The English Department Advent Calendar 2017

This Year’s Topic: Time

If you like literature – or if you like to read out loud – then …

… be part of the English Department Advent Calendar!

From Dec 1, we will have a literary text (prose, drama, and poetry) every day to listen to online (reading time: ~3min) – read by students as well as members of staff of the English department.

For more information or to participate, please contact:
miriam.lahrsov@uni-tuebingen.de

Philosophische Fakultät
Englisches Seminar
Introduction to Literary Studies  WiSe 2017-18

Drama:

William Shakespeare, *Romeo and Juliet*

What Tragedy is All About

Prof. Dr. Matthias Bauer
The Shakespearience 2018
Excursion to Stratford-upon-Avon and London

12-17 September 2018

Prof. Dr. Matthias Bauer & Susanne Riecker, M.A.
HS/OS Shakespeare
Leonie Kirchhoff
PS2/LPS Shakespeare
Prof. Dr. Sam Featherston
PS Early Modern English
Jonathan Sharp
Oral Communication 2
Prof. Dr. Uwe Küchler
Fachdidaktik (TEFL III) Shakespeare

For more information, come to the info meeting on
Monday, November 27 2017, 18h c.t., R. 306
Contact: susanne.riecker@uni-tuebingen.de or leonie.kirchhoff@uni-tuebingen.de
Two lectures on Shakespeare’s *Romeo and Juliet* (1596)

**23 November 2017: What Tragedy is All About**

**30 November 2017: From Page to Stage**

Recommended Edition:

http://internetshakespeare.uvic.ca/Library/Texts/Rom/
This lecture:

1. Love, Fortune, Death
2. Models of Tragedy in Shakespeare’s Time
3. Aristotle’s Concept
4. *Romeo and Juliet* as a Love Tragedy
5. The Womb of Death
1. Love, Fortune Death

Titian (Tiziano Vecellio), *Cupid with Wheel of Fortune* (circa 1520)
National Gallery of Art, Washington DC
Romeo and Juliet
The Prologue

CHORUS
Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend
Romeo and Juliet
The Prologue

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1. Love, Fortune Death

**Tragedye of Solymand Perseda.**

Wherein is laid open, Loves constancy, Fortunes inconstancy, and Deaths Triumphs.

Enter Love, Fortune, Death.

Hat, Death and Fortune cross the way of Love?
For, Why, what is Love but Fortune's tennis-balls?
Death, Nay, what are you both, but furies' vexts unto Death?

And I command you to forbear this place:
For here the mouth of faith of a Melancholy,
Is wholly bent to tragedies discourse;
And what are Tragedies but acts of death?
Here means the wrathful muse in seas of tears;
And lou'd laments to tell a dismal tale:
A tale wherein she lately hath bewellowed,
The huskie humour of her bloody quill,
And now for tables takes her to her tung.

Love, Why thinkes Death, Love knows not the historie?
Of brave Elswyn and his Romane dame:
Twas I that made their harts convert to love,
And therefore come I now as fittest person,
To forge for chorus to this Tragedie.
Had not I beene, they had not dyed so soon.

Death, Had I not beene, they had not dyed so soon.

---

Thomas Kyd (ca.1592)
Romeo and Juliet 1.1.62-70

BENVOLIO Part, fools!
   Put up your swords; you know not what you do.

Enter TYBALT.

TYBALT What, art thou drawn among these heartless hinds?
   Turn thee, Benvolio, look upon thy death. [65]
BENVOLIO I do but keep the peace. Put up thy sword,
   Or manage it to part these men with me.
TYBALT What, drawn, and talk of peace! I hate the word,
   As I hate hell, all Montagues, and thee.
   Have at thee, coward! [70]
Tragedies and Comedies, saith Donatus, had their beginning à rebus diuinis, from diuine sacrifices, they differ thus: In Comedies, *turbulenta prima, tranquilla vltima*, In Tragedyes, *tranquilla prima, turbulenta vltima*, Comedies begin in trouble, and end in peace; tragedies begin in calmes, and end in tempest.

De casibus tragedy: Fortune’s wheel turns and man falls from power (cf. Boccaccio’s De casibus virorum illustrium; in England e.g. John Lydgate’s Fall of Princes); ambition leads to death (e.g. Marlowe’s Tamburlaine)

John Gower, Confessio Amantis (1390):

Fortune, thogh sche be noght stable, Yit at som time is favourable To hem that ben love trewe.

Seneca’s tragedies (e.g. Hercules Furens for the motif of madness, or Thebais, characters possessed by passion)
The English chronicle play

Other Elizabethan forms of tragedy:

Italianate intrigue tragedy (love, jealousy, desire for revenge as central passions, e.g. *The Spanish Tragedy* by Thomas Kyd)

Domestic tragedy (crime in the lives of ordinary citizen, e.g. *Arden of Feversham*)
<table>
<thead>
<tr>
<th>Traditional theories of tragedy still valid in the 16th century</th>
<th>Shakespeare, <em>Romeo and Juliet</em></th>
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<td>Based, e.g., on Diomedes’s essay on tragedy and comedy in his <em>Ars Grammatica</em></td>
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<td>Historical material</td>
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<td>Heroic fortune changed to adversity</td>
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<td>Characters of elevated rank (leaders, heroes, kings)</td>
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<td>Great fears, mournful endings</td>
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A perfect tragedy should [...] imitate actions which excite **pity and fear**, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the **change of fortune** presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes- that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some **error or frailty**. He must be one who is highly renowned and prosperous—a personage like Oedipus, Thyestes, or other illustrious men of such families.
Romeo and Juliet
The Prologue

CHORUS
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“tragic flaw”: *hamartia*

Section 6:
[…] through pity [*eleos*] and fear [*phobos*] effecting the proper purgation of these emotions [*catharsis*].

