



DUSTIN GRIFFIN

LITERARY PATRONAGE
IN ENGLAND 1650-1800

Patronage Politics And Literary Traditions In England 1558 1658

AW Chickering



Patronage Politics And Literary Traditions In England 1558 1658:

Patronage, Politics, and Literary Traditions in England, 1558-1658 Cedric Clive Brown, 1993 *The Ashgate Research Companion to The Sidneys, 1500-1700* Michael G. Brennan, Mary Ellen Lamb, 2020-07-26 Few families have contributed as much to English history and literature indeed to the arts generally as the Sidney family This two volume Ashgate Research Companion assesses the current state of scholarship on family members and their impact as historical and literary figures in the period 1500 1700 Volume 1 Lives begins with an overview of the Sidneys and politics providing some links to court events entertainments literature and patronage The volume gives biographies to prominent high profile Sidney women and men as well as sections assessing the influence of the family in the areas of the English court international politics patronage religion public entertainment the visual arts and music The focus of the second volume is the literary contributions of Sir Philip Sidney Mary Sidney Herbert Countess of Pembroke Lady Mary Wroth Robert Sidney Earl of Leicester and William Herbert Earl of Pembroke **Literary Culture in Jacobean England** P. Salzman, 2002-09-06 This book offers an unparalleled depth of historical research by surveying the extraordinary richness of literary culture in a single year Paul Salzman examines what is written published performed and in some cases even spoken during 1621 in Britain Well known works by writers such as Donne Burton Middleton and Raleigh are examined alongside hitherto unknown works in a huge variety of genres plays poems romances advice books sermons histories parliamentary speeches royal proclamations This is a work of literary history that greatly enhances knowledge of what it was like to read write and listen in early modern Britain The Bellum Grammaticale and the Rise of European Literature Erik Butler, 2016-03-23 The now forgotten genre of the bellum grammaticale flourished in the sixteenth and seventeenth centuries as a means of satirizing outmoded cultural institutions and promoting new methods of instruction In light of works written in Renaissance Italy ancien régime France and baroque Germany Andrea Guarna's Bellum Grammaticale 1511 Antoine Furetière's Nouvelle allégorique 1658 and Justus Georg Schottelius Horrendum Bellum Grammaticale 1673 this study explores early modern representations of language as war While often playful in form and intent the texts examined address serious issues of enduring relevance the relationship between tradition and innovation the power of language to divide and unite peoples and canon formation Moreover the author contends the language wars illuminate the shift from a Latin based understanding of learning to the acceptance of vernacular erudition and the emergence of national literature *The Concept of Nature in Early Modern English Literature* Peter Remien, 2019-02-14 Participates in an intellectual history of ecology while prompting a re evaluation of nature in the early modern period **1 Henry IV** Stephen Longstaffe, 2011-08-18 An introduction to Shakespeare's I Henry IV introducing its critical and performance history current critical landscape and new directions in research on the play Theatre and the English Public from Reformation to Revolution Katrin Beushausen, 2018-04-05 This book presents new and overarching perspectives on the relationship between theatre and public from the Henrician Reformation through the interregnum to the

Restoration combining vivid case studies with discussion of theatre's continued importance in shaping the early modern public. Considered from the vantage point of theatre, the early modern public becomes visible as an unruly agent of political change, a force that authorities both feared and appealed to, and one that proved ultimately beyond control. It was through theatrical strategies that rulers and their opposition addressed the early modern public, and in turn it was theatre's public potential that shaped the development of the stage during the revolutionary years of the seventeenth century. In this volume, Katrin Beushausen examines sources including irreverent satirical pamphlets, regal spectacles, anti-theatrical polemic, and visions of state theatres, casting new light on the development of the early modern public and theatre. **Idioms of Self**

