

terminology, particularly as seen in fifteenth- and sixteenth-century usage and custom. All the evidence supports the conclusion that 'some, perhaps many, of the franklins of the fourteenth and fifteenth centuries formed a group of people who by birth, by wealth, or by achievement ... were ranked among the "gentils" of medieval society' (p. 117), and an examination of the Franklin described by Chaucer (pp. 118-41) proves him to be 'a worthy representative' of this social group. In the final discussion (Chapter VIII) Dr Specht follows the ten critics cited in his note of acknowledgement (p. 146) to conclude plausibly enough that 'the Franklin's handling of the moral problems of the Tale ... enjoyed his creator's own wholehearted approval' (pp. 171-2); though I am not happy about the easy assumption that the three Beethian ballades taken to exemplify 'the Chaucerian ethos' (*Troster, Grenadier, Lok of Strafsmesse*) are in any sense more 'personal' (pp. 146 ff.) than any other of Chaucer's works.

The book often gives a very leisurely impression (witness the indulgent provision of photographs, and the irritating modern use of *occupatio*, for example: 'This is, however, not the place for a rehearsal of the well-known critical views on ... Chaucer's modifications of his source, ... Breton *lais*, or ... courtly love' (pp. 164-5), followed by three uncritical bibliographical footnotes); and in the end I wonder whether, given the derivative nature of much of the Chaucerian material, a more accurate title would not be the description of the book which appears on the back cover: 'a discussion of the franklin "class" of late medieval England, in which Chaucer's Franklin would have his place as chief literary example.

PHILLIPA HARDMAN

Puritans and Libertines: Anglo-French Literary Relations in the Reformation. By H. M. RICHMOND. Pp. xii+402. Berkeley, Los Angeles, and London: University of California Press, 1981. £19.25 net.

Professor Hugh Richmond's latest book is a disconcertingly uneven one, not least because its virtues and vices are not immediately easy to define. I shall briefly attempt to do so here, but would predict that the book's curious mixture of brilliance and wrongheadedness will provoke discussion for some considerable time to come.

Even the blurb is an oddity, in that, although it is largely composed of phrases used in the book itself and is an accurate description as far as it goes, very little indication is given of what the second half or so of the book offers. It would seem that the author himself had difficulty finding unity in his study, which is not surprising, since the first six chapters have a clear thesis about the supposed nature of the influence of France on English literature, while the remaining chapters might have had some such title as 'Further Examples of the French Connection'.

In the words of the blurb, the following is perhaps Richmond's chief contention:

The literary fashions, courtly manners, and 'new-fangled' women of the English Renaissance ... were less determined by Italian and classical influences than by the effects on English sensibilities and society of the French Reformation and religious wars.

In fact, however, very little is done to minimize the Italian and classical influences; since they are hardly discussed. Indeed, one of the major failings of the book is that, in its anxiety to promote awareness of things French, other factors shaping the English Renaissance are largely overlooked. Assuming, for example, that a new type of woman did emerge in the literature and society of sixteenth-century England, one would look for causes, not only in Italian and classical influences as well as the impact of France, but also—and surely primarily—in events

Puritans And Libertines Anglo French Literary Relations In The Reformation

Hugh Macrae Richmond



Puritans And Libertines Anglo French Literary Relations In The Reformation:

Puritans and Libertines Hugh M. Richmond, 1981-01-01 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 **Shakespeare and the French Borders of English** Michael Saenger, 2013-09-18 This study emerges from an interdisciplinary conversation about the theory of translation and the role of foreign language in fiction and society By analyzing Shakespeare's treatment of France Saenger interrogates the cognitive borders of England a border that was more dependent on languages and ideas than it was on governments and shorelines Special Section, European Shakespeares Graham Bradshaw, Tom Bishop, 2008 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics **The Shakespearean International Yearbook** Graham Bradshaw, Tom Bishop, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01

Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins

Music and the Renaissance Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

England's Fortress Andrew Hopper, Philip Major, 2016-05-13 Overshadowed in the popular imagination by the figure of Oliver Cromwell historians are increasingly coming to recognize the importance of Thomas Fairfax 3rd Lord Fairfax of Cameron in shaping the momentous events of mid seventeenth century Britain As both a military and political figure he played a central role in first defeating Charles I and then later supporting the restoration of his son in 1660 England's Fortress shines new light on this significant yet surprisingly understudied figure through a selection of essays addressing a wide range of topics from military history to poetry Divided into two sections the volume reflects key aspects of Fairfax's life and career which are nevertheless as interconnecting as they are discrete Fairfax the soldier and statesman and Fairfax the husband horseman and scholar This fresh account of Fairfax's reputations and legacy questions assumptions about neatly demarcated seventeenth century chronological geographic and cultural boundaries What emerges is a man who subverts as much as he reinforces assumed characteristics of martial invincibility political disengagement and literary dilettantism

