

On Shakespeare And Early Modern Literature Essays

Words that Tear the Flesh Stephen Alan Baragona, Elizabeth Louise Rambo. 2018-01-22 The rhetorical trope of irony is well-trod territory, with books and essays devoted to its use by a wide range of medieval and Renaissance writers, from the Beowulf-poet and Chaucer to Boccaccio and Shakespeare; however, the use of sarcasm, the flesh-tearing form of irony, in the same literature has seldom been studied at length or in depth. Sarcasm is notoriously difficult to pick out in a written text, since it relies so much on tone of voice and context. This is the first book-length study of medieval and Renaissance sarcasm. Its fourteen essays treat instances in a range of genres, both sacred and secular, and of cultures from Anglo-Saxon to Arabic, where the combination of circumstance and word choice makes it absolutely clear that the speaker, whether a character or a narrator, is being sarcastic. Essays address, among other things, the clues writers give that sarcasm is at work, how it conforms to or deviates from contemporary rhetorical theories, what role it plays in building character or theme, and how sarcasm conforms to the Christian milieu of medieval Europe, and beyond to medieval Arabic literature. The collection thus illuminates a half-hidden but surprisingly common early literary technique for modern readers.

Shakespearean Sensations Katharine A. Craik, Tanya Pollard. 2013-02-07 *Shakespearean Sensations* explores the ways Shakespeare and his contemporaries imagined literature affecting audiences' bodies, minds and emotions.

Shakespeare and the Question of Culture D. Bruster. 2016-04-30 The last two decades have witnessed a profound change in the way we receive the literary texts of early modern England. One could call this a move from 'text' to 'culture'. Put briefly, earlier critics tended to focus on literary texts, strictly conceived: plays, poems, prose fictions, essays. Since the mid-1980s, however, it has been just as likely for critics to speak of the 'culture' of early modern England, even when they do so in conjunction with analysis of literary texts. This 'cultural turn' has clearly enriched the way in which we read the texts of early modern England, but the interdisciplinary practices involved have frequently led critics to make claims about materials - and about the 'culture' these materials appear to embody - that exceed those materials' representativeness. *Shakespeare and the Question of Culture* addresses the central issue of 'culture' in early modern studies through both literary history and disciplinary critique. Douglas Bruster argues that the 'culture' literary critiques investigate through the works of Shakespeare and other writers is largely a literary culture, and he examines what this necessary limitation of the scope of 'cultural studies' means for the discipline of early modern studies.

A Companion to British Literature, Volume 2 Robert DeMaria, Jr., Heesok Chang, Samantha Zacher. 2013-12-13

Immateriality and Early Modern English Literature Knapp James A. Knapp. 2020-03-02 Examines literary engagement with immateriality since the 'material turn' in early modern studies Provides six case studies of works by Shakespeare, Donne, and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine, and theology Employs an innovative organization around three major areas in which problem of immaterial was particularly pitched: Ontology, Theology, and Psychology (or Being, Believing, and Thinking) Includes wide-ranging references to early modern literary, philosophical, and theological texts Demonstrates how innovations in natural philosophy influenced thought about the natural world and how it was portrayed in literature Engages with current early modern scholarship in the areas of material culture, cognitive literary studies, and phenomenology *Immateriality and Early Modern English Literature* explores how early modern writers responded to rapidly shifting ideas about the interrelation of their natural

and spiritual worlds. It provides six case studies of works by Shakespeare, Donne and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine and theology. Building on the importance of addressing material culture in order to understand early modern literature, Knapp demonstrates how the literary imagination was shaped by changing attitudes toward the immaterial realm.

Reading Shakespeare's Poems in Early Modern England S. Roberts.2002-11-19 This is the first comprehensive study of early modern texts, readings, and readers of Shakespeare's poems in print and manuscript, Reading Shakespeare's Poems in Early Modern England makes a compelling contribution both to Shakespeare studies and the history of the book. Examining gendered readerships and the use of erotic works, reading practises and manuscript culture, textual forms and transmission, literary taste and the canonisation of Shakespeare, this book argues that historicist criticism can no longer ignore histories of reading.

