

Chapter 1 : Thomas Kyd | Open Library

THE SPANISH TRAGEDY, of course, is the mother of all English Renaissance revenge tragedies, and it still holds up well today. It inaugurated the fashion that culminated in Shakespeare's *HAMLET*. *THE REVENGER'S TRAGEDY*, probably by Middleton, is another strange and wonderful tragedy, full of skulls and poison and dramatic ironies.

At the beginning of each act, Andrea bemoans the series of injustices that have taken place and then Revenge reassures him that those deserving will get their comeuppance. There is also a subplot concerning the enmity of two Portuguese noblemen, one of whom attempts to convince the Viceroy that his rival has murdered the missing Balthazar. Despite her former feelings for Andrea, Bel-imperia soon falls for Horatio. She confesses that her love for Horatio is motivated partially by her desire for revenge: Bel-imperia intends to torment Balthazar, who killed her former lover Andrea. Meanwhile, Balthazar is falling in love with Bel-imperia. The Spanish king decides that a marriage between Balthazar and Bel-imperia would be an excellent way to repair the peace with Portugal. Lorenzo, suspecting that Bel-imperia has found a new lover, bribes her servant Pedringano and discovers that Horatio is the man. He persuades Balthazar to help him murder Horatio during an assignation with Bel-imperia. Hieronimo and his wife Isabella find the body of their son hanged and stabbed, and Isabella is driven mad. Revisions made to the original play supplement the scene with Hieronimo briefly losing his wits as well. Hieronimo, appointed judge, sentences Pedringano to death. Pedringano expects Lorenzo to procure his pardon, and Lorenzo, having written a fake letter of pardon, lets him believe this right up until the hangman drops Pedringano to his death. Lorenzo manages to prevent Hieronimo from seeking justice by convincing the King that Horatio is alive and well. Furthermore, Lorenzo does not allow Hieronimo to see the King, claiming that he is too busy. He rants incoherently and digs at the ground with his dagger. Regaining his senses, Hieronimo, along with Bel-imperia, feigns reconciliation with the murderers, and asks them to join him in putting on a play, *Soliman and Perseda*, to entertain the court. Hieronimo tells everyone of the motive behind the murders, bites out his own tongue to prevent himself from talking under torture, and kills the Duke and then himself. Andrea and Revenge are satisfied, and promise to deliver suitable eternal punishments to the guilty parties. The play is ostensibly Senecan with its bloody tragedy, rhetoric of the horrible, the character of the Ghost and typical revenge themes. The character of the Old Man, Senex, is seen as a direct reference to Seneca. For Kyd, the Ghost is part of the chorus, unlike in *Thyestes* where the Ghost leaves after the prologue. Also, the Ghost is not a functioning prologue as he does not give the audience information about the major action on stage nor its conclusion. Revenge is akin to a medieval character that acts as a guide for those on a journey. In *Satiromastix*, Thomas Dekker suggests that Jonson, in his early days as an actor, himself played Hieronimo. Yet most scholars reject the view that Jonson is the author of the additions. The literary style of the additions is judged to be un-Jonsonian;[by whom? And John Marston appears to parody the painter scene in his play *Antonio and Mellida*, indicating that the scene must have been in existence and known to audiences by that time. Scholars have proposed various identities for the author of the revisions, including Dekker, John Webster, and Shakespeare. "Shakespeare has perhaps been the favorite in the continuing search Yet Sir Thomas More provides a precedent of Shakespeare working as a reviser in a surprising context. Because revenge is the most obvious theme of the play, a lot of debate has been made over it. One can make judgments on the morality of Hieronimo based on his revenge-focused goals but the question many scholars face is whether the fault of his intentions is truly his. Steven Justice theorises that the judgment of the play falls less on Hieronimo than on a society in which the tragedy results from a way of life. The court turns Hieronimo to revenge in pursuit of justice, when in reality it is quite different. The nature of murder and death, performed and as natural phenomena, is also questioned. Smith considers the decade of the play relevant to the use of hangings, murders, and near deaths throughout the play. Horatio is hanged, Pedringano is hanged, Alexandro is nearly burnt at the stake, and Villuppo is assumed tortured and hanged. Kyd consistently refers to mutilation, torture, and death, beginning early in the play when the ghost of Don Andrea describes his stay in the underworld: He vividly describes in these lines as well as others the frequency of murder and torture in the underworld. Murder and death make up the tragedy theme that holds true through

