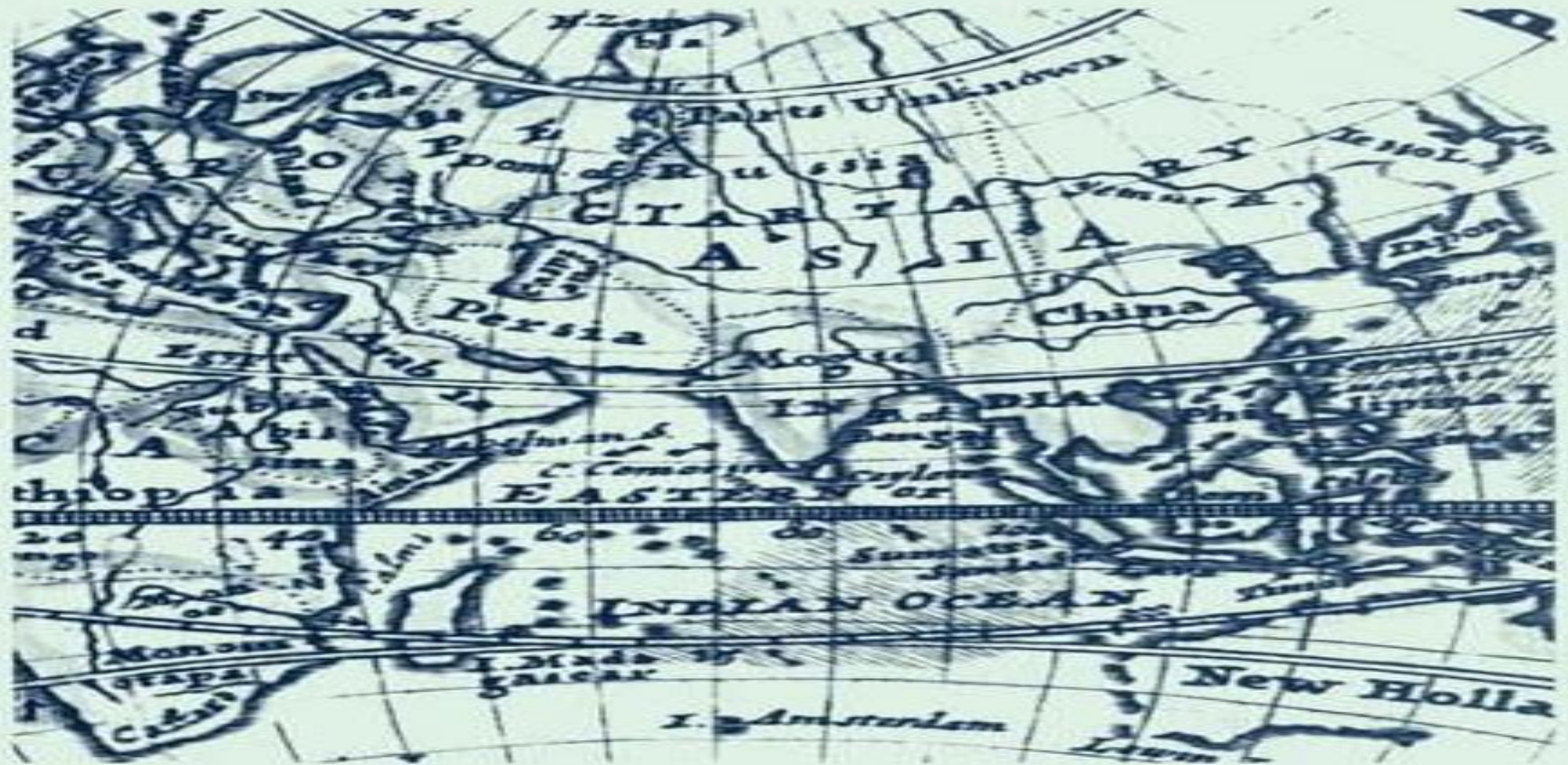


Nation, State and Empire in English Renaissance Literature Shakespeare to Milton



Willy Maley



Nation State And Empire In English Renaissance Literature Shakespeare To Milton

Megan S. Lloyd



Nation State And Empire In English Renaissance Literature Shakespeare To Milton:

Nation, State and Empire in English Renaissance Literature Willy Maley, 2015-12-30 This book original in emphasis daring in execution maps out the shaping power of English Renaissance literature in creating and contesting national and colonial identities through the work of major canonical authors including Shakespeare Spenser and Milton Informed throughout by the burgeoning fields of the new British history and postcolonial criticism this volume marks a dramatic shift in studies of the early modern period from Irish to British concerns thus accounting for the interplay of union plantation and conquest

