

Edited by  
**Julie Sanders with Kate Chedgzoy  
and Susan Wiseman**

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**REFASHIONING  
BEN JONSON**  
Gender, Politics and the  
Jonsonian Canon

# Refashioning Ben Jonson Gender Politics And The Jonsonian Canon

**Indira Ghose**



## **Refashioning Ben Jonson Gender Politics And The Jonsonian Canon:**

Refashioning Ben Jonson Julie Sanders, Kate Chedgzoy, Susan Wiseman, 1998-10-15 This collection of multi authored essays not only refashions and revises critical understandings of the early modern dramatist Ben Jonson and his canon of work but is also self reflexive about the process It includes original essays by both established and emergent Jonson scholars and employs materialist feminist and queer theory in the production of its readings of Jonsonian playtexts and masques familiar and otherwise It is intended to encourage new approaches by students to this central figure from the Renaissance

**Ben Jonson** Richard Dutton, 2014-07-21 Interest in Ben Jonson is higher today than at any time since his death This new collection offers detailed readings of all the major plays Volpone Epicene The Alchemist and Bartholomew Fair and the poems It also provides significant insights into the court masques and the later plays which have only recently been rediscovered as genuinely engaging stage pieces

**Ben Jonson's Theatrical Republics** J. Sanders, 1998-08-19 This timely book challenges conventional critical wisdom about the work of Ben Jonson Looking in particular at his Jacobean and Caroline plays it explores his engagement with concepts of republicanism Julie Sanders investigates notions of community in Jonson's stage worlds his theatrical republics and reveals a Jonson to contrast with the traditional image of the writer as conservative absolutist misogynist and essentially anti theatrical The Jonson presented here is a positive celebrant of the social and political possibilities of theatre

*Ben Jonson in Context* Julie Sanders, 2010-06-03 This collection highlights exciting new areas of research related to Ben Jonson including book history social history and cultural geography

**Jonsonians: Living Traditions** Brian Woolland, 2017-07-12 This title was first published in 2003 Jonsonians explores the theatrical traditions within which Ben Jonson was working investigates the ways in which his work has influenced and informed the development of theatre from the early 17th century to the present day and examines Jonson's theatre in relation to 20th and 21st century traditions of performance It argues that although Jonsonian traditions are rarely acknowledged they are vibrant and powerful forces that are very much alive today in the theatre of writers and directors as diverse as Caryl Churchill David Mamet Spike Lee John Arden Alan Ayckbourn and Peter Barnes The book opens with essays on Poetaster Sejanus Bartholomew Fair The New Inn and The Magnetic Lady each of which interrogates in a variety of ways the notion of Jonsonian theatre and considers the relationships of Jonson's theatre to classical traditions to his contemporaries in England and Europe and to modern performance practice and theory The second section of the book includes essays on The Sons of Ben including Richard Brome Aphra Behn and Daughters of Ben women working in the theatre in the post Restoration period The book concludes with an extensive section devoted to modern day Jonsonians exploring how reading their work as Jonsonian might alter perceptions of contemporary theatre and how seeing them as contemporary Jonsonians might affect our understanding of Jonson's theatre

*Licensing, Censorship and Authorship in Early Modern England* R.

Dutton, 2000-11-08 *Licensing Censorship and Authorship in Early Modern England* examines in detail both how the practice

of censorship shaped writing in the Shakespearean period and how our sense of that censorship continues to shape modern understandings of what was written Separate chapters trace the development of licensing in the theatre and the response of the actors and dramatists to it There are detailed examinations of how censorship affects our reading of four major playwrights Marlowe Shakespeare Jonson and Middleton and of how the control of printed books compared with that of the stage Children of the Queen's Revels Lucy Munro,2005-11-03 History of boy actors in England during the Elizabethan Age

**Localizing Caroline Drama** A. Zucker,A. Farmer,2006-10-30 This book redefines the plays and theatrical culture of the years 1625 to 1642 as something more than simply post Shakespearean in character Scholars reveal the drama s mixture of political engagement urbane cosmopolitanism and commercial ingenuity They urge us to recalibrate our histories to account for the innovations of the Caroline period Neo-historicism Robin Headlam Wells,Glenn Burgess,Rowland Wymer,2000 Essays on English Renaissance culture make a major contribution to the debate on historical method

