

Epicene Or The Silent Woman By Ben Jonson The Revels Plays

From one of the greatest prose stylists of any generation, the essay that inspired the theme of the 2019 Met Gala, *Camp: Notes on Fashion* Many things in the world have not been named; and many things, even if they have been named, have never been described. One of these is the sensibility—unmistakably modern, a variant of sophistication but hardly identical with it—that goes by the cult name of “Camp.” So begins Susan Sontag’s seminal essay “Notes on ‘Camp.’ ” Originally published in 1964 and included in her landmark debut essay collection *Against Interpretation*, Sontag’s notes set out to define something that even the most well-informed could describe only as “I know it when I see it.” At once grounded in a sweeping history (Louis XIV was pure Camp) and entirely provisional, Camp delights in low and high culture alike. Tiffany lamps, the androgynous beauty of Greta Garbo, King Kong (1933), and Mozart all embody the Camp sensibility for Sontag—an almost ineffable blend of artifice, extravagance, playfulness, and a deadly seriousness. At the time Sontag published her essay, Camp, as a subversion of sexual norms, had also become a private code of signification for queer communities. In nearly every genre and form—from visual art, décor, and fashion to writing, music, and film—Camp continues to be redefined today, as seen in the 2019 Met Gala that took Sontag’s essay as the basis for its theme. “Style is everything,” Sontag tells us, and as *Time* magazine points out, “ ‘Notes on ‘Camp’ ” launched a new way of thinking,” paving the way for a whole new style of cultural criticism, and describing what is, in many ways, the defining sensibility of our culture today.

A student edition of Marston’s classic play *The Malcontent* is a tragicomedy deriving from the tradition of the revenge play. The verbal ingenuity of Malevole, the “malcontent”, and the extravagance of the drama, push the relentlessness of intrigue to its logical conclusion, exposing the basically comic aspect of the genre. The conventional function of the climactic masque is inverted, leading to the essential resolution of the comedy. This edition comes with full commentary and notes, together with photos of Jonathan Miller’s acclaimed 1973 production at the Nottingham Playhouse.

This is an easy-to-read retelling of Ben Jonson’s classic comedy *EPICENE, OR THE SILENT WOMAN*. People who read this retelling first will find the original play much easier to understand.

Epicene or The Silent Woman A&C Black

The magic of Naples during Carnival inspires love between a disparate group of local citizens and visiting Englishmen.

“*The Alchemist*” by Ben Jonson. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

This *Element* provides the first in-depth study of the present-day all-boy company, Edward’s Boys, who are based at King Edward VI School (‘Shakespeare’s School’) in Stratford-upon-Avon. Since 2005, the company has produced a wide array of early modern plays, providing the most substantial repertory of early modern drama available for examination by scholars. The *Element* provides a comprehensive account of the company’s practices, drawing on extensive rehearsal and performance observation, evidence from the company’s archive, and interviews with actors and key company personnel. The *Element* takes account of the company’s particular educational and strongly interpersonal environment, suggesting that

these factors have a distinctive shaping force on their performance practice. In the hands of Edward's Boys, the Element argues, early modern drama becomes the source of company creation, ensemble practice, and virtuosic physical play, inviting us to reimagine what it means – and takes – to perform these plays today.

For Jacobean society, witchcraft was a potent and very real force, an area of sharp controversy in which King James I himself participated and a phenomenon that attracted many dramatists and writers. The three plays in this book - *Sophonisba*, *The Witch* and *The Witch of Edmonton* - reflect the variety of belief in witches and practice of witchcraft in the Jacobean period. Jacobean understanding of witchcraft is illuminated by the close study of these contrasting texts in relation to each other and to other contemporary works: *The Masque of Queenes*; *Dr Faustus*; *Macbeth* and *The Tempest*. The introduction and detailed commentaries explore the considerable theatrical potential of plays which, with the exception of *The Witch of Edmonton*, have been hitherto lost to the dramatic repertory.