Early Modern Nationalism and Milton's England David Loewenstein, Paul Stevens, 2008-01-01 Early Modern Nationalism and Milton's England features fifteen essays by leading international scholars who illuminate the significance of the nation as a powerful imaginative construct in his writings

The Persian Empire in English Renaissance Writing, 1549-1622 J. Grogan, 2014-02-18 The Persian Empire in English Renaissance Writing 1549 1622 studies the conception of Persia in the literary political and pedagogic writings of Renaissance England and Britain It argues that writers of all kinds debated the means and merits of English empire through their intellectual engagement with the ancient Persian empire

Identity, Otherness and Empire in Shakespeare's Rome Maria Del Sapio Garbero, 2016-12-14 Contributors to this collection delve into the relationship between Rome and Shakespeare They view the presence of Rome in Shakespeare's plays not simply as an unquestioned model of imperial culture or a routine chapter in the history of literary influence but rather as the problematic link with a distant and foreign ancestry which is both revered and ravaged in its translation into the terms of the Bard's own cultural moment During a time when England was engaged in constructing a rhetoric of imperial nationhood the contributors demonstrate that Englishmen used Roman history and the classical heritage to mediate a complex range of issues from notions of cultural identity and gender to the representation of systems of exchange with Otherness in the expanding ethnic space of the nation This volume addresses matters of concern not only for Shakespeare scholars but also for students interested in issues connected with gender postcolonialism and globalization Drawing implicitly or explicitly on recent criticism intertextual studies postcolonial theory Derrida's conceptualization of hospitality gender studies global studies the essayists explore how the Roman Shakespeare of an emerging early modern empire asks questions of our present as well as of our past

The Renaissance Literature Handbook Susan Bruce, Rebecca Steinberger, 2009-01-01 Literature and Culture Handbooks are an innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and

future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Renaissance Literature Handbook is a comprehensive introduction to literature and culture in the English Renaissance or Early Modern period Illegitimacy and the National Family in Early Modern England Helen Vella Bonavita, 2017-02-03 This study considers the figure of the bastard in the context of analogies of the family and the state in early modern England The trope of illegitimacy more than being simply a narrative or character driven issue is a vital component in the evolving construction and representation of British national identity in prose and drama of the sixteenth and early seventeenth century Through close reading of a range of plays and prose texts the book offers readers new insight into the semiotics of bastardy and concepts of national identity in early modern England and reflects on contemporary issues of citizenship and identity The author examines play texts of the period including Bale's King Johan Peele's The Troublesome Reign of John and Shakespeare's King John Richard II and King Lear in the context of a selection of legal religious and polemical texts In so doing she illuminates the extent to which the figure of the bastard and more generally the trope of illegitimacy existed as a distinct discourse within the wider discursive framework of family and nation **Europe's Languages on England's Stages, 1590-1620** Marianne Montgomery, 2016-04-22 Though representations of alien languages on the early modern stage have usually been read as mocking xenophobic or at the very least extremely anxious listening closely to these languages in the drama of Shakespeare and his contemporaries Marianne Montgomery discerns a more complex reality She argues instead that the drama of the early modern period holds up linguistic variety as a source of strength and offers playgoers a cosmopolitan engagement with the foreign that while still sometimes anxious complicates easy national distinctions The study surveys six of the European languages heard on London's commercial stages during the three decades between 1590 and 1620 Welsh French Dutch Spanish Irish and Latin and the distinct sets of cultural issues that they made audible Exploring issues of culture and performance raised by representations of European languages on the stage this book joins and advances two critical conversations on early modern drama It both works to recover English relations with alien cultures in the period by looking at how such encounters were staged and treats sound and performance as essential to understanding what Europe's languages meant in the theater Europe's Languages on England's Stages 1590-1620 contributes to our emerging sense of how local identities and global knowledge in early modern England were necessarily shaped by encounters with nearby lands particularly encounters staged for aural consumption Staged Transgression in Shakespeare's England R. Loughnane, E. Semple, 2016-01-03 Staged Transgression in Shakespeare's England is a groundbreaking collection of seventeen essays drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage These essays shed new light on issues of gender race sexuality law and politics Staged Transgression was followed by a companion collection Staged Normality in Shakespeare's England 2019 also available from Palgrave <https://link.springer.com/book/10.1007/978-3-030>

