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Nota di contenuto	Front Matter -- Introduction -- What Roman Paradigm for the Dutch Republic? Baroque Tragedies and Ambiguities Concerning Dominion and Torture / Frans-Willem Korsten -- Grotius among the Dagonists: Joost van den Vondel's Samson, of Heilige Wraeck, Revenge and the Ius Gentium / Russ Leo -- Performing the Medieval Past: Vondel's Gysbreght van Aemstel (1637) / Freya Sierhuis -- Political Martyrdom at the English College in Rome / Howard B. Norland -- Historical Tragedy and the End of Christian Humanism: Nicolaus Vernulaeus (1583–1649) / James A. Parente -- The Baroque Tragedy of the Roman Jesuits: Flavia and Beyond / Blair Hoxby -- Mortal Knowledge: Akrasia in English Renaissance Tragedy / Emily Vasiliauskas -- A fabulis ad veritatem: Latin Tragedy, Truth and Education in Early Modern England / Sarah Knight -- The Political Theater and Theatrical Politics of Andrea Giacinto Ciconini: Il Don Gastone di Moncada (1641) / Tatiana Korneeva -- French Tragedy during the Seventeenth Century: From Cruelty on a Scaffold to Poetic Distance on Stage / Christian Biet -- German Trauerspiel and Its International Nexus: On the Migration of

Poetic Forms / Joel B. Lande -- The Politics of Mobility: Shakespeare's Titus Andronicus, Jan Vos's Aran en Titus and the Poetics of Empire / Helmer Helmers -- French Classicism in Jesuit Theater Poetics of the Eighteenth Century / Nienke Tjoelker -- Scenario of Terror: Royal Violence and the Origins of Russian Tragic Drama / Kirill Ospovat -- Index.

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Sommario/riassunto

Politics and Aesthetics in European Baroque and Classicist Tragedy is a volume of essays investigating European tragedy in the seventeenth century, comparing Shakespeare, Vondel, Gryphius, Racine and several other vernacular tragedians, together with consideration of neo-Latin dramas by Jesuits and other playwrights. To what extent were similar themes, plots, structures and styles elaborated? How is difference as well as similarity to be accounted for? European drama is beginning to be considered outside of the singular vernacular frameworks in which it has been largely confined (as instanced in the conferences and volumes of essays held in the Universities of Munich and Berlin 2010-12), but up-to-date secondary material is sparse and difficult to obtain. This volume intends to help remedy that deficit by addressing the drama in a full political, religious, legal and social context, and by considering the plays as interventions in those contexts. Contributors are: Christian Biet, Jan Bloemendal, Helmer J. Helmers, Blair Hoxby, Sarah M. Knight, Tatiana Korneeva, Frans-Willem Korsten, Joel B. Lande, Russell J. Leo, Howard B. Norland, Kirill Ospovat, James A. Parente, Jr., Freya Sierhuis, Nienke Tjoelker and Emily Vasiliauskas.

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