Epicoene, or *The Silent Woman*, also known as *Epicene*, is a comedy by Renaissance playwright Ben Jonson. The play is about a man named Dauphine who creates a scheme to get his inheritance from his uncle Morose. The plan involves setting Morose up to marry *Epicoene*, a boy disguised as a woman.

This authoritative new edition of "*Epicene*" locates it precisely in the world of Jacobean wit, court, commerce sexual ambiguity and theatrical innovation which are its own subject-matter. *Epicoene*, or *The silent woman*, also known as *Epicene*, is a comedy by Renaissance playwright Ben Jonson. It was originally performed by the Blackfriars Children or Children of the Queen's Revels, a group of boy players, in 1609. It was, by Jonson's admission, a failure on its first presentation; however, John Dryden and others championed it, and after the Restoration it was frequently revived-indeed, a reference by Samuel Pepys to a performance on 6 July 1660 places it among the first plays legally performed after Charles II's ascension. The play takes place in London. Morose, a wealthy old man with an obsessive hatred of noise, has made plans to disinherit his nephew Dauphine by marrying. His bride *Epic ne* is, he thinks, an exceptionally quiet woman; he does not know that Dauphine has arranged the whole match for purposes of his own. The couple are married despite the well-meaning interference of Dauphine's friend True-wit. Morose soon regrets his wedding day, as his house is invaded by a charivari that comprises Dauphine, True-wit, and Clerimont; a bear warden named Otter and his wife; two stupid knights, La Foole and Daw; and an assortment of "collegiates," vain and scheming women with intellectual pretensions. Worst for Morose, *Epic ne* quickly reveals herself as a loud, nagging mate."

The Island Princess is a tragicomic romance set in the Spice Islands of Indonesia. Fletcher rewrites Shakespeare's *The Tempest* through the encounter of Islam and Christianity and the fierce European competition for wealth at the farthest reaches of empire. The play also stages the degeneration of religious tolerance into fanaticism. This ground-breaking edition explores the play in its gendered, political, social and religious contexts whilst also finding its resonances for a twenty-first century audience. The critical introduction and on-page commentary notes create an ideal teaching text giving a comprehensive account of the play from both literary and performance perspectives.

Victor Renquist, centuries-old nosferatu leader, is called to England. Some archaeologists are excavating a burial mound, but what they will uncover is no Saxon warrior but the being once known as the Merlin. And he's not the kindly old duffer of *The Sword in the Stone*. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Thomas Middleton's outrageous 'city comedy': a brilliantly plotted, farcical satire of lies and lust, translated from Jacobean London to the Soho of the 1950s. A dashing

impecunious bachelor, Dick Follywit, in need of quick cash and a good time has to live on his wits so turns con-man to fool his rich uncle. He variously becomes a Lord, a high-class call girl and a poor actor. Meanwhile, Truly Kidman, a high-class call girl – poor but quick-witted – needs to fool and then marry a rich young man... Sean Foley and Phil Porter's edited version of Middleton's play is faithful to the original text but adapts it to fit the seedy world of 1950s Soho, updating character names and including songs of the time to enhance the biting satire of lust and deception in the life of Bohemian London. Since publication in 1979 Isabel Rivers' sourcebook has established itself as the essential guide to English Renaissance poetry. It: provides an account of the main classical and Christian ideas, outlining their meaning, their origins and their transmission to the Renaissance; illustrates the ways in which Renaissance poetry drew on classical and Christian ideas; contains extracts from key classical and Christian texts and relates these to the extracts of the English poems which draw on them; includes suggestions for further reading, and an invaluable bibliographical appendix.

"I'm as peaceful a man as you're likely to meet in America now, but this is about a death I may have caused. Not slowly over time by abuse or meanness but on a certain day and by ignorance, by plain lack of notice. Though it happened thirty-four years ago, and though I can't say it's haunted my mind that many nights lately, I suspect I can draw it out for you now, clear as this noon. I may need to try." Set in a summer camp in the Blue Ridge Mountains during the deceptively tranquil 1950s, *The Tongues of Angels* is a story of the twenty-one-year-old painting teacher, a superbly gifted boy, and their advance toward a startling fate. As the now-older man looks back at on that summer, he reflects on the meanings he thought he had learned on the threshold of manhood from the perspective of full maturity.