Interest Jill Phillips Ingram, 2013-10-18 *Idioms of Self Interest* uncovers an emerging social integration of economic self-interest in early modern England by examining literary representations of credit relationships in which individuals are both held to standards of communal trust and rewarded for risk-taking enterprise. Drawing on women's wills, merchants' tracts, property law, mock testaments, mercantilist pamphlets, and theatrical account books, and utilizing the latest work in economic theory and history, the book examines the history of economic thought as the history of discourse. In chapters that focus on *The Merchant of Venice*, *Eastward Ho*, and Whitney's *Wyll and Testament*, it finds linguistic and generic stress placed on an ethics of credit that allows for self-interest. Authors also register this stress as the failure of economic systems that deny self-interest, as in the overwrought paternalistic systems depicted in Shakespeare's *Timon of Athens* and Francis Bacon's *New Atlantis*. The book demonstrates that Renaissance interpretive formations concerning economic behaviour were more flexible and innovative than appears at first glance, and it argues that the notion of self-interest is a coherent locus of interpretation in the early seventeenth century. **Worldmaking**

Spenser Patrick Cheney, Lauren Silberman, 2021-10-21 *Worldmaking Spenser* reexamines the role of Spenser's work in English history and highlights the richness and complexity of his understanding of place. The volume centers on the idea that complex and allusive literary works such as *The Faerie Queene* must be read in the context of the cultural, literary, political, economic, and ideological forces at play in the highly allegorical poem. The authors define Spenser as the maker of poetic worlds of the Elizabethan world and of the modern world. The essays look at Spenser from three distinct vantage points. The contributors explore his literary origins in classical, medieval, and Renaissance continental writings and his influences on sixteenth-century culture. Spenser also had a great impact on later literary figures, including Lady Mary Wroth and Aemilia Lanyer, two of the seventeenth century's most important writers. The authors address the full range of Spenser's work, both long and short poetry as well as prose. The essays unequivocally demonstrate that Spenser occupies a substantial place in a seminal era in English history and European culture. Staging

Favorites Francisco Gómez Martos, 2020-09-20 *Staging Favorites* explores theatrical representations of royal favorites in Spanish, French, and English dramatic production during the late sixteenth and seventeenth centuries. During this time, the courts of Spain, France, and England were dominated by all-powerful ministers who enjoyed royal favor. The politics of royal

favoritism gave rise to a significant group of plays which constitutes the subject of this book While scholars have studied this group partially and separately in national context Staging Favorites approaches these dramas about favorites from a wider European point of view and performs comparative analyses of a number of plays including *La paciencia en la fortuna* Le Favori ou la Coquette and *Sejanus His Fall* and adds new detail and differentiation to the early modern perception and representation of the royal favorite This book will appeal to scholars and students interested in early modern literature history of theater and cultural history Poetry and Allegiance in the English Civil Wars Nicholas McDowell, 2008-11-20 This book is about the things which could unite rather than divide poets during the English Civil Wars friendship patronage relations literary admiration and anti clericalism The central figure is Andrew Marvell renowned for his ambivalent allegiance in the late 1640s Little is known about Marvell's associations in this period when many of his best known lyrics were composed The London literary circle which formed in 1647 under the patronage of the wealthy royalist Thomas Stanley included Cavalier friends of Marvell such as Richard Lovelace but also John Hall a Parliamentarian propagandist inspired by reading Milton Marvell is placed in the context of Stanley's impressive circle of friends and their efforts to develop English lyric capability in the absence of traditional court patronage By recovering the cultural values that were shared by Marvell and the like minded men with whom he moved in the literary circles of post war London we are more likely to find the reasons for their decisions about political allegiance By focusing on a circle of friends and associates we can also get a sense of how they communicated with and influenced one another through their verse There are innovative readings of Milton's sonnets and Lovelace's lyric verse while new light is shed on the origins and audience not only of Marvell's early political poems including the Horatian Ode but lyrics such as *To His Coy Mistress* *Theatre, Community, and Civic Engagement in Jacobean London* Mark Bayer, 2011-10-15 Taking to heart Thomas Heywood's claim that plays persuade men to humanity and good life instruct them in civility and good manners showing them the fruits of honesty and the end of villainy Mark Bayer's captivating new study argues that the early modern London theatre was an important community institution whose influence extended far beyond its economic religious educational and entertainment contributions Bayer concentrates not on the theatres where Shakespeare's plays were performed but on two important amphitheatres the Fortune and the Red Bull that offer a more nuanced picture of the Jacobean playgoing industry By looking at these playhouses the plays they staged their audiences and the communities they served he explores the local dimensions of playgoing Focusing primarily on plays and theatres from 1599 to 1625 Bayer suggests that playhouses became intimately engaged with those living and working in their surrounding neighborhoods They contributed to local commerce and charitable endeavors offered a convivial gathering place where current social and political issues were sifted and helped to define and articulate the shared values of their audiences Bayer uses the concept of social capital inherent in the connections formed among individuals in various communities to construct a sociology of the theatre from below from the particular communities it served rather than from the broader