Word and Self Estranged in English Texts, 1550-1660 Dr L E Semler,Dr Philippa Kelly.2013-04-28 The essays in Word and Self Estranged in English Texts, 1550-1660, consider diverse historical contexts for writing about 'strangeness'. They draw on current practices of reading to present contrasts and analogies within and between various social understandings. In so doing they reveal an interplay of thematic and stylistic modes that tells us a great deal about how, and why, certain aspects of life and thinking were 'estranged' in sixteenth and seventeenth century thinking. The collection's unique strength is that it makes specific bridges between contemporary perspectives and early modern connotations of strangeness and inhibition. The subjects of these essays are 'strange' to our ways of thinking because of their obvious distance from us in time and culture. And yet, curiously, far from being entirely alien to these texts, some of the most modern thinking-about paradigms, texts, concepts-connects with the early modern in unexpected ways. Milton meets the contemporary 'competent reader', Wittgenstein meets Robert Cawdrey, Shakespeare embraces the teenager, and Marvell matches wits with French mathematician René Thom. Additionally, the early modern texts posit their own 'others', or sites of estrangement-Moorishness, Persian art, even the human body-with which they perform their own astonishing maneuvers of estrangement and alignment. In reading Renaissance works from our own time and inviting them to reflect upon our own time, Word and Self Estranged in English Texts, 1550-1660 offers a vital reinterpretation of early modern texts.

Plotting Early Modern London Dieter Mehl.2017-03-02 With the publication of Brian Gibbons's Jacobean City Comedy thirty-five years ago, the urban satires by Ben Jonson, John Marston and Thomas Middleton attained their 'official status as a Renaissance subgenre' that was distinct, by its farcical humour and ironic tone, from 'citizen comedy' or 'London drama' more generally. This retrospective genre-building has proved immensely fruitful in the study of early modern English drama; and although city comedies may not yet rival Shakespeare's plays in the amount of editorial work and critical acclaim they receive, both the theatrical contexts and the dramatic complexity of the genre itself, and its interrelations with Shakespearean drama justly command an increasing level of attention. Looking at a broad range of plays written between the 1590s and the 1630s - master-pieces of the genre like Eastward Ho, A Trick to Catch the Old One, The Dutch Courtesan and The Devil is an Ass, blends of romance and satire like The Shoemaker's Holiday and The Knight of the Burning Pestle, and bourgeois oddities in the Shakespearean manner like The London Prodigal - the twelve essays in this volume re-examine city comedy in the light of recently foregrounded historical contexts such as early modern capitalism, urban culture, the Protestant Reformation, and playhouse politics. Further, they explore the interrelations between city comedy and Shakespearean comedy both from the perspective of author rivalry and in terms of modern adaptations: the twenty-first-century concept of 'popular Shakespeare' (above all in the movie sector) seems to realign the comparatively time- and placeless Shakespearean drama with the gritty, noisy and bustling urban scene that has been city comedy's traditional preserve.

Passions and Subjectivity in Early Modern Culture Freya Sierhuis.2016-05-13 Bringing together scholars from literature and the history of ideas, *Passions and Subjectivity in Early Modern Culture* explores new ways of negotiating the boundaries between cognitive and bodily models of emotion, and between different versions of the will as active or passive. In the process, it juxtaposes the historical formation of such ideas with contemporary philosophical debates. It frames a dialogue between rhetoric and medicine, politics and religion, in order to examine the relationship between mind and body and between experience and the senses. Some chapters discuss literature, in studies of Shakespeare, Donne, and Milton; other essays concentrate on philosophical arguments, both Aristotelian and Galenic models from antiquity, and new mechanistic formations in Descartes, Hobbes and Spinoza. A powerful sense of paradox emerges in treatments of the passions in the early modern period, also reflected in new literary and philosophical forms in which inwardness was displayed, analysed and studied—the autobiography, the essay, the soliloquy—genres which rewrite the formation of subjectivity. At the same time, the frame of reference moves outwards, from the world of interior states to encounter the passions on a public stage, thus reconnecting literary study with the history of political thought. In between the abstract theory of political ideas and the inward selves of literary history, lies a field of intersections waiting to be explored. The passions, like human nature itself, are infinitely variable, and provoke both literary experimentation and philosophical imagination. *Passions and Subjectivity in Early Modern Culture* thus makes new connections between embodiment, selfhood and the emotions in order to suggest both new models of the self and new models for interdisciplinary history.