Goddesses and Queens Annaliese Connolly,Lisa Hopkins,2021-06-15 The visual images of Queen Elizabeth I displayed in contemporary portraits and perpetuated and developed in more recent media such as film and television make her one of the most familiar and popular of all British monarchs This collection of essays examines the diversity of the queen s extensive iconographical repertoire focusing on both visual and textual representations of Elizabeth not only in portraiture and literature but also in contemporary sermons speeches and alchemical treatises The collection broadens current critical thinking about Elizabeth as each of the essays contributes to the debate about the ways in which the queen s developing iconicity was not simply a celebratory mode but also encoded criticism of her Each of these essays explains the ways in which the varied representations of Elizabeth reflect the political and cultural anxieties of her subjects **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 *Constructing Monsters in Shakespeare's Drama and Early Modern Culture* Mark Thornton Burnett,2002-10-28 Constructing Monsters in Shakespearean Drama and Early Modern Culture argues for the crucial place of the monster in the early modern imagination Burnett traces the metaphorical significance of monstrous forms across a range of early modern exhibition spaces fairground displays cabinets of curiosity and court entertainments to

contend that the monster finds its most intriguing manifestation in the investments and practices of contemporary theatre. The study's new readings of Shakespeare, Marlowe and Jonson make a powerful case for the drama's contribution to debates about the extraordinary body. *A Defence of Pretence* Indira Ghose, 2025-12-02. How the drama of Shakespeare's time demonstrates the tensions within civility. Is civility merely a matter of reinforcing status and excluding others? Or is it a lubricant in a polarised world enabling us to overcome tribal loyalties and cooperate for the common good? In *A Defence of Pretence* Indira Ghose argues that it is both. Ghose turns to the drama of Shakespeare's time to explore the notion of civility. The theatre she suggests was a laboratory where many of the era's conflicts played out. The plays test the precepts found in treatises on civility and show that in the complexity and confusion of human life, moral purity is an illusion. We are always playing roles. In these plays, as in social life, pretence is inescapable. Could it be a virtue? Civility, Ghose finds, is radically ambiguous. The plays of Shakespeare, Jonson and Middleton grappling with dissimulation, lies and social performance question the idea of a clear-cut boundary between sincerity and dissembling, between truth and lies. What is decisive is the use to which our play-acting is put. A pretence of mutual respect might serve an ethical end to foster a sense of common purpose. In life, as in drama, the concept of the common good might be a fiction, but one that is crucial for human society. **A**

**Companion to English Renaissance Literature and Culture** Michael Hattaway, 2008-04-15. 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. **Sovereigns and Subjects in Early Modern Neo-Senecan Drama** Daniel Cadman, 2016-03-09. *Sovereigns and Subjects in Early Modern Neo-Senecan Drama* examines the development of neo-Senecan drama, also known as closet drama, during the years 1590-1613. It is the first book-length study since 1924 to consider these plays, the dramatic works of Mary Sidney, Samuel Daniel, Samuel Brandon, Fulke Greville, Sir William Alexander, and Elizabeth Cary, along with the Roman tragedies of Ben Jonson and Thomas Kyd, as a coherent group. Daniel Cadman suggests these works interrogate the relations between sovereigns and subjects during the early modern period by engaging with the humanist discourses of republicanism and stoicism. Cadman argues that the texts under study probe various aspects of this dynamic and illuminate the ways in which stoicism and republicanism provide essential frameworks for negotiating this relationship between the marginalized courtier and the absolute sovereign. He demonstrates how aristocrats and courtiers such as Sidney, Greville, Alexander, and Cary were able to use the neo-Senecan form to consider aspects of their limited political agency under an absolute monarch, while others such as Brandon and Daniel respond to similarly marginalized positions within both political and patronage networks. In analyzing how these plays illuminate various aspects of early modern political culture, this book addresses several gaps in the scholarship of early

modern drama and explores new contexts in relation to more familiar writers as well as extending the critical debate to include hitherto neglected authors      **Literature and the Economics of Liberty: Spontaneous Order in Culture** ,2009

