expiry were all central to the cultural engagement with mortality in post Reformation England Inevitably this way of seeing the world impacted the writing of Shakespeare and his contemporaries not only in relation to the intellectual content of the drama but with regard to its visual impressions as well Emblems of Mortality explores the relationship between Shakespeare s theatre and popular memento mori and funereal iconography of the Renaissance combining cultural studies and historicism with semiotic analysis of period iconography Through close reading of Elizabethan signs and sign systems with attention to historical context the work seeks to demonstrate the quality and intention of some of Shakespeare s theatrical designs in a way that will appeal to scholars of drama and students of Shakespeare s work **Myth, Emblem, and Music in Shakespeare's Cymbeline** Peggy Muñoz Simonds,1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare s Cymbeline for the modern reader through a rediscovery of the poet s artistic use of Renaissance myths symbols and emblematic topoi that give meaning to the play Although mainly concerned with the rich classical and Christian iconography of Cymbeline the book also ranges widely over Shakespeare s dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry drama art theology philosophy emblems and myths to show parallels between the mysteries of this tragicomedy and other examples of Renaissance thought and expression It uncovers actual representations in the visual arts of parallels to the play s descriptive and theatrical moments These iconographic parallels are lavishly illustrated in the book through photographs of

Renaissance plaster work embroidery metalwork oil paintings and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period The visual imagery is carefully related to an intellectual explanation of Cymbeline's complex Neoplatonic and Reformation themes The author begins with an extended definition of the genre of Renaissance tragicomedy a form developed for Christian artistic purposes in Italy by Tasso and Guarini Aside from the obviously similar characteristics of a happy ending and the presence of an oracle Cymbeline shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido* including the celebration of an Orphic ritual of death and resurrection After a discussion of the Neoplatonic and Ovidian mythology embedded in the play the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites the iconography of primitivism and Wild Men versus courtier as a satire of the British court and the iconography of birds animals vegetation and minerals as evocative of the major themes of doubt repentance reformation reunion and regeneration in Cymbeline The final objective of the dramatic conflict is mutual forgiveness and a happy marriage all of which is achieved through temperance or the attainment of musical concord within the individual the state and the world Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound which ultimately leads to psychological harmony with the music of the spheres Simonds also demonstrates that because Cymbeline is essentially an Orphic tragicomedy designed to liberate the audience from melancholy the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros from blindness to a vision of divinity from discord to musical harmony from spiritual confusion to joyful enlightenment

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies?* John. M Mucciolo, William R Elton, 2017-11-22 This title was first published in 2002 This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium Comprising 20 essays by distinguished scholars from North America the UK and Australia it is divided into sections on criticism and theory text textuality and technology Renaissance ideas and conventions and Shakespeare and the city The essays address issues that are fundamental to our interpretive encounter with Shakespeare including those of gender and sexuality the staging of plays and historical research on matters such as the monarchy language religion and the law

The International Emblem Simon McKeown, 2010-02-19 The emblem a Renaissance literary genre which combined text and image conveyed erudition admonishment propaganda and piety with unparalleled concision and economy It arose out of humanist circles in the early sixteenth century and quickly became established as a staple tool in religious political and social discourses across the major European languages In recent years the emblem has come to be regarded by scholars working in all areas of the humanities and cultural studies as an interdisciplinary matrix of extraordinary utility in gaining

insights into the mentalities and preoccupations of the early modern era Within its apparently slender frame the emblem embraces questions of foremost philological semiotic and iconographical importance and encompasses ideas and assumptions of exceedingly far range and reach This collection of essays attests to the pervasiveness of the emblem both within Renaissance and Baroque Europe and in those parts of the wider world where European influence came to bear It seeks to follow the development of the emblem from its beginnings in various forms of bimedial artefact from early illustrated books and hieroglyphs to medals and ancient coins we then witness its deployment as a propagandistic tool in the temporal and confessional disputes of Europe Thereafter the emblem appears in non European contexts emerging as a place of cultural exchange as it became assimilated within indigenous visual traditions The latter parts of the book concentrate on the often subliminal role emblems played in diverse literary texts as well as their ongoing vitality in praxis or in the burgeoning area of emblem scholarship within early modern studies *Shakespeare's Last Plays* Stephen W. Smith, Travis