Mendacity in Early Modern Literature and Culture Ingo Berensmeyer, Andrew Hadfield.2018-02-02 *Mendacity in Early Modern Literature and Culture* examines the historical, cultural, and epistemological underpinnings of lying and deception in early modern England, including the political, religious, aesthetic, and philosophical discourses that governed the codes of lying and truth-telling from the sixteenth to the early eighteenth centuries. The contributions to this collection draw on a wide range of early modern English literature from Shakespeare to Swift, and from travel writing to poetry, in order to explore the extent to which plays, poems, and narrative texts in this period were sites of negotiation, and, at times, of ideological warfare between the moral imperative of truth-telling and the expediency of telling lies. What were the cultural norms of truthfulness and lying, and on what basis were they constructed? What were the consequences when someone did not share the assumed common project of truth-telling? And which forms of communication were exempt from the pragmatic strictures on mendacious discourse? This book was originally published as a special issue of the *European Journal of English Studies*.

Words that Count MacDonald Pairman Jackson.2004 These essays by leading scholars of early modern attribution, editing, theater, and versification (including Andrew Gurr, Gary Taylor, and Brian Vickers) focus on questions of authorship, authority, and ownership in Marlowe, Peele, Shakespeare, Middleton, Webster and others. Some essays take MacDonald P. Jackson's pioneering work in these fields a stage further, by looking at the critical consequences; others develop new methods, principles, or theoretical positions in determining authorship; still others use new data to extend or challenge Jackson's findings. the University of Auckland.

On Shakespeare and Early Modern Literature John Kerrigan.2004 Includes essays on Shakespeare originally published 1987-1997.

Reading the Early Modern Passions Gail Kern Paster, Katherine Rowe, Mary Floyd-Wilson.2004-06 How translatable is the language of the emotions across cultures and time? What connotations of particular emotions, strongly felt in the early modern period, have faded or shifted completely in our own? If Western culture has traditionally held emotion to be hostile to reason and the production of scientific knowledge, why and how have the passions been lauded as windows to higher truths? Assessing the changing discourses of feeling and their relevance to the cultural history of affect, *Reading the Early Modern Passions* offers fourteen interdisciplinary essays on the meanings and representations of the emotional universe of Renaissance Europe in literature, music, and art. Many in the early modern era were preoccupied by the relation of passion to action and

believed the passions to be a natural force requiring stringent mental and physical disciplines. In speaking to the question of the historicity and variability of emotions within individuals, several of these essays investigate specific emotions, such as sadness, courage, and fear. Other essays turn to emotions spread throughout society by contemporary events, such as a ruler's death, the outbreak of war, or religious schism, and discuss how such emotions have widespread consequences in both social practice and theory. Addressing anxieties about the power of emotions; their relation to the public good; their centrality in promoting or disturbing an individual's relation to God, to monarch, and to fellow human beings, the authors also look at the ways emotion serves as a marker or determinant of gender, ethnicity, and humanity. Contributors to the volume include Zirka Filipczak, Victoria Kahn, Michael Schoenfeldt, Bruce Smith, Richard Strier, and Gary Tomlinson.