perspectives imposed from above by church and state By transacting social capital whether progressive or hostile the large public amphitheatres created new and unique groups that over the course of millions of visits to the playhouses in the Jacobean era contributed to a broad range of social practices integral to the daily lives of playgoers In lively and convincing prose that illuminates the significant reciprocal relationships between different playhouses and their playgoers Bayer shows that theatres could inform and benefit London society and the communities geographically closest to them *John Donne's Language of Disease* Alison Bumke,2023-05-29 John Donne s *Language of Disease* reveals the influence of medical knowledge a rapidly changing field in early modern England on the poetry and prose of John Donne 1572 1631 This knowledge played a crucial role in shaping how Donne understood his everyday experiences and how he conveyed those experiences in his work Examining a wide range of his texts through the lens of medical history this study contends that Donne was both a product of his period and a remarkable exception to it He used medical language in unexpected and striking ways that made his ideas resonate with his original audience and that still illuminate his ideas for readers today *Milton's Angels* Joad Raymond,2010-02-25 Milton s *Paradise Lost* the most eloquent most intellectually daring most learned and most sublime poem in the English language is a poem about angels It is told by and of angels it relies upon their conflicts communications and miscommunications They are the creatures of Milton s narrative through which he sets the Fall of humankind against a cosmic background Milton s angels are real beings and the stories he tells about them rely on his understanding of what they were and how they acted While he was unique in the sublimity of his imaginative rendering of angels he was not alone in writing about them Several early modern English poets wrote epics that explore the actions of and grounds of knowledge about angels Angels were intimately linked to theories of representation and theology could be a creative force Natural philosophers and theologians too found it interesting or necessary to explore angel doctrine Angels did not disappear in Reformation theology though centuries of Catholic traditions were stripped away Protestants used them in inventive ways adapting tradition to new doctrines and to shifting perceptions of the world Angels continued to inhabit all kinds of writing and shape the experience and understanding of the world Milton s *Angels* *The Early Modern Imagination* explores the fate of angels in Reformation Britain and shows how and why *Paradise Lost* is a poem about angels that is both shockingly literal and sublimely imaginative **Mastering the Revels** Richard Dutton,2022-06-16 *Mastering the Revels* traces the measures taken by the governments of Elizabeth I James I and Charles I to regulate the new phenomenon of fixed playhouses and resident playing companies in London and to censor their plays It focuses on the Masters of the Revels whose primary function was to seek out theatrical entertainment for the court but whose role expanded to include oversight of the players and their playhouses The book proceeds chronologically tracking each of the Masters in the period Edmund Tilney served 1579 1610 Sir George Buc 1610 22 Sir John Astley 1622 3 and Sir Henry Herbert 1623 1642 Tilney was the first to receive a Special Commission giving him wide ranging powers over the players When Buc first became involved is examined here in

detail as is the parallel history of the Children of the Queen's Revels who between 1604 and 1608 staged some of the most scandalous plays of the era. Astley succeeded Buc but soon sold the office to Herbert who then served to the closing of the theatres. Manuscripts of plays censored by Tilney, Buc and Herbert have survived and are examined in detail to assess their concerns. Large parts of Herbert's office book have also survived giving detailed insights into his professional life including interactions with both the court and the players. It reveals the difficulties he faced negotiating recurrent popular pressure for war against Spain, resistance to Archbishop Laud's reforms of the church and Henrietta Maria's problematic presence as a Catholic queen to Charles I.

