



# The Art Of John Webster

**Camilla Caporicci, Armelle Sabatier**

## The Art Of John Webster:

**The Art of John Webster** Ralph Berry, 2016-01-29 The Art of John Webster first published in 1972 is a study of the three extant plays of Webster known to be solely his work These plays are seen as attempts to achieve in literature the effects of the baroque a term which related Webster to the larger developments of European art Their content is analysed in terms of a consistent opposition between evil and the law The book seeks to re establish a base for the claims that must be made for Webster as a serious artist This title will be of interest to students of literature and drama *Eine Untersuchung Der Sprache John Webster's ...* Paul Krusius, 1908 *The Dramatic Works of John Webster* John Webster, 1857 The Works of John Webster John Webster, Alexander Dyce, 1830 *English Renaissance Tragedy* T McAlindon, 1988-09-29 This book provides an introductory perspective on its subject together with detailed studies of the major non Shakespearean tragedies It assumes that the central and most disturbing insights of the plays were expressed in terms of the thought patterns of the time The Age of Milton Alan Hager, 2004-03-30 The 17th century was a time of significant cultural and political change The era saw the rise of exploration and travel the growth of the scientific method and the spread of challenges to conventional religion Many of these developments occurred in England and North America and literature of the period reflects the intellectual and emotional fervor of the age This reference chronicles the lives and works of more than 75 British and American writers of the 17th century Included are entries on such major canonical authors as Donne Milton and Jonson The volume also covers the writings of such leading thinkers as Hobbes and Locke along with the works of leading European figures like Galileo and Descartes Also profiled are numerous significant women writers including Mary Astell Aphra Behn and Anne Killigrew Each entry is written by an expert contributor and includes a biography a discussion of major works and themes a survey of the writer's critical reception and primary and secondary bibliographies The volume additionally includes entries on several artists who significantly influenced British and American literary culture *'Love Me Or Kill Me'* Graham Saunders, 2002 Love Me or Kill Me is the first study of Sarah Kane the most significant British dramatist in post war theater It covers all of Kane's major plays and productions contains hitherto unpublished material and reviews and looks at her continuing influence after her tragic early death Locating the main dramatic sources and features of her work as well as centralizing her place within the new wave of emergent British dramatists in the 1990's Graham Saunders provides an introduction for those familiar and unfamiliar with her work *The White Devil: A Critical Reader*, 2016-11-17 The White Devil is one of the most violent and most fascinating plays in English theatrical history It is also a notoriously challenging work this volume offers a practical accessible and thought provoking guide to the play surveying its major themes and critical reception It also provides a detailed and up to date history of the play's performance beginning with its first staging in 1611 staging and ending with the RSC's 2014 revival Moving through to four new critical essays it opens up cutting edge perspectives on the work and finishes with a practical guide to pedagogical approaches and resources Detailing web based

and production related resources and including an annotated bibliography of critical works the guide will equip teachers and facilitate students understanding of this complex play

**The Cambridge Companion to Shakespeare and Contemporary Dramatists** Ton Hoenselaars, 2012-10-11 While Shakespeare's popularity has continued to grow so has the attention paid to the work of his contemporaries The contributors to this Companion introduce the distinctive drama of these playwrights from the court comedies of John Lyly to the works of Richard Brome in the Caroline era With chapters on a wide range of familiar and lesser known dramatists including Thomas Kyd Christopher Marlowe Ben Jonson John Webster Thomas Middleton and John Ford this book devotes particular attention to their personal and professional relationships occupational rivalries and collaborations Overturning the popular misconception that Shakespeare wrote in isolation it offers a new perspective on the most impressive body of drama in the history of the English stage