For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot [*mythos*] are the end of a tragedy; and the end [*telos*] is the chief thing of all. … Besides which, the most powerful elements of emotional interest in Tragedy — *Peripeteia* or *Reversal* of the Situation, and *Recognition* scenes [*anagnorisis*] — are parts of the plot.
4. Romeo and Juliet as a Love Tragedy

**AN EXCELLENT conceited Tragedie of Romeo and Juliet.**

As it hath been often (with great applause) plaid publiquely, by the right Honourable the Lord Chamberlaine and his Servants.

LONDON.
Printed by John Danter.
1597

**THE MOST EXCELLENT and lamentable Tragedie, of Romeo and Juliet.**

Newly corrected, augmented, and amended:

As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine and his Servants.

LONDON.
Printed by Thomas Creeke, for Cuthbert Burbie, and are to be sold at his shop near the Exchange.
1599
If you’ve heard of Romeo and Juliet, you’ll probably know that it is a play about love. It’s not all soppy nonsense though – there’s a good dose of duels, secret plots and tragic deaths too. The teenaged children of two warring families, Romeo and Juliet meet at a party and fall in love. The play tells the story of their attempts to be together, but sadly all is destined to go wrong in the end.

A fight breaks out between Capulet and Montague servants.  
Paris asks for Juliet’s hand in marriage.  
Romeo and Juliet fall in love and get married in secret.  
Tybalt starts a street fight and Romeo is banished from Verona.  
Friar Lawrence and Juliet make a plan to reunite her with Romeo.  
Romeo kills himself, then Juliet does the same.  
Capulets and Montagues agree to stop fighting.
4. Romeo and Juliet as a Love Tragedy

Constellation of Characters in Romeo and Juliet

Montague
Lady Montague
Romeo
Mercutio
Friar Lawrence

Prince

Paris

Capulet
Lady Capulet

Juliet
Tybalt
Nurse
4. Romeo and Juliet as a Love Tragedy

Constellation of Characters in Romeo and Juliet

- Montague
  - Lady Montague
  - Romeo
  - Mercutio
  - Friar Lawrence
- Prince
- Capulet
  - Lady Capulet
  - Juliet
  - Tybalt
  - Nurse

Prince 1.1.79 ff.
Romeo and Juliet 1.5, 2.2
Prince 3.1
Romeo and Juliet 3.5
Prince 5.3
Love as a topic that on stage traditionally belongs to comedy

Sir Philip Sidney, *An Apology for Poetry* (1595)
So in Hercules, painted with his great beard and furious countenance, in a woman’s attire, spinning, at Omphales commandent, it breeds both delight and laughter: for the representing of so strange a power in Love, procures delight, and the scornefulness of the action, stirreth laughter. (cf. Dickey 1957: 5)

The Introduction to Kyd’s *Soliman and Perseda* (circa 1592), the dialogue of Love, Fortune, and Death:

Packe Love and Fortune, play in Commedies
For powrfull Death best fitteth Tragedies.
Love in tragedy before *Romeo and Juliet*:

Senecan drama: *Medea* (trans. John Studley 1581)

Tancred and Gismund (1567): “the fruits of too much love”

Shakespeare’s own *A Midsummer Night’s Dream* (1505): Pyramus and Thisbe

Ovid, *Metamorphoses* 4.55-166
… Besides which, the most powerful elements of emotional interest in Tragedy — Peripeteia or Reversal of the Situation, and Recognition scenes [anagnorisis] — are parts of the plot. (Aristotle)

Is there a reversal/peripeteia in Romeo and Juliet

Is there an anagnorisis in Romeo and Juliet?
3.1.85-89, 98-106

ROMEO    Draw, Benvolio, beat down their weapons. 
          Gentlemen, for shame, forbear this outrage. 
          Tybalt, Mercutio, the Prince expressly hath 
          Forbid this bandying in Verona streets. 
          Hold, Tybalt! Good Mercutio! 

          Tybalt under Romeo’s arm thrusts Mercutio in and flies.

MERCUTIO    No, 'tis not so deep as a well, nor so wide as a church door, but ’tis enough, ’twill serve. Ask for me tomorrow and you shall find me a grave man. […] 
Why the devil came you between us? I was hurt under your arm. 
ROMEO    I thought all for the best.
4. *Romeo and Juliet* as a Love Tragedy

https://www.youtube.com/watch?v=xcSwBHs1uD4
Pierre de Ronsard, *Sonnets pour Hélène* (1578) no. 77 (line 14):

Car l’Amour et la mort n’est qu’une mesme chose
5.3.45-48

ROMEO

Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I'll cram thee with more food.

5.3.81-87

ROMEO [to the dead Paris]

[...] O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave;
A grave? O no! a lantern, slaughter'd youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interr'd.
5.3.161-170

JULIET [...] 

What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end.
O churl, drunk all, and left no friendly drop
To help me after? I will kiss thy lips.
Haply some poison yet doth hang on them
To make me die with a restorative. [Kisses him.]
Thy lips are warm.

Enter Paris’ Page and Watchmen.

CHIEF WATCHMAN   Lead, boy. Which way?

JULIET    Yea, noise? Then I'll be brief. O happy dagger!
[ Takes Romeo’s dagger. ]
This is thy sheath; there rust, and let me die.  [170]