Curtright, 2002-01-01 What were Shakespeare's final thoughts on history tragedy and comedy Shakespeare's Last Plays focuses much needed scholarly attention on Shakespeare's Late Romances The work a collection of newly commissioned essays by leading scholars of classical political philosophy and literature offers careful textual analysis of Pericles Prince of Tyre Cymbeline The Winter's Tale The Tempest All is True and The Two Noble Kinsmen The essays reveal how Shakespeare's thought in these final works compliments challenges fulfills or transforms previously held conceptions of the playwright and his political philosophical views **Shakespeare's Visual Theatre** Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter's Tale Spring and Winter in Love's Labour's Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare's time

Shakespeare and the Emblem Tibor Fabiny, Zoltán Szilassy, Kathleen Wodala, Maurice Cassidy, 1984 *Shakespeare and the Emblem Writers, an Exposition of Their Similarities of Thought and Expression* Henry M.A. Green, 1870 *Shakespeare and the Emblem Writers* Henry Green, 1869 *Killing Physicians* John J. Norton, 2018-01-06 *Killing Physicians* Shakespeare's Blind Heroes and Reformation Saints is intended to give its reader a street level perspective of Shakespeare's great tragedies and late plays Hamlet The Tempest King Lear Henry VIII Othello The Winter's Tale Cymbeline Diving into the social and theological tensions alive in sixteenth century London neighborhoods this book uncovers what may have been Shakespeare's

answer to a world fraught with political and religious controversy Shakespeare and the Emblem Writers: an exposition of their similarities of thought and expression. Preceded by a view of Emblem-Literature down to A.D. 1616 ... With ... illustrative devices from the original authors Henry GREEN (M.A.),1870 **The Historical Renaissance** Heather Dubrow,Richard Strier,1988-10-19 The Historical Renaissance both exemplifies and examines the most influential current in contemporary studies of the English Renaissance the effort to analyze the interplay between literature history and politics The broad and varied manifestations of that effort are reflected in the scope of this collection Rather than merely providing a sampler of any single critical movement The Historical Renaissance represents the range of ways scholars and critics are fusing what many would once have distinguished as literary and historical concerns The volume includes studies of mid Tudor culture as well as of Elizabethan and Stuart periods The scope of the collection is also manifest in its list of contributors They include historians and literary critics and their work spans the spectrum from more traditional methods to those characteristic of what has been termed New Historicism One aim of the book is to investigate the apparent division between these older and more current approaches Heather Dubrow and Richard Strier evaluate the contemporary interest in historical studies of the Renaissance relating it to previous developments in the field surveying its achievements and limitations and suggesting new directions for future work Girlhood of Shakespeare's Sisters Jennifer Higginbotham,2013-01-31 The first book length study of the way the literature and drama of the sixteenth and seventeenth centuries constructed the category of the girl **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 *Of Levinas and Shakespeare* Moshe Gold,Sandor Goodhart,Kent Lehnhof,2018-03-15 Scholars have used Levinas as a lens through which to view many authors and texts fields of endeavor and works of art Yet no book length work or dedicated volume has brought this thoughtful lens to bear in a sustained discussion of the works of Shakespeare It should not surprise anyone that Levinas identified his own thinking as Shakespearean The play is the thing for both or put differently the observation of intersubjectivity is What may surprise and indeed delight all learned readers is to consider what we might yet gain from considering each in light of the other Comprising leading scholars in philosophy and literature Of Levinas and

Shakespeare To See Another Thus is the first book length work to treat both great thinkers Lear Hamlet and Macbeth dominate the discussion however essays also address Cymbeline The Merchant of Venice and even poetry such as Venus and Adonis Volume editors planned and contributors deliver a thorough treatment from multiple perspectives yet none intends this volume to be the last word on the subject rather they would have it be a provocation to further discussion an enticement for richer enjoyment and an invitation for deeper contemplation of Levinas and Shakespeare [Shakespeare's Books](#) Stuart Gillespie,2016-02-25 Shakespeare s Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer s place in Shakespeare s time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool [Shakespeare and the Visual Arts](#) Michele Marrapodi,2017-02-17 Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period this volume s tripartite structure considers the relationship between Renaissance material arts theatre and emblems as an integrated and intermedial genre explores the use and function of Italian visual culture in Shakespeare s oeuvre and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries An afterword a rich bibliography of primary and secondary literature and a detailed Index round off the volume

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