

Lying In Early Modern English Culture From The Oat

The Cartographic Revolution in the Renaissance made maps newly precise, newly affordable, and newly ubiquitous. In sixteenth-century Britain, cartographic materials went from rarity to household décor within a single lifetime, and they delighted, inspired, and fascinated people across the socioeconomic spectrum. At the same time, they also unsettled, upset, disturbed, and sometimes angered their early modern readers. *Early Modern English Literature and the Poetics of Cartographic Anxiety* is the first monograph dedicated to recovering the shadow history of the many anxieties provoked by early modern maps and mapping in the sixteenth and seventeenth centuries. A product of a military arms race, often deployed for security and surveillance purposes, and fundamentally distortive of their subjects, maps provoked suspicion, unease, and even hostility in early modern Britain (in ways not dissimilar from the anxieties provoked by global positioning-enabled digital mapping in the twenty-first century). At the same time, writers saw in the resistance to cartographic logics and strategies the opportunity to rethink the way literature represents space—and everything else. This volume explores three major poems of the period—Edmund Spenser's *The Faerie Queene* (1590, 1596), Michael Drayton's *Poly-Olbion* (1612, 1622), and John Milton's *Paradise Lost* (1667, 1674)—in terms of their vexed and vexing relationships with cartographic materials, and shows how the productive protest staged by these texts redefined concepts of allegory, description, personification, bibliographic materiality, narrative, temporality, analogy, and other elemental components of literary representations.

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Providing comprehensive background material on the contexts in which early modern literary texts were produced and consumed, this work unlocks the distinctive social practices, economic structures and modes of behaviour that give these texts their meaning.

Broadening the notion of censorship, this volume explores the transformative role played by early modern censors in the fashioning of a distinct English literature in the sixteenth and seventeenth centuries. In early modern England, the Privy Council, the Bishop of London and the Archbishop of Canterbury, the Stationers' Company, and the Master of the Revels each dealt with their own prerogatives and implemented different forms of censorship, with the result that authors penning both plays and satires had to juggle with various authorities and unequal degrees of freedom from one sector to the other. Text and press control thus did not give way to systematic intervention but to particular responses adapted to specific texts in a specific time. If the restrictions imposed by regulation practices are duly acknowledged in this edited collection, the different contributors are also keen to enhance the positive impact of censorship on early modern literature. The most difficult task consists in finding the exact moment when the balance tips in favour of creativity, and the zone where, in matters of artistic freedom, the disadvantages outweigh the benefits. This is what the

twelve chapters of the volume proceed to do. Thanks to a wide variety of examples, they show that, in the Elizabethan and Jacobean eras, regulations seldom prevented writers to make themselves heard, albeit through indirect channels. By contrast, in the 1630s, the increased supremacy of the Church seemed to tip the balance the other way.

Early Modern English Literature and the Poetics of Cartographic Anxiety

Conscience in Early Modern English Literature

Gender and the Garden in Early Modern English Literature

A Companion to Renaissance Poetry

Disguise on the Early Modern English Stage

Literature, History and Politics in Early Modern England

Rose examines the glamorous, failed destinies of heroes in plays by William Shakespeare, Ben Jonson, and Christopher Marlowe ; Queen Elizabeth I's creation of a heroic identity in her public speeches ; autobiographies of four ordinary women thrust into the public sphere by civil war ; and the seducation of heroes into slavery in works by John Milton, Aphra Behn, and Mary Astell.--Back cover.

This is the first comprehensive study of the revival and appropriation of the Roman triumph from the 1580s to the 1650s. English versions of the triumph included ceremonial re-enactments, poetic or pictorial representations, and stage performances. As well as many non-canonical writers, Spenser, Marlowe, Shakespeare, Marvell, and Milton all produced versions. The book includes an original survey of ancient literary models and the work of humanist antiquarians, and shows how all its texts are implicated in contemporary political conflicts and discourses.

