

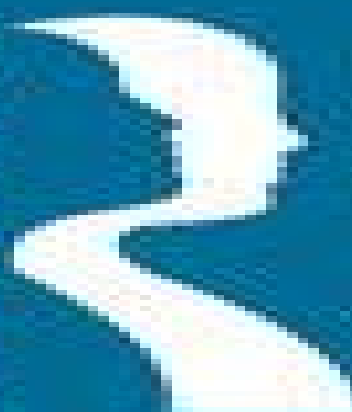
# Shakespeare's Last Plays

Francis A. Yates

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ROUTLEDGE



# Emblems In Shakespeares Last Plays

**Henry M.A. Green**



## **Emblems In Shakespeares Last Plays:**

**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

**A Study of Emblems in Shakespeare's Last Plays** Kwang Soon Cho,1990 **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

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**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 bimedral 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

**Emblems of the Wounded Heart in the Drama of Beaumont and Fletcher** Joy E. Ochs, 2001

The Palgrave Handbook of Shakespeare's Queens Kavita Mudan Finn, Valerie Schutte, 2018-07-20 Of Shakespeare's thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare's career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter's Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth

Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies

Winner of the 2020 Royal Studies Journal book prize      **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      Shakespeare and the Emblem Writers Henry Green, 1869      **Shakespeare Survey: Volume 29,**

**Shakespeare's Last Plays** Allardyce Nicoll, 1976 An annual survey of Shakespearian study and production

**Shakespeare's Dark Lady** John Hudson, 2014-03-15 Amelia Bassano Lanier is proved to be a strong candidate for authorship of Shakespeare's plays Hudson looks at the fascinating life of this woman believed by many to be the dark lady of the sonnets and presents the case that she may have written Shakespeare's plays      **Shakespeare and the Emblem**

**Writers** Henry Green, 2020-08-03 Reproduction of the original Shakespeare and the Emblem Writers by Henry Green

Shakespeare Survey Kenneth Muir, Jonathan Bate, Michael Dobson, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      **Shakespeare** Kiernan Ryan, 2014-06-11 This is the first collection of criticism on Shakespeare's romances to register the impact of modern literary theory on interpretations of these plays Kiernan Ryan brings together the most important recent essays on Pericles Cymbeline The Winter's Tale and The Tempest the greatest of the last plays staging a dynamic debate between feminist poststructuralist psychoanalytic and new historicist views of the masterpieces Shakespeare wrote at the close of his career The book aims not only to anthologise accounts of the last plays by leading Shakespearean critics including Stephen Greenblatt Janet Adelman Leah Marcus Howard Felperin and Steven Mullaney but also to dramatise what is at stake in the choice of a particular critical approach It allows the student to compare the strengths and limitations of a deconstructive and a feminist reading of the same romance or to test the plausibility of one psychoanalytic angle on the last plays against another The headnotes that preface the essays highlight

their distinctive slants on Shakespearean romance unpack the theoretical assumptions that steer their interpretations and throw into relief the key points at which their authors collide or converge The editor s introduction places the essays in the context of twentieth century criticism of the last plays and makes a powerful case for a fundamental reappraisal of Shakespearean romance The comprehensive fully annotated bibliography provides an unrivalled guide to further reading on all four plays

**Alchemy, Paracelsianism, and Shakespeare's The Winter's Tale** Martina Zamparo, 2022-10-05 This book explores the role of alchemy Paracelsianism and Hermetic philosophy in one of Shakespeare s last plays The Winter s Tale A perusal of the vast literary and iconographic repertory of Renaissance alchemy reveals that this late play is imbued with several topoi myths and emblematic symbols coming from coeval alchemical Paracelsian and Hermetic sources It also discusses the alchemical significance of water and time in the play s circular and regenerative pattern and the healing role of women All the major symbols of alchemy are present in Shakespeare s play the intertwined serpents of the caduceus the chemical wedding the filius philosophorum and the so called rex chymicus This book also provides an in depth survey of late Renaissance alchemy Paracelsian medicine and Hermetic culture in the Elizabethan and Jacobean ages Importantly it contends that The Winter s Tale in symbolically retracing the healing pattern of the rota alchemica and in emphasising the Hermetic principles of unity and concord glorifies King James s conciliatory attitude

**Shakespeare and the Emblem Writers, an Exposition of Their Similarities of Thought and Expression** Henry M.A. Green, 1870

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