the last scene of the play. The central theme is essentially revenge. The given title explains that there is some sort of harm that has been put on the main character to make him want to seek revenge. Revenge, however, is not the only theme. One key theme is that of Wealth and Power. This theme is clear in the sole actions of Balthazar. This is also clear with the character of Lorenzo. Toward the end of the play he tries to convince the king to get rid of Hieronimo. Lorenzo knows that in the absence of Hieronimo, he will become more powerful and closer to the king. The play also has a theme of revenge in historical context. The play in a way re-enacts the conflict between Spain and England. The play is used as a sort of defence mechanism for the English. The play begins with the background of why Hieronimo wants to seek revenge. He is seen as a minor character and eventually leads up to being the protagonist to add to the revenge plot. When he becomes the main character, the plot begins to unfold and become the revenge story that it is. Kyd incorporates the buildup to the revenge as a way to show the internal and external struggles of the characters. The actual revenge takes place during the play that Hieronimo stages, making this the climax of the play. The play within the play is not described until the actual play is performed, intensifying the climax, and the resolution is short due to the explanations that have already occurred. The separation of acts, the emphasised bloody climax, and the revenge itself, make this play resemble some of the most famous ancient plays. It is said that this play was the initiator of the style for many "Elizabethan revenge tragedies, most notably Hamlet".

Chapter 2 : The Spanish Tragedy - Wikipedia

Find helpful customer reviews and review ratings for The Spanish Tragedy (The Revel Plays Series) at calendrierdelascience.com Read honest and unbiased product reviews from our users.

Comedy about three students who share a flat. Series about the workers of a sensationalist magazine. An owl is the teacher of some numbers. Series based on the Madrid train bombings. Adaptations of Catalan literature. Sequel of Temps de silenci. About last days of dictator Francisco Franco. Youth soap that tried to recreate the success of Al salir de clase. Aired in the same time slot but was cancelled after two weeks. Los 80 Telecinco , 6 episodes of 90 minutes. Comedy set in the s. A teenage model falls in love with her photographer. A girl has to work as a call girl after the accident of the man she loves. Episodes of 27 minutes. A medias Antena 3 , Comedy about two forty-somethings that share a flat with their daughters. Unrelated plots all about the master-servant relationship. A tortas con la vida Antena 3, Comedy. Unrelated plots about mystery and fantasy. Telecinco , 6 episodes of 50 minutes. Comedy about the problems of the members of a market to make ends meet. A vida por diante TVG, 80 episodes of 60 minutes. Drama about a group of women whose husbands die in a shipwreck. Comedy about a family with a grocery store. Abogados Telecinco, 7 episodes of 60 minutes. Abuela de verano TVE, 13 episodes of 60 minutes. El abuelo TVE, , aired in Miniseries of two episodes of 80 minutes. Extended version of the film. Academia de baile Gloria TVE, 16 episodes of 60 minutes. Comedy about an actress that put a dancing school in her house. Acacias 38 La 1, present Soap opera set in Comedy about a family of mites. El accidente Telecinco, present A woman suspects that her husband has not actually died in a plane crash. Acusados Telecinco, Mystery. Ada madrina Antena 3, 10 episodes of 50 minutes. Comedy about a travel agency. Spin off of 7 vidas. Comedy about a female genie freed by a widow man. Algo que celebrar Antena 3, Comedy about a family by its main events. Life of two families in a village of La Hoya de Alcoy in the s. Comedy about two rich siblings that become poor and have to share flat with other roommates. Amar es para siempre Antena 3, present Soap opera set in Sequel of Amar en tiempos revueltos. Ambiciones Antena 3, 52 episodes of 30 minutes. Soap opera about two families that own newspaper agencies. Amistades peligrosas Cuatro, 45 episodes of 25 minutes. Mystery about a murdered student. A sort of Spanish version of The Nanny about Ana, a showgirl that gets employed as nanny by a banker with seven children. Anclados Telecinco, Comedy about the crew of a cruise. Andorra, entre el torb i la Gestap TV3, Miniseries of 4 episodes of 45 minutes. Adaptation of the novel by Frances Viadiu. Angelino Pastor TVE, 13 episodes of 30 minutes. Anillos de oro TVE, 13 episodes of 50 minutes. Animales racionales TVE, 13 episodes of 30 minutes. Antivicio Antena 3, 13 episodes of 60 minutes. Comedy about the unsuccessful business of an unemployed man. Arnau TV3, Miniseries of 5 episodes of 55 minutes. Set in the 11th century. A graphic designer is dumped by his girlfriend. Sketches set in an elevator. The evil king Grog is always trying to steal to the Aurones their gold but always fails. Ausias March Canal Nou, Miniseries of two episodes of 90 minutes. Biopic of the Valencian poet. Professor Thompson and the Russian Boris are time- travellers. Soap opera about a man who pretends to be gay in a reality show. Aventuras y desventuras de Mateo TVE, 25 episodes of 30 minutes. Mateo is a normal man with very bad luck. Les aventures de Pol Nord TV3, 13 episodes of 30 minutes. Comedy about a man widow. Comedy about a married man who receives the visit of his aunt Hortensia. Antena 3, Comedy about an open minded priest who lives with a more traditional one. B[edit] Bai horixe ETB, 30 episodes of 30 minutes. Series to teach in Basque. El baile TVE, Miniseries of 6 episodes of 50 minutes. Adaptation of a play of Edgar Neville. Bajo el mismo techo TVE, 13 episodes of 50 minutes. Series about the family. Una bala para el Rey Antena 3, Miniseries of 2 episodes of 50 minutes. Series about the attempt of assassination of Spanish king Juan Carlos I. Balbemendi ETB, 27 episodes of 50 minutes. A mouse lives in the drains of the city. La banda de Mozart TVE, 26 episodes of 30 minutes. About some kids fans of classic music. Comedy about a military music group set in the Spanish civil war. Soap opera set in Andalusia in the 19th century. Bandolero Canal Sur, 52 episodes of 26 minutes. El barco Antena 3, Science fiction about the crew of a school-ship who survives a global cataclysm. Comedy starring the bars of the test card. Basket Fever TVE, 26 episodes of 22