*How did early modern English people write about themselves, and how do we listen to their voices four centuries later? The authors of *Early Modern English Lives: Autobiography and Self-Representation 1500-1660* argue that identity is depicted through complex, subtle, and often contradictory social interactions and literary forms. Diaries, letters, daily spiritual reckonings, household journals, travel journals, accounts of warfare, incidental meditations on the nature of time, death and self-reflection, as well as life stories themselves: these are just some of the texts that allow us to address the social and historical conditions that influenced early modern self-writing. The texts explored*

in Early Modern English Lives do not automatically speak to our familiar patterns of introspection and self-inquiry. Often formal, highly metaphorical and emotionally restrained, they are very different in both tone and purpose from the autobiographies that crowd bookshelves today. Does the lack of emotional description suggest that complex emotions themselves, in all the depth and variety that we now understand (and expect of) them, are a relatively modern phenomenon? This is one of the questions addressed by Early Modern English Lives. The authors bring to our attention the kinds of rhetorical and generic features of early modern self-representation that can help us to appreciate people living four hundred years ago as the complicated, composite figures they were: people whose expression of identity involved an elaborate interplay of roles and discourses, and for whom the notion of privacy itself was a wholly different phenomenon. Deanna Smid presents a literary, historical account of imagination in early modern English literature, particularly imagination's effects on the body and on women, its restraint by reason, and its ability to create novelty.

A Companion to Catholicism and Recusancy in Britain and Ireland

A Pragmatic Approach

Dissimulation and Deceit in Early Modern Europe

The Poetics of Conversion in Early Modern English Literature

Gender and Heroism in Early Modern English Literature

Freedom and Censorship in Early Modern English Literature

Based on travel writings, religious history and popular literature, Jews in the Early Modern English Imagination explores the encounter between English travellers and the Jews. While literary and religious traditions created an image of Jews as untrustworthy, even sinister, travellers came to know them in their many and diverse communities with rich traditions and intriguing life-styles. The Jew of the imagination encountered the Jew of town and village, in southern Europe, North Africa and the Levant. Coming from an England riven by religious disputes and often by political unrest, travellers brought their own questions about identity, national character, religious belief and the quality of human relations to their encounter with 'the scattered nation'.

Disguise devices figure in many early modern English plays, and an examination of them clearly affords

an important reflection on the growth of early theatre as well as on important aspects of the developing nation. In this study Peter Hyland considers a range of practical issues related to the performance of disguise. He goes on to examine various conceptual issues that provide a background to theatrical disguise (the relation of self and "other", the meaning of mask and performance). He looks at many disguise plays under three broad headings. He considers moral issues (the almost universal association of disguise with "evil"); social issues (sumptuary legislation, clothing, and the theatre, and constructions of class, gender and national or racial identity); and aesthetic issues (disguise as an emblem of theatre, and the significance of disguise for the dramatic artist). The study serves to examine the significant ways in which disguise devices have been used in early modern drama in England.

Paul Cefalu's study explores the relationship between moral character and religious conversion in the poetry and prose of Sidney, Spenser, Donne, Herbert, and Milton, as well as in early modern English Conformist and Puritan sermons, theological tracts, and philosophical treatises. Cefalu argues that early modern Protestant theologians were often unable to incorporate a coherent theory of practical morality into the order of salvation. Cefalu draws on fresh historicist theories of ideology and subversion, but takes issue with historicist tendency to conflate generic and categorical distinctions among texts. He argues that imaginative literature, by virtue of its tendency to place characters in approximately real ethical quandaries, uniquely points out the inability of early modern English Protestant theology to merge religious theory and ethical practice. This study should appeal not only to literary critics and historians, but also to scholars interested in the history of moral theory.

The first full length treatment of how men of different professions, social ranks and ages are empowered by their emotional expressiveness in early modern English literary works, this study examines the profound impact of the cultural shift in the English aristocracy from feudal warriors to emotionally expressive courtiers or gentlemen on all kinds of men in early modern English literature. Jennifer Vaught bases her analysis on the epic, lyric, and romance as well as on drama, pastoral writings and biography, by Shakespeare, Spenser, Sidney, Marlowe, Jonson and Garrick among other writers. Offering new readings of these works, she traces the gradual emergence of men of feeling during the sixteenth and seventeenth centuries, to the blossoming of this literary version of manhood during the eighteenth century.