The Oxford Handbook of Andrew Marvell Martin Dzelzainis, Edward Holberton, 2019-03-28 The Oxford Handbook of Andrew Marvell is the most comprehensive and informative collection of essays ever assembled dealing with the life and writings of the poet and politician Andrew Marvell 1621-78 Like his friend and colleague John Milton Marvell is now seen as a dominant figure in the literary landscape of the mid seventeenth century producing a stunning oeuvre of poetry and prose either side of the Restoration In the 1640s and 1650s he was the author of hypercanonical lyrics like *To His Coy Mistress* and *The Garden* as well as three epoch defining poems about Oliver Cromwell After 1660 he virtually invented the verse genre of state satire as well as becoming the most influential prose satirist of the day in the process forging a long lived reputation as an incorruptible patriot Although Marvell himself was an intensely private and self contained character whose literary religious and political commitments are notoriously difficult to discern the interdisciplinary contributions by an array of experts in the fields of seventeenth century literature history and politics gathered together in the Handbook constitute a decisive step forward in our understanding of him They offer a fully rounded account of his life and writings individual readings of his key works considerations of his relations with his major contemporaries and surveys of his rich and varied afterlives Informed by the wealth of editorial and biographical work on Marvell that has been produced in the last twenty years the volume is both a

conspectus of the state of the art in Marvell studies and the springboard for future research

Villainy in France (1463-1610) Jonathan Patterson, 2021-04-15 Obscene poetry servants slanders against their masters the diabolical acts of those who committed massacre and regicide This is a book about the harmful outward manifestation of inner malice villainy in French culture 1463 1610 In pre modern France villainous offences were countered if never fully contained by intersecting legal and literary responses Combining the methods of legal anthropology with literary and historical analysis this study examines villainy across juridical documents criminal records and literary texts Whilst few people obtained justice through the law many pursued out of court settlements of one kind or another Literary texts commemorated villainies both fictitious and historical literature sometimes instantiated the process of redress and enabled the transmission of conflicts from one context to another Villainy in France follows this overflowing current of pre modern French culture examining its impact within France and across the English Channel Scholars and cultural critics of the Anglophone world have long been fascinated by villainy and villains This book reveals the subject s significant Frenchness and establishes a transcultural approach to it in law and literature In this study villainy s particular significance emerges through its representation in authors remembered for their less than respectable even criminal activities Fran ois Villon Cl ment Marot Fran ois Rabelais Pierre de L Estoile Christopher Marlowe Ben Jonson John Marston and George Chapman Villainy in France affords legal literary comparison of these authors alongside many of their lesser known contemporaries in so doing it reinterprets French conflicts within a wider European context from the mid fifteenth century to the early seventeenth century

Metrical Psalmody in Print and Practice Timothy Duguid, 2016-04-22 During the Reformation the Book of Psalms became one of the most well known books of the Bible This was particularly true in Britain where people of all ages social classes and educational abilities memorized and sang poetic versifications of the psalms Those written by Thomas Sternhold and John Hopkins became the most popular and the simple tunes developed and used by English and Scottish churches to accompany these texts were carried by soldiers sailors and colonists throughout the English speaking world Among these tunes were a number that are still used today including Old Hundredth Martyrs and French This book is the first to consider both English and Scottish metrical psalmody comparing the two traditions in print and practice It combines theological literary and musical analysis to reveal new and ground breaking connections between the psalm texts and their tunes which it traces in the English and Scottish psalters printed through 1640 Using this new analysis in combination with a more thorough evaluation of extant church records Duguid contends that Britain developed and maintained two distinct psalm cultures one in England and the other in Scotland

Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

The Theatre of Death Jennifer Woodward, 1997 English royal funeral ceremony from Mary Queen of Scots to James I gives fascinating insight into the relationship between power and ritual at the renaissance court This book represents the first detailed study into English royal funeral ceremonies

of the period building on earlier scholarship dealing with the French royal funeral and with the social history of death and burial in early modern England Funeral rituals are approached as performances and placed in their political religious and broader cultural contexts showing them to be a microcosm of cultural change The impact of the Reformation with its strongiconophobic strain on a ritual process which was centred on the display of a life sized image of the dead monarch is explored Later the counter influence of the Arminianism and Continental art is considered in relation to theapotheosis of the theatre of death under the early Stuarts with particular reference to the funeral of James I Earlier individual funeral occasions are also addressed with varied focus The author shows how the obsequiesof Elizabeth I were used to help establish the new Stuart dynasty the sudden death of the young Henry Stuart heir to the throne led to a funeral quite different in atmosphere and political purpose The death rituals of Mary Queen of Scots both the ceremonies staged in the wake of her execution and the monuments and funeral performances created years later by her son James are analysed in depth the emergent picture of the deliberate manipulation of the Scottish Queen s posthumous image provides a fascinating insight into the relationship between power and ritual at the renaissance court Dr JENNIFER WOODWARD gained her Ph D from the University of Warwick _____ *The Cambridge Shakespeare Library: Shakespeare criticism* Catherine M. S.