minutes. A grasshopper joins the basket team of a group of dogs. Bec rios La Siete, â€” Comedy about a group of stipends set in front of a photocopier. Benifotrem Canal Nou, 13 episodes of 60 minutes. Series about a team of television journalists. Comedy about an agro-tourism center. Comedy about three young people that share a flat in Donostia. Bienvenidos al Lolita Antena 3, Series set in a cabaret. Series based on a police corruption case in Coslada. El bosc de Gari-Gori TV3, â€” 26 episodes of 20 minutes. A forest with a happy zone and a scary one. Adaptation of the comic strip of the same name.

Chapter 3 : SparkNotes: Spanish Tragedy: Context

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He was the son of a prosperous middle-class family; his father, Francis Kyd, was a scrivener—a type of scribe that was very important in the complex world of Elizabethan law. When he was seven, Thomas began to attend the Merchant Taylors school, a new and modern school for boys. In fact, among his classmates at the prestigious academy was Edmund Spenser, future author of the Elizabethan epic poem *The Faerie Queene*. It was at school that Kyd probably first encountered the works of classical authors, such as Virgil and Seneca, who later on would have such a profound impact on him. After completing his education at Merchant Taylors, Thomas did not attend either of Cambridge or Oxford, as did his fellow playwright and sometime friend Christopher Marlowe. He also found employment as a translator, but it is believed that by or thereabouts he was already writing for the stage. Here he was to make his reputation and gain lasting fame mainly as the author of *The Spanish Tragedy*—one of the most popular, beloved, parodied, reviled and influential plays of the entire era, a play that was still being performed and read fifty years later and was to shape the work of all future tragedians to come, including Shakespeare. Tragedy had first achieved greatness in ancient Greece, in Attica the region surrounding Athens, where it developed out of religious festivals that celebrated the cult of the god Dionysus. The stories of Greek tragedies generally focused on a somehow gifted protagonist, who, through some act of hubris, suffered incredible misfortune, which usually culminated in a kind of redemptive moment of understanding and usually death. This brief flowering of tragedy was followed by an extremely long hiatus during which tragedy was virtually absent from the drama of the Western world, with the exception of some crude Roman attempts to imitate the Greek masters. And tragedy was almost entirely absent from the Christian drama, which generally tended to focus on celebrating the morality of Christ or, especially in the fifteenth and early sixteenth centuries, inculcating morals through the use of morality plays. It was only with the Elizabethans, most critics agree, that tragedy regained its viability and its existence as a living art form. Interestingly enough, Kyd took as his model not the ancient Greeks, but the Roman playwright Seneca, whose blood-soaked tales of the downfalls of royal families proved fascinating to the Elizabethan mind. Kyd took Senecan conventions, however, and used them to create a type of play, known as the revenge tragedy, that would serve as a fertile genre for contemporary playwrights. The theme of revenge, for example, was a very controversial one in Elizabethan times. It is difficult to gauge the exact state of the Elizabethan mind with regards to revenge, because much of what survives on the subject comes from the preachers who were trying to discourage it. In other words, for the Christian, revenge against wrongdoers is the responsibility of God, not men. In Elizabethan times, a third factor had entered into the debate, namely the increasingly centralized and powerful state, which also discouraged private revenge in favor of revenge under the auspices of the law. In such circumstances, there was probably a great deal of confusion as to the moral status of revenge, though some types of revenge were definitely held to be worse than others: Though they abhorred Machiavellianism in public, the Elizabethans were fascinated when it was represented on stage, and most of the interesting avengers of Elizabethan drama, including Hieronimo, the hero of *The Spanish Tragedy*, employ deception and ruse to achieve their ends. Another emotion that Kyd may have evoked was the strong anti-Spanish sentiment prevalent among his countrymen. An Elizabethan audience may have therefore been somewhat pleased at the denouement of the tragedy, where the royal lines of both Spain and Portugal are wiped out in a frenzied orgy of violence. They found no anti-foreigner treatises, but they did find a pamphlet which they deemed "atheistical. By the time Kyd was released, he had probably been extensively tortured. She did not fulfill his hope. He was dead by the end of , as is known from a court document in which his mother, shortly after his death, in effect disowned him, to avoid having to pay his debts.