The Art of Picturing in Early Modern English Literature Camilla Caporicci, Armelle Sabatier. 2019-11-04 Written by an international group of highly regarded scholars and rooted in the field of intermedial approaches to literary studies, this volume explores the complex aesthetic process of picturing in early modern English literature. The essays in this volume offer a comprehensive and varied picture of the relationship between visual and verbal in the early modern period, while also contributing to the understanding of the literary context in which Shakespeare wrote. Using different methodological approaches and taking into account a great variety of texts, including Elizabethan sonnet sequences, metaphysical poetry, famous as well as anonymous plays, and court masques, the book opens new perspectives on the literary modes of picturing and on the relationship between this creative act and the tense artistic, religious and political background of early modern Europe. The first section explores different modes of looking at works of art and their relation with technological innovations and religious controversies, while the chapters in the second part highlight the multifaceted connections between European visual arts and English literary production. The third section explores the functions performed by portraits on the page and the stage, delving into the complex question of the relationship between visual and verbal representation. Finally, the chapters in the fourth section re-appraise early modern reflections on the relationship between word and image and on their respective power in light of early-seventeenth-century visual culture, with particular reference to the masque genre.

The Authentic Shakespeare, and Other Problems of the Early Modern Stage Stephen Orgel. 2002 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Spectacular Performances Stephen Orgel. 2017-10-03 Why did Queen Elizabeth I compare herself with her disastrous ancestor Richard II? Why would Ben Jonson transform Queen Anne and her ladies into Amazons as entertainment for the pacifist King James? How do the concept of costume as high fashion and as self-fashioning, as disguise and as the very essence of theatre, relate to one other? How do portraits of poets help make the author readers want, and why should books, the embodiment of the word, be illustrated at all? What conventions connect image to text, and what impulses generated the great art collections of the early seventeenth century? In this richly illustrated collection on theatre, books, art and personal style, the eminent literary critic and cultural historian Stephen Orgel addresses himself to such questions in order to reflect generally on early modern representation and, in the largest sense, early modern performance. As wide-ranging as they are perceptive, the essays deal with Shakespeare, Jonson and Milton, with Renaissance magic and Renaissance costume, with books and book illustration, art collecting and mythography. All are recent, and five are hitherto unpublished.

Shakespeare and Early Modern Religion David Loewenstein, Michael Witmore. 2015-01-22 Written by an international team of literary scholars and historians, this collaborative volume illuminates the diversity of early modern religious beliefs and practices in Shakespeare's England, and considers how religious culture is imaginatively reanimated in Shakespeare's plays. Fourteen new essays explore the creative ways Shakespeare engaged with the multifaceted dimensions of Protestantism, Catholicism, non-Christian religions including Judaism and Islam, and secular

perspectives, considering plays such as Hamlet, Julius Caesar, King John, King Lear, Macbeth, Measure for Measure, A Midsummer Night's Dream and The Winter's Tale. The collection is of great interest to readers of Shakespeare studies, early modern literature, religious studies, and early modern history.

Working Subjects in Early Modern English Drama Natasha Korda.2016-02-11 Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period. The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period: How were laboring bodies and the goods they produced, marketed and consumed represented onstage through speech, action, gesture, costumes and properties? How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy? In what ways did the drama engage with contemporary discourses (social, political, economic, religious, etc.) that defined the cultural meanings of work? How did players and playwrights define their own status with respect to the shifting boundaries between high status/low status, legitimate/illegitimate, profitable/unprofitable, skilled/unskilled, formal/informal, male/female, free/bound, paid/unpaid forms of work? Merchants, usurers, clothworkers, cooks, confectioners, shopkeepers, shoemakers, sheepshearers, shipbuilders, sailors, perfumers, players, magicians, servants and slaves are among the many workers examined in this collection. Offering compelling new readings of both canonical and lesser-known plays in a broad range of genres (including history plays, comedies, tragedies, tragi-comedies, travel plays and civic pageants), this collection considers how early modern drama actively participated in a burgeoning, proto-capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself.

Shakespeare and the Question of Culture D. Bruster.2003-04-17 The last two decades have witnessed a profound change in the way we receive the literary texts of early modern England. One could call this a move from 'text' to 'culture'. Put briefly, earlier critics tended to focus on literary texts, strictly conceived: plays, poems, prose fictions, essays. Since the mid-1980s, however, it has been just as likely for critics to speak of the 'culture' of early modern England, even when they do so in conjunction with analysis of literary texts. This 'cultural turn' has clearly enriched the way in which we read the texts of early modern England, but the interdisciplinary practices involved have frequently led critics to make claims about materials - and about the 'culture' these materials appear to embody - that exceed those materials' representativeness. *Shakespeare and the Question of Culture* addresses the central issue of 'culture' in early modern studies through both literary history and disciplinary critique. Douglas Bruster argues that the 'culture' literary critiques investigate through the works of Shakespeare and other writers is largely a literary culture, and he examines what this necessary limitation of the scope of 'cultural studies' means for the discipline of early modern studies.