In Another Country Dorothea Kehler, Susan Baker, 1991 This anthology aligns feminist essays about Shakespeare with essays on other dramatists of the English Renaissance particularly Peele Marlowe Webster Marston and Middleton Foregrounding the intertextuality of Elizabethian drama the thirteen essays\_ eleven of them new\_ explore the contribution of the stage to various feminist subjects drawing on diverse theoretical approaches\_ formalists materialist historical new historicist deconstructionist psychoanalytic rhetorical\_ and resisting the figuration of feminist criticism as simple or univocal Essayists include Laura Bromley Mary Ann Bushman Christy Desmet Coppelia Kahn Margaret Mikesell Thomas Moisan Jeanie Grant Moorem Phyllis Rackin James Schiffer Jeremy Tambling Carolyn Whitney Brown and the editors With extensive bibliographies

**Dynamics Of Role-Playing In Jacobean Tragedy** Joan L Hall, 1991-10-23 Jacobean actors fascinated audiences with their convincingly mimetic performances often they appeared to assume the identities of the fictional characters they impersonated A similar dynamic emerges in several tragedies of the period where dramatic characters are frequently changed for better or worse by the roles they adopt within the play illusion This study discusses how certain plays of Jonson and Middleton reveal the destructive consequences of assuming new personae how three of Shakespeare's tragedies explore the ambivalent results of characters experimentation with roles and how Webster and Ford treat role playing including ceremonial behavior creatively as a vehicle for expressing and consolidating the dramatic self

The Cambridge Companion to Shakespeare and Contemporary Dramatists A. J. Hoenselaars, 2012-10-11 This Companion is devoted to the life and works of Shakespeare and contemporary playwrights in early modern London

**The Art of New Creation** Jeremy Begbie, Daniel Train, W. David O. Taylor, 2022-03-29 Creation and the new creation are inextricably bound for the God who created the world is the same God who promises a new heaven and a new earth Bringing together theologians biblical scholars and artists this volume based on the DITA10 conference at Duke Divinity School explores how the relation between creation and the new creation is informed by and reflected in the arts

Critical Analyses in English Renaissance Drama Brownell Salomon, 1979 This bibliographic guide directs the reader to a prize selection of the best modern analytical studies of every play anonymous play masque

pageant and entertainment written by more than two dozen contemporaries of Shakespeare in the years between 1580 and 1642 Together with Shakespeare's plays these works comprise the most illustrious body of drama in the English language

**Women in Power in the Early Modern Drama** Theodora A. Jankowski, 1992 Revenge Tragedy and Classical Philosophy on the Early Modern Stage Crosbie Christopher Crosbie, 2018-11-14 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 philosophies 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 Epictetian 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 Art of Picturing in Early Modern English Literature** Camilla Caporicci, Armelle Sabatier, 2019-11-04 Written by an international group of highly regarded scholars and rooted in the field of intermedial approaches to literary studies this volume explores the complex aesthetic process of picturing in early modern English literature The essays in this volume offer a comprehensive and varied picture of the relationship between visual and verbal in the early modern period while also contributing to the understanding of the literary context in which Shakespeare wrote Using different methodological approaches and taking into account a great variety of texts including Elizabethan sonnet sequences metaphysical poetry famous as well as anonymous plays and court masques the book opens new perspectives on the literary modes of picturing and on the relationship between this creative act and the tense artistic religious and political background of early modern Europe The first section explores different modes of looking at works of art and their relation with technological innovations and religious controversies while the chapters in the second part highlight the multifaceted connections between European visual arts and English literary production The third section explores the functions performed by portraits on the page and the stage delving into the complex question of the relationship between visual and verbal representation Finally the chapters in the fourth section re appraise early modern reflections on the relationship between

word and image and on their respective power in light of early seventeenth century visual culture with particular reference to the masque genre      The Elizabethan Dumb Show Dieter Mehl,2010-10-22 First published in English in 1965 this book discusses the roots and development of the dumb show as a device in Elizabethan drama The work provides not only a useful manual for those who wish to check the occurrence of dumb shows and the uses to which they are put it also makes a real contribution to a better understanding of the progress of Elizabethan drama and sheds new light on some of the lesser known plays of the period      **The Works of John Webster** John Webster,Alexander Dyce,1857      **The Duchess of Malfi** Christina Luckyj,2011-04-14 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

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