Chapter 4 : Character Sketches from Charles Dickens Portrayed By Kyd by Kyd

The Spanish Tragedy by Thomas Kyd, , available at Book Depository with free delivery worldwide.

Over the next two centuries, Spain became a mighty empire through marriage alliance, conquest, and war. Inspired by the Italian renaissance and the support of Queen Isabella, humanities were developed in Spanish universities. Literature and the arts began to flourish. The 16th and 17th centuries were a golden age for Spain in terms of politics, military, wealth, and culture. However, Christian religious fervor accompanied Spanish expansion. This was also a time of religious intolerance towards people who did not embrace Catholicism. As a result of this intolerance, Muslims, Jews, and Protestants were discriminated against. Indigenous peoples in the Americas and other conquered territories suffered greatly under the Spanish quest for gold and glory. The legacy of Siglo de Oro can be found in the many accomplishments of scholars, writers, poets, artists, and playwrights. His dramas originated in Spanish history and folk tales. What made Vega appeal to mainstream society was that the characters in his plays were based on all members of society, not just the wealthy. This new form of play became known as "la comedia," and its popularity led to a golden age of Spanish theater. It captivated Spanish audiences. Playhouses sprang up around the country. Acting troupes competed for rights to perform in the bigger cities. Plays were performed in courtyards with a stage built on one end. This was known as a corral. People stood to watch or paid extra to sit in bleachers or upper balconies. Audiences were gender-segregated due to rowdiness. Women sat on the second floor balcony opposite the stage. The Siglo de Oro plays were successful due to the presentation of stagecraft and storytelling within the context of cultural and social values of the time. This summary is based on text by Dr. Johnston, Northern Arizona University.

Beyond the spanish tragedy: a study of the works of thomas kyd 31 The Spanish Tragedy (), l2rv. 32 See Leo Kirschbaum, 'Is The most recently by David.