Addressing one of the most pressing cultural questions of our generation, Dennis Baron reveals the untold story of how we got from he and she to zie and hir and singular-they. Like trigger warnings and gender-neutral bathrooms, pronouns are sparking a national debate, prompting new policies in schools, workplaces, even prisons, about what pronouns to use. Colleges ask students to declare their pronouns along with their majors; corporate conferences print name tags with space to add pronouns; email signatures sport pronouns along with names and titles. Far more than a by-product of the culture wars, gender-neutral pronouns are, however, nothing new. Pioneering linguist Dennis Baron puts them in historical context, noting that Shakespeare used singular-they; women invoked the generic use of he to assert the right to vote (while those opposed to women's rights invoked the same word to assert that he did not include she); and people have been coining new gender pronouns, not just hir and zie, for centuries. Based on Baron's own empirical research, *What's Your Pronoun?* chronicles the story of the role pronouns have played—and continue to play—in establishing both our rights and our identities. It is an essential work in understanding how twenty-first-century culture has evolved.

This edition brings together Jonson's four great comedies in one volume. *Volpone*, which was first performed in 1606, dramatizes the corrupting nature of greed in an exuberant satire set in contemporary Venice. The first production of *Epicene* marked the end of a year long closure of the theatres because of an epidemic of the plague in 1609; its comedy affirms the consolatory power of laughter at such a time. The

Alchemist (1610) deploys the metaphors of alchemical transformation to emphasize the mutability of the characters and their relationships. In Bartholomew Fair (1614) Jonson embroils the visitors to the fair in its myriad temptations, exposing the materialistic impulses beneath the apparent godliness of Jacobean Puritans. Under the General Editorship of Michael Cordner of the University of York the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. Stage directions have been added to facilitate the reconstruction of the plays' performance, and there is a scholarly introduction, detailed annotation, and a glossary. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

In the tenth murderous case for Richard Jury, the New Scotland Yard superintendent witnesses a killing in a West Yorkshire inn called the Old Silent, while his highborn, amateur colleague, Melrose Plant wishes to he could perform one as he drives his impossible Aunt Agatha to the Old Swan in Harrogate. Caught up in a triple murder, Jury would go to any lengths to help Nell Healey, the lovely widow of one of the victims. But Nell Healey remains silent as the Yorkshire moors, quiet as the grave, while the scope of the mystery widens. 'A silent and loving woman is a gift of the lord' This 'excellent comedy of affliction' enjoyed enormous prestige for more than a century after its first performance: for John Dryden it had 'the greatest and most noble construction of any pure unmixed comedy in any language'. Its title signals Jonson's satiric and complex concern with gender: the play asks not only 'what should a man do?', but how should men and women behave, both as fit examples of their sex, and to one another? The characters furnish a cross-section of wrong answers, enabling Jonson to create riotous entertainment out of lack, loss and disharmony, to the point of denying the straightforwardly festive conclusion which audiences at comedies normally expect. Much of the comic vitality arises from a degeneration of language, which Jonson called 'the instrument of society', into empty chatter or furious abuse, and from a plot which is a series of lies and betrayals (the hero lies to everyone and Jonson lies to the audience). The central figure is a man named Morose, who hates noise yet lives in the centre of London, and who, because of his decision to marry a woman he supposes to be silent, exposes himself to a fantastic cacophony of voices, male, female and - epicene. This student edition contains a lengthy Introduction with background on the author, date and sources, theme, critical interpretation and stage history.