The Absence of America Gavin Hollis,2015 The Absence of America the London Stage 1576 1642 looks at London theatre at the time of Shakespeare and how it represented the New World considering whether early modern drama was anti American as some contemporaries suggested      **A Palace in the Wild** L. A. J. R. Houwen,Alasdair A. MacDonald,Sally Mapstone,2000 The essays in this collection share an overall purpose they aim to shed new light on Scottish culture during the century and a half 1475 1625 which saw the full emergence of Scotland as a player on the European political and cultural stages Throughout the book awareness of the larger European background is considered an essential element in the proper appraisal of the productions of Scottish culture Topics discussed include the Scottish reception of and participation in general humanist learning the impact of Burgundian patterns of late medieval piety international diplomacy courtly culture under Kings James III IV V and VI and Mary Stuart poetry and politics law libraries and historiography The contributions in this volume offer innovative contextualisations and interpretations of many canonical works of Scottish culture at the same time they also seek to expand that canon by examining several less familiar artistic productions All those interested in the cultural changes inherent in the transition from the late medieval to the early modern periods and in the Northern manifestations of the European Renaissance will find much of interest in this book In the words of R L Stevenson the cultural achievement of Scotland during this period may be described as constituting a metaphoric palace in the wild      **Visions of the Courtly Body** Christiane Hille,2013-01-09 In 1603 the beginning of the Stuart reign painting was of minor importance at the English court where the elaborately designed masques of Inigo Jones served as the prime medium of royal representation Only two decades later their most celebrated performer George Villiers the First Duke of Buckingham had assembled one of the largest and most significant collections of painting in early seventeenth century Europe His career as the personal and political favourite of two succeeding monarchs James I and Charles I coincides with the commission of a number of highly ambitious portraits from the hands of Peter Paul Rubens and Anthony van Dyck that displayed his body in spectacular manner As the first comprehensive study of Buckingham s patronage of the visual arts this book is concerned with the question of how the painted image of the courtier transferred strategies of social distinction that had originated in the masque to the language of painting Establishing a new grammar in the competing rhetorics of bodily self fashioning this recast notion of portraiture contributed to an epistemological change in perceptions of visual representation at the early modern English court in the course of which painting advanced to the central art form in the aesthetics of kingship

Laughing and Weeping in Early Modern Theatres Matthew Steggle,2016-12-05 Did Shakespeare s original audiences weep Equally while it seems obvious that they must have laughed at plays performed in early modern theatres can we say anything about what their laughter sounded like about when it occurred and about how culturally it was interpreted Related

to both of these problems of audience behaviour is that of the stage representation of laughing and weeping both actions performed with astonishing frequency in early modern drama Each action is associated with a complex set of non verbal noises gestures and cultural overtones and each is linked to audience behaviour through one of the axioms of Renaissance dramatic theory that weeping and laughter on stage cause respectively weeping and laughter in the audience This book is a study of laughter and weeping in English theatres broadly defined from around 1550 until their closure in 1642 It is concerned both with the representation of these actions on the stage and with what can be reconstructed about the laughter and weeping of theatrical audiences themselves arguing that both actions have a peculiar importance in defining the early modern theatrical experience

The book delves into Refashioning Ben Jonson Gender Politics And The Jonsonian Canon. Refashioning Ben Jonson Gender Politics And The Jonsonian Canon is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Refashioning Ben Jonson Gender Politics And The Jonsonian Canon, encompassing both the fundamentals and more intricate discussions.

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## **Table of Contents Refashioning Ben Jonson Gender Politics And The Jonsonian Canon**

1. Understanding the eBook Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - The Rise of Digital Reading Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Advantages of eBooks Over Traditional Books
2. Identifying Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - 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 Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - User-Friendly Interface
4. Exploring eBook Recommendations from Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Personalized Recommendations
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon User Reviews and Ratings
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon and Bestseller Lists
5. Accessing Refashioning Ben Jonson Gender Politics And The Jonsonian Canon Free and Paid eBooks
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon Public Domain eBooks
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon eBook Subscription Services
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon Budget-Friendly Options
6. Navigating Refashioning Ben Jonson Gender Politics And The Jonsonian Canon eBook Formats
  - ePub, PDF, MOBI, and More
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon Compatibility with Devices
  - Refashioning Ben Jonson Gender Politics And The Jonsonian Canon Enhanced eBook Features
7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
- Highlighting and Note-Taking Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
- Interactive Elements Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
- 8. Staying Engaged with Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
- 9. Balancing eBooks and Physical Books Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Setting Reading Goals Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - Fact-Checking eBook Content of Refashioning Ben Jonson Gender Politics And The Jonsonian Canon
  - 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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