The regimen of performing before several different audiences each day sharpened their timing, a skill that was invaluable for radio. The origins of comedy are thus bound up with vegetation ritual. Aristotle, in his *Poetics*, states that comedy originated in phallic songs and that, like tragedy, it began in improvisation. Though tragedy evolved by stages that can be traced, the progress of comedy passed unnoticed because it was not taken seriously. When tragedy and comedy arose, poets wrote one or the other, according to their natural bent. Those of the graver sort, who might previously have been inclined to celebrate the actions of the great in epic poetry, turned to tragedy; poets of a lower type, who had set forth the doings of the ignoble in invectives, turned to comedy. The distinction is basic to the Aristotelian differentiation between tragedy and comedy: For centuries, efforts at defining comedy were to be along the lines set down by Aristotle: Implicit, too, in Aristotle is the distinction in styles deemed appropriate to the treatment of tragic and comic story. As long as there was at least a theoretical separation of comic and tragic styles, either genre could, on occasion, appropriate the stylistic manner of the other to a striking effect, which was never possible after the crossing of stylistic lines became commonplace. The ancient Roman poet Horace, who wrote on such stylistic differences, noted the special effects that can be achieved when comedy lifts its voice in pseudotragic rant and when tragedy adopts the prosaic but affecting language of comedy. Consciously combined, the mixture of styles produces the burlesque, in which the grand manner epic or tragic is applied to a trivial subject, or the serious subject is subjected to a vulgar treatment, to ludicrous effect. The English novelist Henry Fielding, in the preface to *Joseph Andrews*, was careful to distinguish between the comic and the burlesque; the latter centres on the monstrous and unnatural and gives pleasure through the surprising absurdity it exhibits in appropriating the manners of the highest to the lowest, or vice versa. Comedy, on the other hand, confines itself to the imitation of nature, and, according to Fielding, the comic artist is not to be excused for deviating from it. His subject is the ridiculous, not the monstrous, as with the writer of burlesque; and the nature he is to imitate is human nature, as viewed in the ordinary scenes of civilized society. The human contradiction In dealing with humans as social beings, all great comic artists have known that they are in the presence of a contradiction: Comedy, from its ritual beginnings, has celebrated creative energy. Comedy testifies to physical vitality, delight in life, and the will to go on living. Comedy is at its merriest, its most festive, when this rhythm of life can be affirmed within the civilized context of human society. In the absence of this sort of harmony between creatural instincts and the dictates of civilization, sundry strains and discontents arise, all bearing witness to the contradictory nature of humanity, which in the comic view is a radical dualism; efforts to follow the way of rational sobriety are forever being interrupted by the infirmities of the flesh. The duality that tragedy views as a fatal contradiction in the nature of things, comedy views as one more instance of the incongruous reality that everyone must live with as best they can. Tragedy, on the other hand, despairs of a way out of the contradiction. The comic drama takes on the features of satire as it fixes on professions of virtue and the practices that contradict them. Satire assumes standards against which professions and practices are judged. To the extent that the professions prove hollow and the practices vicious, the ironic perception darkens and deepens. The element of the incongruous points in the direction of the grotesque, which implies an admixture of elements that do not match. The ironic gaze eventually penetrates to a vision of the grotesque quality of experience, marked by the discontinuity of word and deed and the total lack of coherence between appearance and reality. This suggests one of the extreme limits of comedy, the satiric extreme, in which the sense of the discrepancy between things as they are and things as they might be or ought to be has reached to the borders of tragedy. For the tragic apprehension, as Kierkegaard states, despairs of a way out of the contradictions that life presents. As satire may be said to govern the movement of comedy in one direction, romance governs its movement in the other. Romantic comedy also regularly presents the conflict between the ideal shape of things as hero or heroine could wish them to be and the hard realities with which they are