Brideshead Revisited, The Sacred and Profane Memories of Captain Charles Ryder is a novel by English writer Evelyn Waugh, the life and romances of the protagonist Charles Ryder, most especially his friendship with the Flytes, a family of wealthy English Catholics who live in a palatial mansion called Brideshead Castle. Ryder has relationships with two of the Flytes: Sebastian and Julia. The novel explores themes including nostalgia for the age of English aristocracy, Catholicism, and the nearly overt homosexuality of Sebastian Flyte and 's coterie at Oxford University. A faithful and well-received television adaptation of the novel was produced in an 11-part miniseries by Granada Television in 1981.

Part of the "English Dramatist" series, this book studies the works of Ben Jonson. It focuses on the plays in performance including his Elizabethan comedies, his tragedy "Sejanus", and his masques, which throw into relief his better-known works such as "Volpone" and "The Alchemist".

Ben Jonson's contemporaries admired him above all other playwrights and poets of the English Renaissance. He was the "great refiner" who alchemized the bleakest aspects of

everyday life into brilliant images of folly and deceit. He was also a celebrated reprobate and an ambitious entrepreneur. David Riggs illuminates every facet of this extraordinary career, giving us the first major biography of Jonson in over sixty years. The story of Jonson's life provides a broad view of the literary procession in early modern England and the milieu in which Elizabethan drama was produced. Beginning as a journeyman actor, Jonson was soon a novice playwright; his first important play was staged in 1598, with Shakespeare in the cast. He was by turns the self-styled leader of a literary elite, a writer of court masques, the first dramatist to publish his own Works, a royal pensioner, and a genteel poet. As Jonson transformed himself from an artisan into a gentleman, his need to transcend his class origins led him to murder, to his notorious quarrels with Thomas Dekker, John Marston, and Inigo Jones, and to his lifelong rivalry with Shakespeare. Riggs traces the roots of Jonson's aggressiveness back to the turmoil of his childhood and adolescence. He offers new and convincing accounts of Jonson's latent hostility toward his bricklayer stepfather, his reckless marriage to Anne Lewis, and his conflicted relationships with his children. This vivid portrait synthesizes six decades of scholarship and new historical evidence. Sixty halftones beautifully illustrate the story and capture the spirit of the age. With Riggs' original interpretations of Jonson's masterpieces and lesser known works, *Ben Jonson: A Life* will prove the standard account of this complex man's life and works for many years to come.

The Oxford English Drama series offers plays from the 16th to the early 20th centuries in selections that make available both rarely printed and canonical works. Each text is freshly edited using modern spelling.

This volume offers John Webster's two great Jacobean tragedies, *The White Devil* and *The Duchess of Malfi*, together with his brilliant tragicomedy, *The Devil's Law-Case*, and the comedy written with William Rowley, *A Cure for a Cuckold*. Webster is a radically and creatively experimental dramatist. His tragedies deploy shifting dramatic perspectives which counteract and challenge conventional moral judgements, while the predominantly gentler tone of his comedies and tragicomedies responds inventively to contemporary changes in dramatic taste and fashion. All four plays display the provocative intelligence of a profoundly original playwright. Under the General Editorship of Michael Corder of the University of York, the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. In addition, there is detailed annotation, a glossary, and a critical introduction which traces Webster's artistic development, defends him against charges of overindulgence in violence, and explores his sophisticated staging and scenic forms.

An illuminating and enthralling biography of trailblazing 19th-century queer actress Charlotte Cushman reveals the force and vitality of this woman on and off the stage. Amelia Peabody is Elizabeth Peters' most brilliant and best-loved creation, a thoroughly Victorian feminist who takes the stuffy world of archaeology by storm with her shocking men's pants and no-nonsense attitude! In this first adventure, our headstrong heroine decides to use her substantial inheritance to see the world. On her travels, she rescues a gentlewoman in distress - Evelyn Barton-Forbes - and the two become friends. The two companions continue to Egypt where they face mysteries, mummies and the redoubtable Radcliffe Emerson, an outspoken archaeologist, who doesn't need women to help him solve mysteries -- at least that's what he thinks!

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Kuriyama's new biography reconstructs the eventful life of a radically innovative playwright who flourished briefly and died violently more than four hundred years ago, yet persists in the romantic imagination even today.

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