Teaching Early Modern English Literature from the Archives Heidi Brayman Hackel,Ian Frederick Moulton.2015-03-01 The availability of digital editions of early modern works brings a wealth of exciting archival and primary source materials into the classroom. But electronic archives can be overwhelming and hard to use, for teachers and students alike, and digitization can distort or omit information about texts. *Teaching Early Modern English Literature from the Archives* places traditional and electronic archives in conversation, outlines practical methods for incorporating them into the undergraduate and graduate curriculum, and addresses the theoretical issues involved in studying them. The volume discusses a range of physical and virtual archives from 1473 to 1700 that are useful in the teaching of early modern literature--both major sources and rich collections that are less known (including affordable or free options for those with limited institutional resources). Although the volume focuses on English literature and culture, essays discuss a wide range of comparative approaches involving Latin, French, Spanish, German, and early American texts and explain how to incorporate visual materials, ballads, domestic treatises, atlases, music, and historical documents into the teaching of literature.

On Shakespeare and Early Modern Literature John Kerrigan.2001

Selfhood on the Early Modern English Stage Pauline Blanc.2009-10-02 The twelve essays in *Selfhood on the Early Modern English Stage* analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period. The contributors, all specialists in the field working in France and England, offer a wide spectrum of views and discuss a variety of dramatic texts ranging from late medieval cycle plays and interludes of the Tudor period, to plays by Marlowe, Shakespeare, Tourneur and Jonson. The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself. Three essays in the first section reveal how abstract figures like *Mundus* and *Mankind* gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion. In the second section, three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly's *Alexander*, in Marlowe's *Tamburlaine*, and in a selection of Stuart court masques presented at Whitehall. The third section offers new insights into the composition of *Hamlet* as a dramatized personality; the fourth investigates the way in which the poet-playwright's autobiographical impulses may have helped in the construction of early modern stage selves; the final, fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley's *When You See Me, You Know Me*, and Shakespeare's *Richard III*. This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi-faceted, multi-layered construction of early modern subjectivity.

Were Early Modern Lives Different? Andrew Hadfield.2016-03-16 Should we assume that people who lived some time ago were quite similar to us or should we assume that they need to be thought of as alien beings with whom we have little in common? This specially commissioned collection explores this important issue through an analysis of the lives and work of a number of significant early modern writers. Shakespeare is analysed in a number of essays as authors ask whether we can learn anything about his life from reading the *Sonnets* and *Hamlet*. Other essays explore the first substantial autobiography in English, that of the musician and poet, Thomas Wythorne (1528-96); the representation of the self in Holbein's great painting, *The Ambassadors*; whether we have a window into men's and women's souls when we read their intimate personal correspondence; and whether modern studies that wish to recapture the intentions and inner thoughts of early modern people who left writings behind are valuable aids to interpreting the past. This book was originally published as a special issue of *Textual Practice*.

How To Do Things With Shakespeare Laurie Maguire.2008-04-15 This collection of 12 essays uses the works of Shakespeare to show how experts in their field formulate critical positions. A helpful guidebook for anyone trying to think of a new approach to Shakespeare Twelve experts take new critical positions in their field of study using the writings and analysis of Shakespeare, to show how writers (students and academics) find topics and develop their ideas Features autobiographical prefaces that explain how the experts chose their topics and why the editor commissioned these particular essays, topics, and authors Argues that literary research is a reaction to experiences, thoughts or feelings Essays are arranged in small dialogues of two or three, forming a debate Teaches students to respond individually to cultural positions