00892 5 *Archipelagic English* John Kerrigan, 2008-02-07 John Kerrigan's unique study of 17th century anglophone literature explores remarkable work produced in Wales Scotland and Ireland and shows how preoccupied Shakespeare Milton and Marvell were with the interactions between the peoples of the British Irish archipelago This major book resets the terms of the debate for scholars of the period Romance on the Early Modern Stage Cyrus Mulready, 2013-08-22 What is dramatic romance Scholars have long turned to Shakespeare's biography to answer this question marking his late plays as the beginning and end of the dramatic romance This book identifies an earlier history for this genre revealing how stage romances imaginatively expanded audience interest in England's emerging global economy Shakespeare's Ruins and Myth of Rome Maria Del Sapio Garbero, 2021-12-30 Rome was tantamount to its ruins a dismembered body to the eyes of those Italians and foreigners who visited the city in the years prior to or encompassing the lengthy span of the Renaissance Drawing on the double movement of archaeological exploration and creative reconstruction entailed in the humanist endeavour to resurrect the past ruins are seen as taking precedence over myth in Shakespeare's Rome They are assigned the role of a heuristic model and discovered in all their epistemic relevance in Shakespeare's dramatic vision of history and his negotiation of modernity This is the first book of its kind to address Shakespeare's relationship with Rome's authoritative myth archaeologically by taking as a point of departure a chronological reversal namely the vision of the eternal city as a ruinous scenario and hence the ways in which such a layered silent and aporetic scenario allows for an archaeo-anatomical approach to Shakespeare's Roman works **Writing Conscience and the Nation in Revolutionary England** Giuseppina Iacono Lobo, 2017-01-01 Cover Contents List of Illustrations Acknowledgments Introduction Revolutions of Conscience 1 Charles I Eikon Basilike and the Pulpit Work of the King's Conscience 2 Oliver Cromwell and the Duties of Conscience 3 Early Quaker Writing and the Unifying Light of Conscience 4 Thomas Hobbes's Leviathan and the Civilizing Force of Conscience 5 Lucy Hutchinson's Revisions of Conscience 6 Milton's Nation of Conscience Afterword Notes Bibliography Index **Celtic Shakespeare** Rory Loughnane, 2016-04-08 Drawing together some of the leading academics in the field of Shakespeare studies this volume examines the commonalities and differences in addressing a notionally Celtic Shakespeare Celtic contexts have been established for many of Shakespeare's plays and there has been interest too in the ways in which Irish Scottish and Welsh critics editors and translators have reimagined Shakespeare claiming connecting with and correcting him This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict The volume is divided into three chronologically ordered sections Tudor Reflections Stuart Revisions and Celtic Afterlives This division of essays directs attention to Shakespeare's transformed treatment of national identity in plays written respectively in the reigns of Elizabeth and James but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works The first two sections contain fresh readings of a number of the individual plays and pay particular attention

to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history Juxtaposing this material with subsequent critical receptions of Shakespeare's works from Milton to Shaw this volume addresses a significant critical lacuna in Shakespearean criticism Rather than reading these plays from a solitary national perspective the essays in this volume cohere in a wide ranging treatment of Shakespeare's direct and oblique references to the archipelago and the problematic issue of national identity *This England, That Shakespeare* Margaret

Tudeau-Clayton, 2016-02-17 Is Shakespeare English British neither or both Addressing from various angles the relation of the figure of the national poet dramatist to constructions of England and Englishness this collection of essays probes the complex issues raised by this question first through explorations of his plays principally though not exclusively the histories Part One then through discussion of a range of subsequent appropriations and reorientations of Shakespeare and his England Part Two If Shakespeare has been taken to stand for Britain as well as England as if the two were interchangeable this double identity has come under increasing strain with the break up or shake up of Britain through devolution and the end of Empire Essays in Part One examine how the fissure between English and British identities is probed in Shakespeare's own work which straddles a vital juncture when an England newly independent from Rome was negotiating its place as part of an emerging British state and empire Essays in Part Two then explore the vexed relations of Shakespeare to constructions of authorial identity as well as national class gender and ethnic identities At this crucial historical moment between the restless interrogations of the tercentenary celebrations of the Union of Scotland and England in 2007 and the quatercentenary celebrations of the death of the bard in 2016 amid an increasing clamour for a separate English parliament when the end of Britain is being foretold and when flags and feelings are running high this collection has a topicality that makes it of interest not only to students and scholars of Shakespeare studies and Renaissance literature but to readers inside and outside the academy interested in the drama of national identities in a time of transition Early Modern Catholics, Royalists, and

