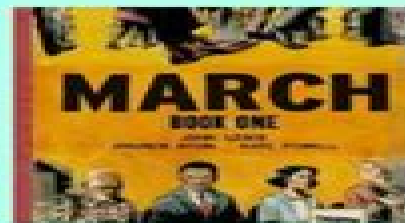
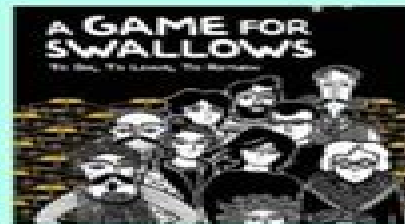


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Reading Tudor Stuart Texts Through Cultural Historicism

Albert H. Tricomi



Reading Tudor Stuart Texts Through Cultural Historicism:

Reading Tudor-Stuart Texts Through Cultural Historicism Albert H. Tricomi, 1996 Tricomi shows the inadequacy of an older event based historical criticism that excludes various forms of cultural knowledge including metaphor and states of mind as revealed in literary texts At the same time he demonstrates a more robust historicism by joining functional cultural analyses to a conception of historical understanding that can recognize both events and processes **Shakespeare and**

New Historicist Theory Neema Parvini, 2017-01-26 Over the past three decades no critical movement has been more prominent in Shakespeare Studies than new historicism And yet it remains notoriously difficult to pin down define and explain let alone analyze Shakespeare and New Historicist Theory provides a comprehensive scholarly analysis of new historicism as a development in Shakespeare studies while asking fundamental questions about its status as literary theory and its continued usefulness as a method of approaching Shakespeare's plays **A Companion to English Renaissance**

Literature and Culture Michael Hattaway, 2002-11-08 This is a one volume up to date collection of more than fifty wide ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference Provides new perspectives on established texts Orientates the new student while providing advanced students with current and new directions Pioneered by leading scholars Occupies a unique niche in Renaissance studies Illustrated with 12 single page black and white prints [The Virgin Mary as Alchemical and Lullian Reference in Donne](#)

Roberta Albrecht, 2005 This study will also appeal to New Historicists and those interested in alchemy emblems or theology Jacket [A New Companion to English Renaissance Literature and Culture](#) Michael Hattaway, 2010-02-12 In this revised and greatly expanded edition of the Companion 80 scholars come together to offer an original and far reaching assessment of English Renaissance literature and culture A new edition of the best selling Companion to English Renaissance Literature revised and updated with 22 new essays and 19 new illustrations Contributions from some 80 scholars including Judith H Anderson Patrick Collinson Alison Findlay Germaine Greer Malcolm Jones Arthur Kinney James Knowles Arthur Marotti Robert Miola and Greg Walker Unrivalled in scope and its exploration of unfamiliar literary and cultural territories the Companion offers new readings of both literary and non literary texts Features essays discussing material culture sectarian writing the history of the body theatre both in and outside the playhouses law gardens and ecology in early modern England Orientates the beginning student while providing advanced students and faculty with new directions for their research All of the essays from the first edition along with their recommendations for further reading have been reworked or updated

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

Shakespeare and Renaissance Literary Theories Professor Michele Marrapodi, 2013-05-28 Throwing fresh light on a much discussed but still controversial field this collection of essays places the presence of Italian literary theories against and alongside the background of English dramatic traditions to assess this influence in the emergence of Elizabethan theatrical convention and the innovative dramatic practices under the early Stuarts Contributors respond anew to the process of cultural exchange cultural transaction and generic intertextuality involved in the debate on dramatic theory and literary kinds in the Renaissance exploring with special emphasis on Shakespeare's works the level of cultural appropriation contamination revision and subversion characterizing early modern English drama Shakespeare and Renaissance Literary Theories offers a wide range of approaches and critical viewpoints of leading international scholars concerning questions which are still open to debate and which may pave the way to further groundbreaking analyses on Shakespeare's art of dramatic construction and that of his contemporaries

The Tower of London in English Renaissance Drama Kristen Deiter, 2011-02-23 The Tower of London in English Renaissance Drama historicizes the Tower of London's evolving meanings in English culture alongside its representations in twenty four English history plays 1579 c 1634 by William Shakespeare Christopher Marlowe and others While Elizabeth I James I and Charles I fashioned the Tower as a showplace of royal authority magnificence and entertainment many playwrights of the time revealed the Tower's instability as a royal symbol and represented it instead as an emblem of opposition to the crown and as a bodily and spiritual icon of non royal English identity

Women Writing History in Early Modern England Megan Matchinske, 2009-05-14 This title investigates and documents fascinating accounts written by 17th century Englishwomen which explore the shifting relationships between past and future

Shakespeare Survey Stanley Wells, Jonathan Bate, Michael Dobson, 2003-10-16 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of the previous year's textual and critical studies and of major British performances The books are illustrated with a variety of Shakespearean images and production photographs The current editor of Survey is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells The virtues of

accessible scholarship and a keen interest in performance from Shakespeare's time to our own have characterised the journal from the start. Now backnumbers are gradually being reissued in paperback.

