

TIS PITY CRITISIM:

- 'flights a soft light over what in it's natural state would glare with salutary and repulsive horror'. (Gifford)
- 'corruption of a society concerned only with money, authority and status'.
- 'the cardinal is a morally compromised man amid this morally compromised society' (Corinne s.abate)
- 'women associated with dangerous sexual passions are controlled through the mutilation of their bodies' (marion lomax)
- 'vengeance generates...a strain of awkward comedy which raises laughter and kills is.' (john Kerrigan)
- 'futile attempts at comedy merely disgust one.' (Sargeaunt)
- 'instead of stressing the villainy, for portrays Giovanni as a talented, virtuous, noble man who is overcome by a tumultuous passion that brings about his destruction.'
- 'tedious and superfluous' (t.s Elliot)
- 'what a detestable set of characters has Ford here shaken-up.'
- 'contradictory insight and callousness' (Thelma greenfield.)
- 'vasquez is more passionately loyal than the sexual bond' (irving wardle)
- 'we are thoroughly immersed in the world of romantic decadence' (allardyce nicoll)
- 'perfectly loathsome and detestable.' (William Gifford about annabella)
- 'almost a monster of egotism'/'virtually a moral defective' (t.s Elliot about Annabella)
- 'men assume authority to challenge laws while women are seen as uninhibited.' (marion lomax)
- 'The theme of incest is 'the ultimate theme of a world which feels the imaginative pull of the frowned - on' (heilman.)
- 'tis pity shes a whore is a tragedy of a whole society as much as it is the tragedy of an individual' (Larry champion)
- 'in making Giovanni an incestuous lover, a blasphemous atheist, and a sensational murderer, Ford makes his problems so extreme that an audience would inevitably feel less emotionally involved.' (mark stavig)
- 'Ford's attraction to normally taboo themes, such as incest, may be accounted for by his need to get the attention of audiences who thought they had already seen everything.' (paul cantor)
- 'giovanni and annabella's immaturity prevents them from restraining their unreasonable passion. Worse, while Giovanni believes his predicament to be the product of his fate, he actually seems to use fate as an excuse to justify his tragic flaws of uncontrollable lust and intellectual pride. Giovanni's intellectual pride drives him to employ logic and argument to justify his incestuous desires rather than to inhibit them. Throughout the play reason is the target and paradox the tool, the foolish act reasonable and the reasonable act foolishly.' (Arnold Schmidt)
- 'undercurrent of violence running under Parma's respectable surface' (marion lomax)
- 'nominate the postlapsarian city of Parma as the only whore to which the title should refer.' (Corinne s, abate)
- 'thus two potentially saveable individuals find themselves contaminated by the surrounding culture.' (amtrower)
- 'the play reduces 'all women to whores or potential whores.' (laurie finke)
- 'Ford was a 'decadent romantic who delighted in melodramatic plots and revolt against the established moral order.' (Hazlitt)