Disgust in Early Modern English Literature Natalie K. Eschenbaum, Barbara Correll.2016-04-20 What is the role of disgust or revulsion in early modern English literature? How did early modern English subjects experience revulsion and how did writers represent it in poetry, plays, and prose? What does it mean when literature instructs, delights, and disgusts? This collection of essays looks at the treatment of disgust in texts by Spenser, Shakespeare, Donne, Jonson, Herrick, and others to demonstrate how disgust, perhaps more than other affects, gives us a more complex understanding of early modern culture. Dealing with descriptions of coagulated eye drainage, stinky leeks, and blood-filled fleas, among other sensational things, the essays focus on three kinds of disgusting encounters: sexual, cultural, and textual. Early modern English writers used disgust to explore sexual mores, describe encounters with foreign cultures, and manipulate their readers' responses. The essays in this collection show how

writers deployed disgust to draw, and sometimes to upset, the boundaries that had previously defined acceptable and unacceptable behaviors, people, and literatures. Together they present the compelling argument that a critical understanding of early modern cultural perspectives requires careful attention to disgust.

Representing France and the French in Early Modern English Drama Jean-Christophe Mayer.2008 This wide-ranging collection of essays, written by leading specialists, furnishes previously unpublished evidence of France's role and importance in the early modern English literary and dramatic fields. Its chapter-length introduction offers an up-to-date critical presentation of the issues involved: representation, cultural identity, the construction of otherness, Frenchness, and the social and cultural dynamics of theater. The essays in the five sections of the book continue the debate with a series of in-depth studies touching on important critical themes such as intertextuality; old and new historicisms; language, semiotics, and nationhood; imagined geographies; and stereotypes and social satire. The book will appeal to students and specialists of Renaissance literature, to scholars working on the construction of national identity and will be required reading for anyone interested in cultural exchange or comparative literature. Jean-Christophe Mayer is a senior research fellow at the French National Center for Scientific Research.

Learning to Curse Stephen Greenblatt.2012-08-21 Stephen Greenblatt argued in these celebrated essays that the art of the Renaissance could only be understood in the context of the society from which it sprang. His approach - 'New Historicism' - drew from history, anthropology, Marxist theory, post-structuralism, and psychoanalysis and in the process, blew apart the academic boundaries insulating literature from the world around it.

Learning to Curse charts the evolution of that approach and provides a vivid and compelling exploration of a complex and contradictory epoch.

"Rapt in Secret Studies" Laurie Johnson.2010-07-12 "Rapt in Secret Studies": Emerging Shakespeares is a collection of new essays in Shakespeare Studies from a generation of scholars presently emerging out of Australia and New Zealand. These 18 essays respond in a myriad of ways to the challenge of Prospero's phrase from *The Tempest*, in which he tells his daughter Miranda that in his life before the island he had been "rapt in secret studies"-to an early modern audience, these words were likely to mean much more than a predilection for the black arts, as modern audiences tend to hear in them. Each of the key words used by Prospero evoked a range of meanings in early modern times, to which the emerging scholars represented in this collection responded by imagining new pathways in Shakespeare Studies, a field of study that has in recent times risked being marginalised even within the traditional liberal arts. The "secret studies" of which Prospero speaks are, in fact, more liberal than dark, and so the response by new scholars to a challenge issued by one of Shakespeare's characters more than four centuries ago has a renewed sense of relevance in the academy today. The essays are divided into three sections, each of which is oriented toward meanings that are specifically associated with one of the key terms in Prospero's phrase. The "rapt" section has essays concerned with excess in its various forms-jealousy, obsession, sex, violence, and even death-as well as with travel and its impact on ways of knowing about the world. In the "secret" section, the nature of things about which the early modern could scarcely speak are taken into consideration, with essays on prevailing early modern myths, infidelities, stillborn children, contagion, and the instruments of secrecy such as gossip and spies. Finally, in the "study" section, essays cover issues related both to early modern textual practice-the use of historical source materials in Shakespeare's writing, questions of multiple authorship, and the issue of early modern style and kinds of drama-and to more modern scholarly practice, such as the role of Shakespeare in the New Bibliography and the New Historicism.

