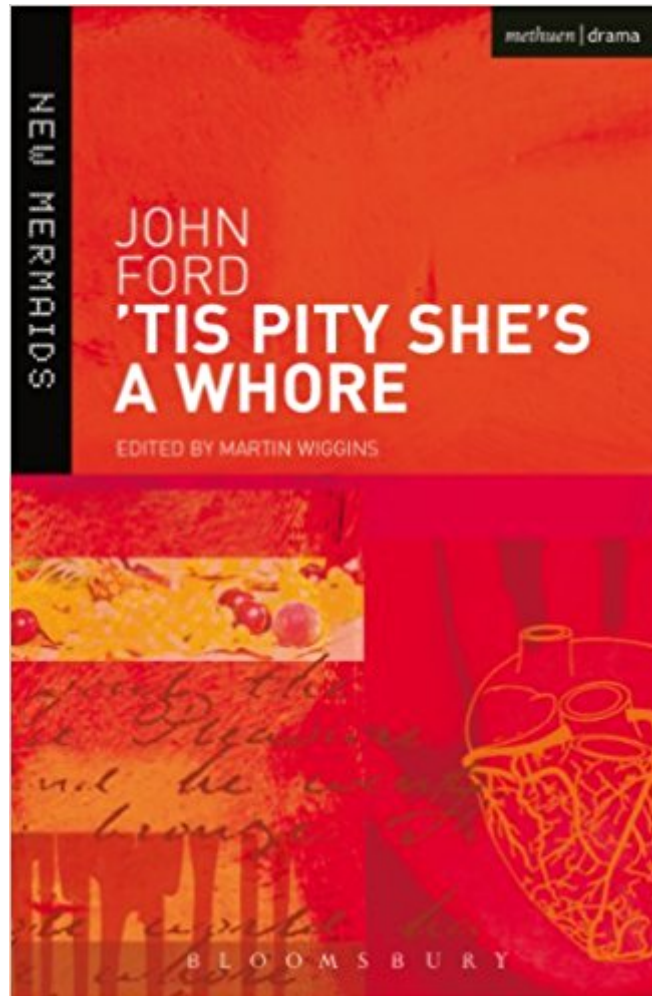




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'Tis Pity She's A Whore (New Mermaids)



Synopsis

One of the most controversial plays in drama literature, this play's treatment of the subject of incest and the portrayal of the morality of the protagonist has made this play one of the most studied in history. It is one of the most psychologically powerful and intellectually challenging tragedies produced in the early years of King Charles I's reign and 20th-century directors have found inspiration from the play in theatrical and film adaptations and productions. In the plot Annabella, accompanied by her down-to-earth nurse, is introduced to a series of suitors to her hand. She finds all of them unsatisfactory - and rightly so, for the audience knows that the nastiest of them is having an affair with her domineering aunt. Eventually she is wooed by a sensitive and passionate young man whose love she returns - but this young man happens to be her own brother, Giovanni. When they consummate their love and she, to avoid the scandal of extramarital pregnancy, agrees to marry her aunt's lover, the tragic outcome is inevitable.

Book Information

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Customer Reviews

Five-act tragedy by John Ford, performed sometime between 1629 and 1633 and published in 1633. The story concerns the incestuous love of Giovanni and his sister Annabella. When she is found to be pregnant, she agrees to marry her suitor Soranzo; the lovers' secret is discovered, but Soranzo's plan for revenge is outpaced by Giovanni's murder of Annabella and then Soranzo, and Giovanni himself is murdered by Soranzo's hired killers. The play exhibits an eloquent and glowing sympathy for the lovers, despite the unlawful nature of their union. -- The Merriam-Webster

Encyclopedia of Literature --This text refers to an out of print or unavailable edition of this title.

A fully modernized, annotated edition of 'Tis Pity She's a Whore, Ford's tragedy centred on sibling incest and complex revenge plots. The introduction gives students a wealth of contextual and critical material to help their understanding of this complex drama. --This text refers to an out of print or unavailable edition of this title.