confronted, but typically it ends by invoking the ideal, despite whatever difficulties reality has put in its way. Plotting of this sort has had a long stage tradition and not exclusively in comedy. It is first encountered in the tragicomedies of the ancient Greek dramatist Euripides. Shakespeare explored the full range of dramatic possibilities of the romantic mode of comedy. The means by which the happy ending is accomplished in romantic comedy—the document or the bodily mark that establishes identities to the satisfaction of all the characters of goodwill—are part of the stock-in-trade of all comic dramatists, even such 20th-century playwrights as Jean Anouilh in *Traveler Without Luggage*, and T. Eliot in *The Confidential Clerk*. There is nothing necessarily inconsistent in the use of a calculatedly artificial dramatic design to convey a serious dramatic statement. The strange coincidences, remarkable discoveries, and wonderful reunions are unimportant compared with the emotions of relief and awe that they inspire. Their function, as Shakespeare uses them, is precisely to give rise to such emotions, and the emotions, thanks to the plangent poetry in which they are expressed, end by transcending the circumstances that occasioned them. The dramatists of sentimental comedy were committed to writing exemplary plays, wherein virtue would be rewarded and vice frustrated. It is but a short step from comedy of this sort to the melodrama that flourished in the 19th-century theatre. The distresses that the hero and heroine suffer are, in melodrama, raised to a more than comic urgency, but the means of deliverance have the familiar comic stamp: Melodrama is a form of fantasy that proceeds according to its own childish and somewhat egoistic logic; hero and heroine are pure, anyone who opposes them is a villain, and the purity that has exposed them to risks must ensure their eventual safety and happiness. What melodrama is to tragedy, farce is to comedy, and the element of fantasy is equally prominent in farce and in melodrama. If melodrama provides a fantasy in which the protagonist suffers for his virtues but is eventually rewarded for them, farce provides a fantasy in which the protagonist sets about satisfying his most roguish or wanton, mischievous or destructive, impulses and manages to do so with impunity. Theories The treatise that Aristotle is presumed to have written on comedy is lost. The *Tractatus* divides the substance of comedy into the same six elements that are discussed in regard to tragedy in the *Poetics*: The characters of comedy, according to the *Tractatus*, are of three kinds: The Aristotelian tradition from which the *Tractatus* derives probably provided a fourth, the churl, or boor. Comedy as a rite The *Tractatus* was not printed until 1913, and its influence on comic theory is thus of relatively modern date. It is frequently cited in the studies that attempt to combine literary criticism and anthropology, in the manner in which James George Frazer combined studies of primitive religion and culture in *The Golden Bough*. In such works, comedy and tragedy alike are traced to a prehistoric death-and-resurrection ceremonial, a seasonal pantomime in which the old year, in the guise of an aged king or hero or god, is killed, and the new spirit of fertility, the resurrection or initiation of the young king, is brought in. This rite typically featured a ritual combat, or agon, between the representatives of the old and the new seasons, a feast in which the sacrificial body of the slain king was devoured, a marriage between the victorious new king and his chosen bride, and a final triumphal procession in celebration of the reincarnation or resurrection of the slain god. Implicit in the whole ceremony is the ancient rite of purging the tribe through the expulsion of a scapegoat, who carries away the accumulated sins of the past year. Frazer, speaking of scapegoats in *The Golden Bough*, noted that this expulsion of devils was commonly preceded or followed by a period of general license, an abandonment of the ordinary restraints of society during which all offenses except the gravest go unpunished. This quality of Saturnalia is characteristic of comedy from ancient Greece through medieval Europe. The seasonal rites that celebrate the yearly cycle of birth, death, and rebirth were seen by the Canadian critic Northrop Frye as the basis for the generic plots of comedy, romance, tragedy, and irony and satire. The four prefigure the fate of a hero and the society he brings into being. In comedy representing the season of spring, the hero appears in a society controlled by obstructing characters and succeeds in wresting it from their grasp. The movement of comedy of this sort typically replaces falsehood with truth, illusion with reality. The hero, having come into possession of his new society, sets forth upon adventures, and these are the province of romance summer. The moral force of comedy The characters of comedy specified in the *Tractatus* arrange themselves in a familiar pattern: The hero is something of a trickster; he dissimulates his own powers, while exploiting the weaknesses of those around him. Implicit here is the tendency to make folly ridiculous, to laugh it out of countenance, which has always been a prominent