Masculinity, Anti-Semitism and Early Modern English Literature Matthew Biberman, 2017-03-02

Offering a profound re-assessment of the conceptual rhetorical and cultural intersections among sexuality, race and religion in English Renaissance texts, this study argues that antisemitism is a by-product of tensions between received Classical conceptions of masculinity and Christianity's strident critique of that ideal. Utilizing works by Shakespeare, Milton, Marlowe and others, Biberman illustrates how modern antisemitism develops as a way to stigmatize hypermasculine behavior, thus facilitating the transformation of the culture's gender ideal from knight to businessman. Subsequently, the function of antisemitism changes, becoming instead the mark of effeminate behavior. Consequently, the central antisemitic image changes from Jew Devil to Jew Sissy. Biberman traces this shift's repercussions both in Renaissance culture and what followed it. He also contends that as a result of this linkage between Jewishness and the limits of masculine behavior, the image of the Jewish woman remains especially unstable. In concluding, Biberman argues that the Gothic resurrects the Jew Devil, bequeathing it to the Nazis, and that the horror genre is often a rewriting of Renaissance discourse about Jews. In the course of making this larger argument, Biberman introduces a series of more limited claims that challenge the conventional wisdom within the field of literary studies.

First, Biberman overturns the assumption that Jewishness and femininity are always associated in the cultural imagination of Western Europe. Second, Biberman provides the historical context needed to understand the emergence of the stereotype of the pathological Jewish woman. Third, Biberman revises the incorrect notion that divorce was not practiced in Renaissance England. Fourth, Biberman argues for the novel claim that serial monogamy in Western culture is a practice understood to possess a Jewish taint. Fifth, Biberman contributes a major advance in scholarship devoted to T. S. Eliot, illustrating how Eliot's famous critical argument against Milton is an expression of his antisemitism and a coherent compliment to the antisemitic touches in his poetry. Sixth, in his discussion of Gothic literature, Biberman introduces novel readings of *Frankenstein* and *Dracula*, persuasively arguing that Mary Shelley's monster bears the mark of the Jew according to modern antisemitic discourse and that in Stoker, both the vampire and the vampire killer represent Jews executing a scenario of self-policing that was realized in the ghettos and the concentration camps. Biberman's final contribution in this study is to provide a definition for postmodern antisemitism and to apply it to various contemporary incidents, including September 11th and the Arab-Israeli conflict.

Prologues to Shakespeare's Theatre Douglas Bruster, Robert Weimann, 2004-08-02

This remarkable study shows how prologues ushered audience and actors through a rite of passage and how they can be seen to offer rich insight into what the early modern theatre was thought capable of achieving.

Early Modern Spectatorship Ronald Huebert, David McNeil, 2019-06-30

What did it mean to be a spectator during the lifetime of Shakespeare or of Aphra Behn? In *Early Modern Spectatorship*, contributors use the idea of spectatorship to reinterpret canonical early modern texts and bring visibility to

relatively unknown works While many early modern spectacles were designed to influence those who watched the very presence of spectators and their behaviour could alter the conduct and the meaning of the event itself In the case of public executions for example audiences could both observe and be observed by the executioner and the condemned Drawing on work in the digital humanities and theories of cultural spectacle these essays discuss subjects as various as the death of Desdemona in Othello John Donne s religious orientation Ned Ward s descriptions of London and Louis Laguerre s murals painted for the residences of English aristocrats A lucid exploration of subtle questions Early Modern Spectatorship identifies imagines and describes the spectator s experience in early modern culture

Renaissance Literature and its Formal Engagements M. Rasmussen, 2016-04-30 What might a self conscious turn to formal analysis look like in Renaissance literary studies today after theory and the new historicism The essays collected here address this question from a variety of critical perspectives as part of a renewed willingness within literary and cultural studies to engage questions of form Essays by Paul Alpers Douglas Bruster Stephen Cohen Heather Dubrow William Flesch Joseph Loewenstein Elizabeth Harris Sagaser and Mark Womack together with an introduction of Mark David Rasmussen and an afterword by Richard Strier

Widows and Suitors in Early Modern English Comedy Jennifer Panek, 2004-10-14 The courtship and remarriage of a rich widow was a popular motif in early modern comic theatre Jennifer Panek brings together a wide variety of texts from ballads and jest books to sermons and court records to examine the staple widow of comedy in her cultural context and to examine early modern attitudes to remarriage She persuasively challenges the critical tendency to see the stereotype of the lusty widow as a tactic to dissuade women from second marriages arguing instead that it was deployed to enable her suitors to regain their masculinity under threat from the dominant wealthier widow The theatre as demonstrated by Middleton Dekker Beaumont and Fletcher and others was the prime purveyor of a fantasy in which a young man s sexual mastery of a widow allowed him to seize the economic opportunity she offered