Teaching the Early Modern Period D. Conroy,D. Clarke.2011-06-03 This innovative project unites leading scholars of English, History and French to examine the challenges of teaching early modern literature, history and culture within higher education. The volume sets out a variety of approaches to teaching the period and aims to revitalize the connection between teaching and research.

Temporality, Genre and Experience in the Age of Shakespeare Lauren Shohet.2018-02-22 Focusing on Shakespeare and his contemporaries, these

original essays by leading scholars explore how theatrical, aesthetic, and linguistic forms engage early modern experiences of temporality. Encompassing comedy, tragedy, history, and romance, some contributions consider how different models of pastness, presentness, sequentiality, memory, and historical meaning underwrite particular representational practices. Others, conversely, investigate how aesthetic forms afforded diverse ways for early-modern people to understand or experience time - and how this can impact us today.

Montaigne's English Journey William M. Hamlin.2013-11-14 Montaigne's English Journey examines the genesis, early readership, and multifaceted impact of John Florio's exuberant translation of Michel de Montaigne's Essays. Published in London in 1603, this book was widely read in seventeenth-century England: Shakespeare borrowed from it as he drafted King Lear and The Tempest, and many hundreds of English men and women first encountered Montaigne's tolerant outlook and disarming candour in its densely-printed pages. Literary historians have long been fascinated by the influence of Florio's translation, analysing its contributions to the development of the English essay and tracing its appropriation in the work of Webster, Dryden, and other major writers. William M. Hamlin, by contrast, undertakes an exploration of Florio's Montaigne within the overlapping realms of print and manuscript culture, assessing its importance from the varied perspectives of its earliest English readers. Drawing on letters, diaries, commonplace books, and thousands of marginal annotations inscribed in surviving copies of Florio's volume, Hamlin offers a comprehensive account of the transmission and reception of Montaigne in seventeenth-century England. In particular he focuses on topics that consistently intrigued Montaigne's English readers: sexuality, marriage, conscience, theatricality, scepticism, self-presentation, the nature of wisdom, and the power of custom. All in all, Hamlin's study constitutes a major contribution to investigations of literary readership in pre-Enlightenment Europe.

Reading Shakespeare's Poems in Early Modern England S. Roberts.2002-11-19 This is the first comprehensive study of early modern texts, readings, and readers of Shakespeare's poems in print and manuscript, Reading Shakespeare's Poems in Early Modern England makes a compelling contribution both to Shakespeare studies and the history of the book. Examining gendered readerships and the use of erotic works, reading practises and manuscript culture, textual forms and transmission, literary taste and the canonisation of Shakespeare, this book argues that historicist criticism can no longer ignore histories of reading.

Renaissance Poetry and Drama in Context Andrew Lynch,Anne Scott.2009-03-26 Renaissance Poetry and Drama in Context is a stimulating refereed collection of new work dedicated to Emeritus Professor Christopher Wortham of The University of Western Australia. The essays provide a rich context for the interdisciplinary study of the English Renaissance, from its medieval antecedents to its modern afterlife on stage and screen. Their up-to-date engagement with many scholarly fields - art and iconography, cartography, cultural and social history, literature, politics, theatre, and film - will ensure that this book makes a valuable contribution to contemporary Renaissance studies, with a special interest for those researching and teaching English literature and drama. The nineteen contributors include distinguished Renaissance scholars such as Ann Blake, Graham Bradshaw, Alan Brissenden, Conal Condren, Joost Daalder, Heather Dubrow, Philippa Kelly, Anthony Miller, Kay Gililand Stevenson, Robert White, and Lawrence Wright. Work on Shakespeare forms the core of this coherent collection. There are also significant essays on Magnificence, Donne, Marlowe, A Yorkshire Tragedy, Jonson, Marvell, the Ferrars of Little Gidding, and female conduct literature. hardbound with dust jacket; xii+353 pp; 18 b/w illustrations.