Performing Disability in Early Modern English Drama

Jews in the Early Modern English Imagination

Lying in Early Modern English Culture

Early Modern English Literature

The Imagination in Early Modern English Literature

Staged Properties in Early Modern English Drama

Examines literary engagement with immateriality since the 'material turn' in early modern studies Provides six case studies of works by Shakespeare, Donne, and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine, and theology Employs an innovative organization around three major areas in which problem of immaterial was particularly pitched: Ontology, Theology, and Psychology (or Being, Believing, and Thinking) Includes wide-ranging references to early modern literary, philosophical, and theological texts Demonstrates how innovations in natural philosophy influenced thought about the natural world and how it was portrayed in literature Engages with current early modern scholarship in the areas of material culture, cognitive literary studies, and phenomenology Immateriality and Early Modern English Literature explores how early modern writers responded to rapidly shifting ideas about the interrelation of their natural and spiritual worlds. It provides six case studies of works by Shakespeare, Donne and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine and theology. Building on the importance of addressing material culture in order to understand early modern literature, Knapp demonstrates how the literary imagination was shaped by changing attitudes toward the immaterial realm.

This book examines early modern drama's depiction of non-standard forms of masculinity grounded in superficiality, inauthenticity, affectation, and the display of the extravagantly clothed body. Practices of extravagant dress destabilized distinctions between able-bodied and disabled, human and non-human, and the past and present, distinctions that structure normative ways of thinking about sexuality. In city comedies by Ben Jonson, George Chapman, Thomas Middleton, and Thomas Dekker, extravagantly dressed male characters imagine alternatives to the prevailing modes of subjectivity, sociability, and eroticism in early modern London. While these characters are situated in hostile narrative and historical contexts, this book draws on recent work on disability, materiality, and queer temporality to rethink their relationship to those contexts in order to access the world-making possibilities of early modern queer style. In their rich representations of life in London around the turn of the seventeenth century, these plays not only were, but also remain, uniquely sensitive to the intersection of sexuality, urbanization, and material culture. The attachments and pleasures of early modern sartorial extravagance they depict can estrange us from the epistemologies that narrow current thinking about sexuality's relationship to authenticity, pedagogy, interiority, and privacy.

Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period. The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period: How were laboring bodies and the goods they produced, marketed and consumed represented onstage through speech, action, gesture, costumes and properties? How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy? In what ways did the drama engage with contemporary discourses (social, political, economic, religious, etc.) that defined the cultural meanings of work? How did players and playwrights define their own status with respect to the shifting boundaries between high status/low status, legitimate/illegitimate, profitable/unprofitable, skilled/unskilled, formal/informal, male/female, free/bound, paid/unpaid forms of work? Merchants, usurers, clothworkers, cooks, confectioners, shopkeepers, shoemakers, sheepshearers, shipbuilders, sailors, perfumers, players, magicians, servants and slaves are among the many workers examined in this collection. Offering compelling new readings of both canonical and lesser-known plays in a broad range of genres (including history plays, comedies, tragedies, tragi-comedies, travel plays and civic pageants), this collection considers how early modern drama actively participated in a burgeoning, proto-capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself.

Performing Disability in Early Modern English Drama investigates the cultural work done by early modern theatrical performances of disability. Proffering an expansive view of early modern disability in performance, the contributors suggest methodologies for finding and interpreting it in unexpected contexts. The volume also includes essays on disabled actors whose performances are changing the meanings of disability in Shakespeare for present-day audiences. By combining these two areas of scholarship, this text makes a unique intervention in early modern studies and disability studies alike. Ultimately, the volume generates a conversation that locates and theorizes the staging of particular disabilities within their historical and literary contexts while considering continuity and change in the performance of disability between the early modern period and our own.

Autobiography and Self-Representation 1500–1660

Catholicism and Anti-Catholicism in Early Modern English Texts

Early Modern English Lives

Discourse Markers in Early Modern English

Pestilence in Medieval and Early Modern English Literature

The Art of Picturing in Early Modern English Literature

The most comprehensive collection of essays on Renaissance poetry on the market Covering the period 1520–1680

Companion to Renaissance Poetry offers 46 essays which present an in-depth account of the context, production, a

interpretation of early modern British poetry. It provides students with a deep appreciation for, and sensitivity toward, the ways in which poets of the period understood and fashioned a distinctly vernacular voice, while engaging them with the debates and departures that are currently animating the discipline. *A Companion to Renaissance Poetry* analyzes the historical, cultural, political, and religious background of the time, addressing issues such as education, translation, the Reformation, theorizations of poetry, and more. The book immerses readers in non-dramatic poetry from Wyatt to Milton, focusing on the key poetic genres—epic, lyric, complaint, elegy, epistle, pastoral, satire, and religious poetry. It also offers an inclusive account of the poetic production of the period by canonical and less canonical writers, female and male. Finally, it offers examples of current developments in the interpretation of Renaissance poetry, including economic, ecological, scientific, materialist, and formalist approaches.