Cosmopolitans Brian C. Lockey, 2016-03-09 Early Modern Catholics Royalists and Cosmopolitans considers how the marginalized perspective of 16th century English Catholic exiles and 17th century English royalist exiles helped to generate a form of cosmopolitanism that was rooted in contemporary religious and national identities but also transcended those identities Author Brian C Lockey argues that English discourses of nationhood were in conversation with two opposing cosmopolitan perspectives one that sought to cultivate and sustain the emerging English nationalism and imperialism and another that challenged English nationhood from the perspective of those Englishmen who viewed the kingdom as one province within the larger transnational Christian commonwealth Lockey illustrates how the latter cosmopolitan perspective produced within two communities of exiled English subjects separated in time by half a century influenced fiction writers such as Sir Philip Sidney Edmund Spenser Anthony Munday Sir John Harington John Milton and Aphra Behn Ultimately he shows that early modern cosmopolitans critiqued the emerging discourse of English nationhood from a traditional religious

and political perspective even as their writings eventually gave rise to later secular Enlightenment forms of cosmopolitanism

"Speak it in Welsh" Megan S. Lloyd, 2007-01-01 From the quarrelling captains in Henry V to the linguistically challenged lovers in I Henry IV to the monoglot vocalist Lady Mortimer to the proud Sir Hugh Evans Shakespeare offers Welsh characters whose voices language use and presence help reflect a sometimes marginalized aspect of British identity *Speak It in Welsh* Wales and the Welsh Language in Shakespeare seeks to understand why Shakespeare included the Welsh voice in his plays

Essential Shakespeare Pamela Bickley, Jenny Stevens, 2013-09-26 An introductory critical study for first year undergraduates which bridges the gap between A Level and university study The book offers an accessible overview of key critical perspectives early modern contexts and methods of close reading as well as screen and stage performances spanning several decades Organised around the discussion of fourteen major plays it introduces readers to the diverse theoretical approaches typical of today's English studies This is a go to resource that can be consulted thematically or by individual play or genre Critical approaches can overwhelm students who are daunted by the quantity and complexity of current scholarship Bickley and Stevens are experienced teachers at both A and university level and are thus uniquely qualified to show how a mix of critical ideas can be used to inform ways of thinking about a play

Shakespeare's Princes of Wales Marisa R. Cull, 2014-10-16 Shakespeare's Princes of Wales spotlights the surprising abundance of princes of Wales English and Welsh alike appearing onstage in the late Tudor and early Stuart period In drawing our attention to the oft overlooked and frequently misunderstood Welsh inheritance and in investigating its staged and shadowed heirs in plays and court performances by Shakespeare Peele Fletcher Jonson and more Marisa R Cull suggests that the growing scholarly interest in Wales's influence on English national identity must be conditioned by the political and theatrical specificity of the principedom Illuminating the principedom's unique role as an extension of the Welsh past in contemporary England Shakespeare's Princes of Wales reveals early modern English culture's understanding of the principedom as linked to England's most pressing national crises the tenuous connection between bloodline and succession the anxiety over England's native strength and the fraught process of fashioning a British state In the pages of this book we meet familiar characters Hal Glendower Fluellen and more wholly transformed through the added insights about the principedom and encounter long ignored or forgotten heirs meaningfully resurrected for the insights they provide on the Anglo Welsh past In telling the story of the early modern principedom Shakespeare's Princes of Wales offers new insights not only into that period's politics and theater but also into a title that survives in continued complexity to this day

King Lear Andrew Hiscock, Lisa Hopkins, 2011-06-23 King Lear is one of Shakespeare's most performed and studied plays seen as one of the most significant and universal tragedies of all time This guide introduces the play's critical and performance history including notable stage productions alongside TV film and radio versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide

a basis for further individual research Collaborations with the Past Diana E. Henderson, 2018-09-05 Like the artists studied here we pick and choose our Shakespeares and through that labor another story emerges Frozen in time on the page or screen some of those collaborations continue to speak but denuded of their immediate moment and surroundings we are left to supplement the traces In recovering that past the present takes on greater clarity and contrast But the proof must be in the telling A writer lifts a pen Enter the multiple forces political and economic psychological formal and technical that serendipitously transform imagination into memory Let the collaborative play begin from the Introduction Focusing on key writers actors theater directors and filmmakers who have kept Shakespeare at the center of their endeavors over the past two hundred years Collaborations with the Past illuminates not only the playwright's work but also the choices and responsibilities involved in re-creating culture and the ingenuity and peril of the artistic process By concentrating on rich yet problematic instances of Shakespeare's reanimation in such quintessentially modern forms as the novel and film from Sir Walter Scott's *Kenilworth* to Kenneth Branagh's *Henry V* Diana E. Henderson sketches a complex history of the pleasures and difficulties that ensue when Shakespeare and modern artists collaborate Working with texts across the entire range of Shakespeare's career Henderson demonstrates through detailed analyses of novels including *Jane Eyre* and *Mrs Dalloway* as well as filmed televised and staged performances that art even in the newest media cannot avoid collaborating with the past Only by studying that collaborative process can we comprehend Shakespeare and Anglo American culture

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