Alexander,2003 Publisher Description **French Connections in the English Renaissance** Catherine Gimelli Martin,Hassan Melehy,2016-04-15 The study of literature still tends to be nation based even when direct evidence contradicts longstanding notions of an autonomous literary canon In a time when current events make inevitable the acceptance of a global perspective the essays in this volume suggest a corrective to such scholarly limitations the contributors offer alternatives to received notions of influence and the more or less linear transmission of translatio studii demonstrating that they no longer provide adequate explanations for the interactions among the various literary canons of the Renaissance Offering texts on a variety of aspects of the Anglo French Renaissance instead of concentrating on one set of borrowings or phenomena this collection points to new configurations of the relationships among national literatures Contributors address specific borrowings rewritings and appropriations of French writing by English authors in fields ranging from lyric poetry to epic poetry to drama to political treatise The bibliography presents a comprehensive list of publications on French connections in the English Renaissance from 1902 to the present day [The Song of Songs and Its Tradition in Renaissance Love Lyric](#) Camilla Caporicci,2025-01-29 Traditionally attributed to King Solomon and called by Rabbi Akiva the Holy of Holies among sacred Scriptures Mishnah Yadayim 3 5 the Song of Songs is one of the most fascinating and controversial biblical books and played an essential role in the shaping of European spirituality and culture Combining in a unique way a sensual and deeply lyrical celebration of love with a well established tradition of Christian allegorical interpretation this text crucial to both the Middle Ages and the early modern period held a particular appeal for poets devoted not only to religious verse but also to love poetry The Song of Songs and Its Tradition in Renaissance Love

Lyric is the first systematic and wide ranging investigation of the multifaceted use of the Song of Songs in Renaissance love lyric poetry with specific attention to Italian French and especially English poetic production At the same time this investigation is embedded into a narrative that comprising two initial chapters devoted to medieval poetry and to Francesco Petrarca represents an unprecedented attempt to trace the role of the Song of Songs in the rise and development of the European love lyric following its path or rather one of its paths from the medieval origins of this tradition to the end of the sixteenth century The picture of the general impact of the Song of Songs in the development of the European love lyric is combined with in depth analysis of key works by specific authors including Dante Alighieri Francesco Petrarca Torquato Tasso Marguerite de Navarre Anne de Marquets Cl ment Marot Richard Barnfield Edmund Spenser William Shakespeare John Donne Elizabeth Melville and Aemilia Lanyer promoting a contextualization of their significance within a new interpretative framework While the comparative standpoint characterizing this study fosters a deeper comprehension of the evolution of the European love lyric its multidisciplinary approach which considers the Song of Songs as the centre of a web of dynamics pertaining to the fields of literature philosophy theology and religious and cultural history contributes to the understanding of the thought and spirit of ages crucial to the shaping of European culture

A Companion to British Literature, Volume 2 Robert DeMaria, Jr., Heesok Chang, Samantha Zacher, 2013-12-13 A Companion to British Literature Early Modern Literature 1450 1660 The Variorum Edition of the Poetry of John Donne, Volume 4.2 John Donne, 2021-11-02 This volume the ninth in the series of The Variorum Edition of the Poetry of John Donne presents newly edited critical texts of 25 love lyrics Based on an exhaustive study of the manuscripts and printed editions in which these poems have appeared Volume 4 2 details the genealogical history of each poem accompanied by a thorough prose discussion as well as a General Textual Introduction of the Songs and Sonets collectively The volume also presents a comprehensive digest of the commentary on these Songs and Sonets from Donne s time through 1999 Arranged chronologically within sections the material for each poem is organized under various headings that complement the volume s companions Volume 4 1 and Volume 4 3