Performing Widowhood on the Early Modern English Stage Asuka Kimura, 2023-01-30 The deaths of husbands radically changed women s lives in the early modern period While losing male protection widows acquired rare opportunities for social and economic independence Placed between death and life female submissiveness and male audacity chastity and sexual awareness or tragedy and comedy widows were highly problematic in early modern patriarchal society They were also popular figures in the theatre arousing both male desire and anxiety Now how did Shakespeare and his contemporaries represent them on the stage What kind of costume props and gestures were employed What influence did actors spectators and play space have This book offers a fresh and incisive examination of the theatrical representation of widows by discussing the material conditions of the early modern stage It is also the only comprehensive study of this topic covering all three phases of Elizabethan Jacobean and Caroline drama

George Sandys James Ellison, 2002 The Caroline poet George Sandys had an exceptionally interesting early career as traveller and colonist this study of his work following his return to England sheds new light on the expression of religious and

political moderation prior to the Civil War The poet George Sandys is one of the most interesting figures of the Renaissance period his life and career encompassing a number of varied aspects As a colonialist leader in Virginia he and his colleagues pursued a lenient policy towards the Indians which nearly cost the colony its existence Returning to England and settling at Great Tew along with other poets such as William Chillingworth and Lord Falkland he won limited favour at the Caroline court although he was loyal to the king and adopted a richly Laudian style for his religious verse he was implacably opposed to the divisive and confrontational policies of the Laudian church and became an increasingly outspoken critic of absolutist government His last work a translation of a Latin religious play by Hugo Grotius was the first in a series of literary attacks by moderate Royalists on Archbishop Laud This book the first recent examination of his life and work sheds new light both on an unjustly neglected figure and on the literature of religious and political moderation prior to the Civil War JAMES ELLISON is Honorary Research Fellow at the University of Strathclyde

Gendered Memories, 2021-11-08 How does gender shape memory What role does literature play in cultural remembering These are two of the questions to which the present volume is addressed Even if we agree that remembering is not biologically determined we can assume that memory is influenced by the particular social cultural and historical conditions in which individuals find themselves And since men and women generally assume different social and cultural roles their way of remembering should also differ So do women and men remember different events narrate different stories and narrate or read them in different ways Gendered Memories then not only looks at memory gendered by literature but also wants to know how gender shapes the memory of literature

King James and the Theatre of Witches Dawn Adrienne Saliba, 2022-04-08 This book presents a cultural analysis of King James I of England's evolving perspectives regarding witchcraft and his influence upon the witch plays of Renaissance England Early on during the Stuart monarch's reign in Scotland 1588-1591 James directed a fevered hunt of witches whom he believed were trying to assassinate him an event that later came to be known as The North Berwick Affair He played a direct role in the interrogations personally approving and at times overseeing the horrific torture of some of the accused In 1597 the monarch also penned a compendium of witchcraft lore entitled *Daemonologie* which acted as a manual for identifying interrogating and punishing witches Once the King ascended to the British throne London based dramatists endeavored to please their monarch with plays that catered to his interests while at the same time subverting his beliefs in witchcraft lore The King's works and involvement in witchcraft trials are notably referenced sometimes satirically in William Shakespeare's *Macbeth* Ben Jonson's *Masque of Queenes* Thomas Middleton's *The Witch* and Dekker Rowley and Ford's *The Witch of Edmonton* all of which respond to the King's philosophical engagement with witchlore Through the analysis of four Jacobean witch plays and an examination of King James's role within the witchcraft debates and his involvement with contemporaneous witch trials this work shows how the monarch's various publications on witchlore transmuted stage and culture Taken as a group these dramas provide a window into the newly emergent humanism of the Renaissance world and its struggle with gender driven

categories especially regarding the cultural praxis of accusing torturing and executing witches **Renaissance Papers**
1998 T. H. Howard-Hill, Philip Rollinson, 1998-12 Articles on works of Marlowe Spenser Shakespeare Donne Marston Webster Jonson Mary Wroth and Milton and two historical articles on aspects of the court of King James I Renaissance Papers is a collection of the best scholarly essays submitted each year for presentation at the annual meeting of the Southeastern Renaissance Conference Organized and sponsored in the early 1950s by Duke University and the universities of South Carolina and North Carolina the annual meeting is now hosted by various colleges and universities across the southeastern United States It accepts papers on all subjects relating to the Renaissance music art history literature etc from scholars all over North America and Europe Camden House has published Renaissance Papers for the Southeastern Renaissance Conference since 1996 Renaissance Papers 1998 contains fourteen articles Twelve are literary studies reflecting different critical perspectives on the works of Marlowe Spenser Shakespeare Donne Marston Webster Jonson Mary Wroth and Milton Two are historical sociological studies of the court of King James I one on the implications of Pocahontas's conversion and marriage to an Englishman and the other on the shifting expression of royal authority from public spectacle to the realm of learning in the medium of print

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