Shakespeare in French Theory Richard Wilson, 2014-02-25. At a time when the relevance of literary theory itself is frequently being questioned, Richard Wilson makes a compelling case for French Theory in Shakespeare Studies. Written in two parts, the first half looks at how French theorists such as Bourdieu, Cixous, Deleuze, Derrida and Foucault were themselves shaped by reading Shakespeare while the second part applies their theories to the plays, highlighting the importance of both for current debates about borders, terrorism, toleration and a multi-cultural Europe. Contrasting French and Anglo-Saxon attitudes, Wilson shows how in France Shakespeare has been seen not as a man for the monarchy but a man of the mob. French Theory thus helps us understand why Shakespeare's plays swing between violence and hope. Highlighting the recent religious turn in theory, Wilson encourages a reading of plays like *Hamlet*, *Julius Caesar*, *A Midsummer Night's Dream* and *Twelfth Night* as models for a future peace. Examining both the violent history and promising future of the plays, *Shakespeare in French Theory* is a timely reminder of the relevance of Shakespeare and the lasting value of French thinking for the democracy to come.

The Cambridge History of the Book in Britain Richard Gameson, Nigel J. Morgan, D. F. McKenzie, Lotte Hellinga, Rodney M. Thomson, John Barnard, Joseph Burney Trapp, Maureen Bell, David McKitterick, 1999. Volume 4 of *The Cambridge History of the Book in Britain* covers the years between the incorporation of the Stationers Company in 1557 and the lapsing of the Licensing Act in 1695. In a period marked by deep religious divisions, civil war and the uneasy settlement of the Restoration, printed texts were important as they were for disseminating religious and political ideas, both heterodox and state-approved, interacted with oral and manuscript cultures. These years saw a growth in reading publics from the developing mass market in almanacs, ABCs, chapbooks, ballads and news to works of instruction and leisure. Atlases, maps and travel literature overlapped with the popular market but were also part of the project of empire. Alongside the creation of a literary canon and the establishment of literary publishing, there was a tradition of dissenting publishing while women's writing and reading became increasingly visible.

Writing and Society Nigel Wheale, 2005-08-18. *Writing and Society* is a stunning exploration of the relationship between the growth in popular literacy and the development of new readerships and the authors addressing them. It is the first single volume to provide a year-by-year chronology of political events in relation to cultural production. This overview of debates in literary critical theory and historiography includes facsimile pages with commentary from the most influential books of the period. The author describes

and analyses the development of literacy by status gender and region in Britain structures of patronage and censorship the fundamental role of the publishing industry the relation between elite literary and popular cultures and the remarkable growth of female literacy and publication

Free Will Richard Wilson, 2016-05-16 Free Will Art and power on Shakespeare's stage is a study of theatre and sovereignty that situates Shakespeare's plays in the contraflow between two absolutisms of early modern England the aesthetic and the political Starting from the dramatist's cringing relations with his princely patrons Richard Wilson considers the ways in which this bending author identifies freedom in failure and power in weakness by staging the endgames of a sovereignty that begs to be set free from itself The arc of Shakespeare's career becomes in this comprehensive new interpretation a sustained resistance to both the institutions of sacred kingship and literary autonomy that were emerging in his time In a sequence of close material readings Free Will shows how the plays instead turn command performances into celebrations of an art without sovereignty which might give delight but hurt not and leave not a rack behind Free Will is a profound rereading of Shakespeare art and power that will contribute to thinking not only about the plays but also about aesthetics modernity sovereignty and violence

The Cambridge Companion to Andrew Marvell Derek Hirst, Steven N. Zwicker, 2011 A set of specially commissioned essays forming a fresh understanding of the poet within his time and place

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