In the Company of Shakespeare Thomas Moisan,Douglas Bruster.2002 This book is an anthology of critical essays written about English literature during the Renaissance (or the 'early-modern' period). It focuses on Shakespeare's poetry and plays, including the 'Sonnets', 'The Phoenix and the Turtle', 'The Rape of Lucrece', 'King Lear', 'Othello', 'Measure for Measure', and 'Timon of Athens'. Also examined are the publication of the plays of

Beaumont and Fletcher, William Cartwright's play 'The Royal Slave', and James Halliwell-Phillips, one of the central figures in the Shakespearean textual tradition.

Sympathy in Early Modern Literature and Culture Richard Meek.2023-04-13 This is the first comprehensive study of sympathy in the early modern period, providing a deeply researched and interdisciplinary examination of its development in Anglophone literature and culture. It argues that the term sympathy was used to refer to an active and imaginative sharing of affect considerably earlier than previous critical and historical accounts have suggested. Investigating a wide range of texts and genres, including prose fiction, sermons, poetic complaint, drama, political tracts, and scientific treatises, Richard Meek demonstrates the ways in which sympathy in the period is bound up with larger debates about society, religion, and identity. He also reveals the extent to which early modern emotions were not simply humoral or grounded in the body, but rather relational, comparative, and intertextual. This volume will be of particular interest to scholars and students of Renaissance literature and history, the history of emotions, and the history and philosophy of science.

Macbeth Nick Moschovakis.2008-03-03 This volume offers a wealth of critical analysis, supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches, from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes, with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant 'minor' characters and less commonly examined textual passages. Further chapters scrutinize Macbeth's performance, adaptation and transformation across several media—stage, film, text, and hypertext—in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical, theatrical, and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first, while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and, at the same time, useful to post-graduates and specialists in the field, this book will greatly enhance any study of Macbeth. Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer, Stephen Deng, Lisa Tomaszewski, Lynne Bruckner, Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice Lei, Kim Fedderson and J. Michael Richardson, Bruno Lessard, Pamela Mason.

The Touch of the Real Philippa Kelly.2002 Taking the reader back to the early modern period, this book addresses the works of Shakespeare, and asks how historical texts might be seen to interplay with identity. Beginning with Stephen Greenblatt's illuminating essay, questions are raised about how we come up with important historical texts, how we use educational and cultural institutions to maintain their primacy, and what the costs of this can be. Several of the essays look at ways of defining the self in the 16th and 17th centuries, and the working-through of these notions in various writings. Others tell us about how people traveled and the effects of travel on selfhood - how they dressed, how they celebrated special occasions, and how they thought of work and pleasure. The authors reflect on recent methodological concerns and adapt them to new issues in historically-oriented literary and cultural studies. They offer important contributions to new directions in scholarship. The book emerges from a symposium held at the Humanities Research Centre, Australian National University, to celebrate the work of Stephen Greenblatt. Drawing on Greenblatt's methodologies, contributors examine strategies by which we know ourselves through our relationships with the past.

A Search for Meaning Paula Harms Payne.2004 In its exploration of drama, poetry, and prose, this collection of nine essays invites students, teachers, and scholars to re-think their evaluations of Shakespeare, Milton, Sidney, Jonson, and other British writers of the Early Modern period. Using a formalist approach, A Search for Meaning establishes new critical perspectives that are dependent on close readings of the text and current

secondary research and which carefully consider reader's reactions.--Jacket.

Games and War in Early Modern English Literature Holly Faith Nelson, Jim Daems. 2019 This pioneering collection of nine original essays carves out a new conceptual path in the field by theorizing the ways in which the language of games and warfare inform and illuminate each other in the early modern cultural imagination. They consider how warfare and games are mapped onto each other in aesthetically and ideologically significant ways in the early modern plays, poetry or prose of William Shakespeare, Thomas Morton, John Milton, Margaret Cavendish, Aphra Behn, and Jonathan Swift, among others. Contributors interpret the terms 'war games' or 'games of war' broadly, freeing them to uncover the more complex and abstract interplay of war and games in the early modern mind, taking readers from the cockpits and clowns of Shakespearean drama, through the intriguing manuals of cryptographers and the ingenious literary wargames of Restoration women authors, to the witty but rancorous paper wars of the late seventeenth and early eighteenth centuries.

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