There is a wonderful academic aura about this book that really helps the reader to understand the extremes of what appears to be a normal world. Fun. Sexy. Vulgar. Ugly. At its core it is a retelling of Romeo and Juliet in a society that a purity of love can only be found in the incestuous relationship of a brother and sister.

About as dark of a play as you could find in Elizabethan theater, a twist of a romance focusing on incestuous siblings.

Barely okay. Not a good edition.

The book came right on time and the pages smell like sweet oranges. I've opened a book that smelled like this. Were the pages made with orange pulp? Would buy for my girlfriend if this came as a fragrance. Update: There were a number of typographical errors, no line numbers, no foot-notes, no introduction what so ever, and no dramatis personae page. The formatting was strange in several places and there were numbers which I suspect belonged to hyperlinks from some online PDF version of the book, which the publisher forgot to delete in certain places, and that was mildly annoying (especially since I'd like to have seen the footnotes that went with the links). I was a bit disappointed. This isn't really useful if you want to use this for performance or if do a scholarly reading either, since there are no line numbers to refer to. I wish there had been some sort of commentary, but I guess if you just want the bare bones text, this is for you... but I'm pretty sure you could find a better rendering of this text online somewhere that actually gives you some context (like whatever PDF the text was ripped off from). Also, the orange scent faded.

Had there been no Shakespeare, John Ford's play "'Tis Pity She's a Whore" would never have been written--but Shakespeare's tremendous example not only provided part of context of this play, but also obscures it. "'Tis Pity" is not as good as Shakespeare's very best works (the great tragedies

and romances). Ford struggles to match Shakespeare's second-best works (e.g., the great comedies such as "As You Like It"). But judging Ford in comparison with Shakespeare is unfair. Perhaps a few score of writers really match Shakespeare: Homer, Sappho, Ovid, Virgil, perhaps Dante. I wouldn't give Shakespeare a five-star rating and give, say, Pope, Keats, or Austen a four-star rating. Nor would I give Ford a three-star rating next to Shakespeare's five-star and Keats' and Austen's four-star ratings. In the bell curve of literature, Shakespeare and Homer (in my opinion) occupy the vanishingly small right side of the curve. Very few writers match Ford's achievement in "Tis Pity." The play is powerful, cleanly plotted, and brilliantly written. In particular, Ford does a great job in creating sympathy for all of his major characters, and in particular for the incestuous lovers at the heart of the play. The play suffers only by comparison with Shakespeare and perhaps a handful of other great dramatists. More important, the New Mermaids edition is very useful. The introduction is thoughtful and thorough; the page layout is clear (especially important with drama); and the footnotes are generally useful. The editor, Wiggins, sometimes elucidates matters that are perfectly clear--but I would rather the editor take that approach than leave me in the dark. In short, serious students of literature will want to read this play, and the New Mermaids edition provides a well-annotated text using modern English spelling.

This is a highly emotional and well-written work that explores a very taboo subject matter. The play revolves a case of forbidden love, in this case, Giovanni's incestuous love for his sister Annabella. It's pretty easy to figure out after the first few pages that the play will have a tragic ending, but there are several major surprises that happen along the way, and the final scene is unbelievably violent. I'd love the chance to stage a production of "Tis Pity" one of these days...from a directorial standpoint, the script is filled with many interesting possibilities.

This play is an excellent example of incest in the Renaissance. It's also fairly short and very readable. Bergetto is an interesting character and provides much needed comic relief in this play which is ultimately quite tragic. The title is misleading in many ways, but female sexuality is problematic throughout.

I was reluctant to pick up this book because of the title, but I decided to read it because it was around. I was mildly entertained and finished the book very quickly due to the short length. It is a tragedy in which almost all are killed in the end. I did not care much for the plot, which involves an incestuous relationship between brother and sister. After reading the beginning, it was rather easy

to predict the ending. It is not tremendously detailed or emotional. I'm not sure if this is a title that would often come up in conversations between friends or colleagues, but avid readers might want to pick up the title to have read it.

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