- Covers a wide selection of authors and texts
- Features contributions from notable authors, scholars, and critics across the globe
- Offers a substantial section on recent and developing approaches to reading Renaissance poetry

A Companion to Renaissance Poetry is an ideal resource for all students and scholars of the literature and culture of the Renaissance period.

Lying in Early Modern English Culture is a major study of ideas of truth and falsehood in early modern England from the advent of the Reformation to the aftermath of the failed Gunpowder Plot. The period is characterised by panic and confusion when few had any idea how religious, cultural, and social life would develop after the traumatic division of Christendom. While many saw the need for a secular power to define the truth others declared that their allegiances belonged elsewhere. Accordingly there was a constant battle between competing authorities for the right to declare what was the truth and to label opponents as liars. Issues of truth and lying were, therefore, a constant feature of everyday life and determined individual identity, politics, speech, sex, marriage, and social behaviour, as well as philosophy and religion. This book is a cultural history of truth and lying from the 1530s to the 1610s, showing how lying needs to be understood in action as well as in theory. Unlike most histories of lying, it concentrates on a series of particular events reading them in terms of actual theories and more popular notions of lying. The book covers a wide range of material such as the trials of Ann Boleyn, Thomas More, the divorce of Frances Howard, and the murder of Anthony James by Annis and George Dell; works of literature such as *Othello*, *The Faerie Queene*, *A Mirror for Magistrates*, and *The Unfortunate Traveller*; works of popular culture such as the herring pamphlet of 1597; and major writings by Castiglione, Montaigne, Erasmus, Luther, and Thomas More. This pioneering Handbook offers a comprehensive consideration of the dynamic relationship between English literature and religion in the early modern period. The sixteenth and seventeenth centuries were the most turbulent times in the history of the British church and, perhaps as a result, produced some of the greatest devotional poetry, sermons, polemics, and prose literature in English. The early-modern interaction of rhetoric and faith is addressed in thirty-nine chapters of original

research, divided into five sections. The first analyses the changes within the church from the Reformation to the establishment of the Church of England, the phenomenon of puritanism and the rise of non-conformity. The second discusses ten genres in which faith was explored, including poetry, prophecy, drama, sermons, satire, and autobiographical writings. The middle section focuses on selected individual authors, among them Thomas More, Christopher Marlowe, Donne, Lucy Hutchinson, and John Milton. Since authors never write in isolation, the fourth section examines a range of communities in which writers interpreted their faith: lay and religious households, sectarian groups including the Quakers, clusters of religious exiles, Jewish and Islamic communities, and those who settled in the new world. Finally, the fifth considers some key topics and debates in early modern religious literature, ranging from ideas of authority and the relationship of body and soul, to death, judgment, and eternity. The Handbook is framed by a succinct introduction, a chronology of religious and literary landmarks, a guide for new researchers in this field, and a full bibliography of primary and secondary texts relating to early modern English literature and religion.

This is the first book to deploy the methods and ensemble of questions from Afro-pessimism to engage and interrogate the methods of Early Modern English studies. Using contemporary Afro-pessimist theories to provide a foundation for structuralist analyses of race in the Early Modern Period, it engages the arguments for race as a fluid construction of human identity, addressing how race in Early Modern England functioned not only as a marker of human identity, but also as an active constituent of human subjectivity. Chapman argues that Blackness is the marker of social death that allows for construction of human identity to become transmutable based on the impossibility of recognition and incorporation for Blackness into humanity. Using dramatic texts such as Othello, Titus Andronicus, and other Early Modern English plays both popular and lesser known, the book shifts the binary away from the currently accepted standard of white/non-white that defined "otherness" in the period and examines race in Early Modern England from the perspective of a non-black/black antagonism. The volume corrects the Afro-pessimist assumption that the Triangle Slave Trade caused a rupture between Blackness and humanity. By locating notions of Black inhumanity in England prior to chattel slavery, the book positions the Triangle Trade as a result of, rather than the cause of, Black inhumanity. It also challenges the common scholarly assumption that all varying types of human identity in Early Modern England were equally fluid by arguing that Blackness functioned as an immutable constant. Through the use of structural analysis, this volume works to simplify and demystify notions of Renaissance England by arguing that race is not only a marker of human identity, but a structural antagonism between those engaged in human civil society opposed to those who are socially dead. It will be an essential volume for those with an interest in Renaissance Literature and Culture, Shakespeare, Contemporary Performance Theory, Black Studies, and Ethnic Studies.