feature of comedy. Attention is directed here, as in other critical treatises of this kind, to the source of laughter. According to Trissino, laughter is aroused by objects that are in some way ugly and especially by that from which better qualities were hoped. His statement suggests the relation of the comic to the incongruous. Trissino was as aware as the French poet Charles Baudelaire was three centuries later that laughter betokens the fallen nature of man Baudelaire would term it the Satanic nature. Comedy is an imitation of the common errors of our life, which [the comic dramatist] representeth in the most ridiculous and scornful sort that may be, so as it is impossible that any beholder can be content to be such a one. Like Trissino, Sidney notes that, while laughter comes from delight, not all objects of delight cause laughter, and he demonstrates the distinction as Trissino had done: We laugh at deformed creatures, wherein certainly we cannot delight. Comedy and character Another English poet, John Dryden, in *Of Dramatick Poesie, an Essay*, makes the same point in describing the kind of laughter produced by the ancient Greek comedy *The Clouds*, by Aristophanes. In it the character of Socrates is made ridiculous by acting very unlike the true Socrates—that is, by appearing childish and absurd rather than with the gravity of the true Socrates. Dryden was concerned with analyzing the laughable quality of comedy and with demonstrating the different forms it has taken in different periods of dramatic history. This distinction goes back to Aristotle, who in the *Rhetoric* distinguished between *ethos* natural bent, disposition, or moral character and *pathos* emotion displayed in a given situation. And the Latin rhetorician Quintilian, in the 1st century ce, noted that *ethos* is akin to comedy and *pathos* to tragedy. The distinction is important to Renaissance and Neoclassical assumptions concerning the respective subject of comic and tragic representation. In terms of emotion, *ethos* is viewed as a permanent condition characteristic of the average person and relatively mild in its nature; *pathos*, on the other hand, is a temporary emotional state, often violent. Comedy thus expresses human character in the ordinary circumstances of everyday life, and tragedy expresses the sufferings of a particular individual in extraordinary periods of intense emotion. In dealing with persons engaged in normal affairs, the comic dramatists tended to depict the individual in terms of some single but overriding personal trait or habit. They adopted a method based on the physiological concept of the four humours, or bodily fluids blood, phlegm, choler, melancholy, and the belief that an equal proportion of these constituted health, while an excess or deficiency of any one of them brought disease. Since the humours governed temperament, an irregular distribution of them was considered to result not only in bodily sickness but also in derangements of personality and behaviour, as well. The resultant comedy of humours is distinctly English, as Dryden notes, and particularly identified with the comedies of Ben Jonson. The role of wit Humour is native to humankind. Folly need only be observed and imitated by the comic dramatist to give rise to laughter. Observers as early as Quintilian, however, have pointed out that, though folly is laughable in itself, such jests may be improved if the writer adds something of his own—namely, wit. A form of repartee, wit implies both a mental agility and a linguistic grace that is very much a product of conscious art. Quintilian describes wit at some length in his *Institutio oratoria*; it partakes of urbanity, a certain tincture of learning, charm, saltiness, or sharpness, and polish and elegance. Humour is the describing the ludicrous as it is in itself; wit is the exposing it, by comparing or contrasting it with something else. Humour is, as it were, the growth of nature and accident; wit is the product of art and fancy. The distinctions persist into the most sophisticated treatments of the subject. Sigmund Freud, for example, in *Wit and its Relation to the Unconscious*, said that wit is made, but humour is found. Laughter, according to Freud, is aroused at actions that appear immoderate and inappropriate, at excessive expenditures of energy: It is a token both of an infinite misery, in relation to the absolute being of whom humans have an inkling, and of infinite grandeur, in relation to the beasts, and results from the perpetual collision of these two infinities. The comic, he says, is an imitation mixed with a certain creative faculty, and the grotesque is a creation mixed with a certain imitative faculty—imitative of elements found in nature. Each gives rise to laughter expressive of an idea of superiority—in the comic, the superiority of man over man and, in the grotesque, the superiority of man over nature. The laughter caused by the grotesque has about it something more profound and primitive, something much closer to the innocent life, than has the laughter caused by the comic in human behaviour. Bergson traces the implications of this view in the sundry elements of comedy: Comedy expresses a lack of adaptability to society; any individual is comic who goes his own way without troubling to get into touch with

his fellow beings.

Chapter 6 : The Spanish Tragedy : Thomas Kyd :

Context. Born in , Thomas Kyd began life with a series of good omens. He was the son of a prosperous middle-class family; his father, Francis Kyd, was a scrivener—a type of scribe that was very important in the complex world of Elizabethan law.

Chapter 7 : Thomas Middleton's The Second Maiden's Tragedy

The Spanish Tragedy, or Hieronimo is Mad Again is an Elizabethan tragedy written by Thomas Kyd between and Highly popular and influential in its time, The Spanish Tragedy established a new genre in English theatre, the revenge play or revenge tragedy.

Chapter 8 : Spanish Tragedy Is First of Elizabethan Revenge Plays in CSC Series, Nov. 21 | Playbill

Character Sketches from Charles Dickens Portrayed By Kyd by Kyd Book condition: Good Jacket condition: No Jacket Book Description London: Raphael Tuck and Sons Ltd A book containing 24 full colour illustrations of characters from Charles Dickens books.

Chapter 9 : Red Bull Theater Continues its REVELATION READINGS with THE SPANISH TRAGEDY

The Spanish Tragedy by Thomas Kyd, directed by Michael Sexton and starring Bill Camp, will be presented Nov. "Ghosts, intrigue, betrayal and hot-blooded revenge dominate this masterpiece.