The Shepheardes Calender Lynn Staley Johnson, Lynn Staley, 2010-11 The Shepheardes Calender is the poem that launched Edmund Spenser s career and changed the direction of English poetry In this reappraisal Lynn Staley Johnson demonstrates that Spenser himself made a self conscious effort to create a new literature a new esthetic for a new era Drawing upon a wide range of primary sources she places the poem in its literary social political and cultural context contributing to our understanding of the relationship between Spenser and his times She pays particular attention to the emergence of the myth of Elizabeth and of England during the first half of Elizabeth s reign and the ways in which the young Spenser manipulated the concerns and issues of the time transforming popular culture into literary expression By its active engagement with both the present and the past the Calender suggests Spenser s conception of poetry as informed dialogue designed for social work offering a reinterpretation of the relationship between the poet and his community Choosing not to

be circumscribed by the voices of his significant historical and literary past the Calender proclaims the poet not as transmitter or mediator but as an active and shaping force capable of remaking the present by offering his age a picture of a new and potentially more glorious reality Johnson seeks to bridge the gap between the literature of the Middle Ages and the Renaissance by linking Spenser's strategies and themes to those of his medieval forebears especially Chaucer Both Edmund Spenser and his enigmatic Calender stand facing two ways back into the age dubbed as it's study demonstrates only by bringing these views into a single focus can we begin to appreciate the radical and innovative nature of a poem that for many heralds the renaissance of English poetry

The Complete Poems of John Donne Robin Robbins, 2014-06-06 The Poems of John Donne is one volume paperback edition of the poems of John Donne 1572-1631 based on a comprehensive re-evaluation of his work from composition to circulation and reception Donne's output is tremendously varied in style and form and demonstrates his ability to exercise his rhetorical capabilities according to context and occasion This edition aims to present the text of all his known poems from the epigrams songs and satires written for fellow young men about town to the more mature verse epistles and memorial elegies written for his patrons The Longman Annotated English Poets series traditionally aims to present poems in chronological order in this edition however the principle has been observed only within generic sections This organisation reproduces the manner in which Donne's original readers first encountered the poems in the various manuscripts of his elegies and satires that circulated in Donne's lifetime Volume One contains the Epigrams Verse Letters to Friends Love Lyrics Love Elegies and Satires Volume Two contains the religious poems Wedding Celebrations Verse Epistles to Patronesses Commemorations and the Anniversaries The lyrics have been arranged alphabetically for ease of reference and because in all but a few cases precise date of composition is impossible to determine Each poem has extensive editorial commentary designed to put the twenty-first century reader in possession of all that is necessary fully to appreciate Donne's work A substantial headnote sets each poem in its historical and literary context while the annotations give detailed guidance on the wealth of classical and religious allusions and give full representation to the literary historical and philosophical culture out of which the poems grew In keeping with the traditions of the series Donne's own text has been modernised in punctuation and spelling except where to do so would alter or disrupt a rhyme

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Table of Contents Puritans And Libertines Anglo French Literary Relations In The Reformation

1. Understanding the eBook Puritans And Libertines Anglo French Literary Relations In The Reformation
 - The Rise of Digital Reading Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Advantages of eBooks Over Traditional Books
2. Identifying Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Puritans And Libertines Anglo French Literary Relations In The Reformation
 - User-Friendly Interface
4. Exploring eBook Recommendations from Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Personalized Recommendations

Puritans And Libertines Anglo French Literary Relations In The Reformation

- Puritans And Libertines Anglo French Literary Relations In The Reformation User Reviews and Ratings
- Puritans And Libertines Anglo French Literary Relations In The Reformation and Bestseller Lists
- 5. Accessing Puritans And Libertines Anglo French Literary Relations In The Reformation Free and Paid eBooks
 - Puritans And Libertines Anglo French Literary Relations In The Reformation Public Domain eBooks
 - Puritans And Libertines Anglo French Literary Relations In The Reformation eBook Subscription Services
 - Puritans And Libertines Anglo French Literary Relations In The Reformation Budget-Friendly Options
- 6. Navigating Puritans And Libertines Anglo French Literary Relations In The Reformation eBook Formats
 - ePub, PDF, MOBI, and More
 - Puritans And Libertines Anglo French Literary Relations In The Reformation Compatibility with Devices
 - Puritans And Libertines Anglo French Literary Relations In The Reformation Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Highlighting and Note-Taking Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Interactive Elements Puritans And Libertines Anglo French Literary Relations In The Reformation
- 8. Staying Engaged with Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Puritans And Libertines Anglo French Literary Relations In The Reformation
- 9. Balancing eBooks and Physical Books Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Puritans And Libertines Anglo French Literary Relations In The Reformation
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Setting Reading Goals Puritans And Libertines Anglo French Literary Relations In The Reformation
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Puritans And Libertines Anglo French Literary Relations In The Reformation

- Fact-Checking eBook Content of Puritans And Libertines Anglo French Literary Relations In The Reformation
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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