An Introduction to Early Modern English

A History of Ambiguity

From Reformation to Emancipation

Working Subjects in Early Modern English Drama

Newspapers, Pamphlets and Scientific News Discourse

A Scattered Nation

Drawing upon a myriad of literary and political texts, *Literature and Political Intellection in Early Stuart England* charts how some of the Stuart period's major challenges to governance—the equivocation of recusant Catholics, the parsing of one's civil and religious obligations, the composition and distribution of subversive texts, and the increasing assertiveness of Parliament—evoked much greater disputes about the mental processes by which monarchs and subjects alike imagined, understood, and effected political action. Rather than emphasizing particular forms of political thought such as republicanism or absolutism, Todd Butler here investigates the more foundational question of political intellection, or the various ways that early modern individuals thought through the often uncertain political and religious environment they occupied, and how attention to such thinking in oneself or others could itself constitute a political position. Focusing on this continuing immanence of cognitive processes in the literature of the Stuart era, Butler examines how writers such as Francis Bacon, John Donne, Philip Massinger, John Milton, and other less familiar figures of the seventeenth-century evidence a shared concern with the interrelationship between mental and political behavior. These analyses are combined with similarly close readings of religious and political affairs that similarly return our attention to how early Stuart writers of all sorts understood the relationship between mental states and the forms of political engagement such as speech, oaths, debate, and letter-writing that expressed them. What results is a revised framework for early modern political subjectivity, one in which claims to liberty and sovereignty are tied not simply to what one can do but how—or even if—one can freely think.

This is the first essay collection on *A Mirror for Magistrates*, the most popular work of English literature in the age of Shakespeare. The *Mirror* is here analysed by major

scholars, who discuss its meaning and significance, and assess the extent of its influence as a series of tragic stories showing powerful princes and governors brought low by fate and enemy action. Scholars debate the challenging and radical nature of the Mirror's politics, its significance as a work of material culture, its relationship to oral culture as print was becoming ever more important, and the complicated evolution of its diverse texts. Other chapters discuss the importance of the book as the first major work that represented Roman history for a literary audience, the sly humour contained in the tragedies and their influence on major writers such as Spenser and Shakespeare. In this book, twelve scholars of early modern history analyse various categories and cases of deception and false identity in the age of geographical discoveries and of forced conversions: from two-faced conversos to serial converts, from demoniacs to stigmatics, and from self-appointed ambassadors to lying cosmographer.

Conscience in Early Modern English Literature describes how poetry, theology, and politics intersect in the early modern conscience. In the wake of the Reformation, theologians attempt to understand how the faculty works, poets attempt to capture the experience of being in its grip, and revolutionaries attempt to assert its authority for political action. The result, Abraham Stoll argues, is a dynamic scene of conscience in England, thick with the energies of salvation and subjectivity, and influential in the public sphere of Civil War politics. Stoll explores how Shakespeare, Spenser, Herbert, and Milton stage the inward experience of conscience. He links these poetic scenes to Luther, Calvin, and English Reformation theology. He also demonstrates how they shape the public discourses of conscience in such places as the toleration debates, among Levellers, and in the prose of Hobbes and Milton. In the literature of the early modern conscience, Protestant subjectivity evolves toward the political subject of modern liberalism.

The Familiar Letter in Early Modern English

Staging the Blazon in Early Modern English Theater

Excess and the Mean in Early Modern English Literature

The Cambridge History of Early Modern English Literature

Clothing and Queer Style in Early Modern English Drama Literature and Political Intellection in Early Stuart England

This 2003 book is a full-scale history of early modern English literature, offering perspectives on English literature produced in Britain between the Reformation and the Restoration. While providing the general coverage and specific information expected of a major history, its twenty-six chapters address recent methodological and interpretive developments in English literary studies. The book has five sections: 'Modes and Means of Literary Production, Circulation, and Reception', 'The Tudor Era from the Reformation to Elizabeth I', 'The Era of Elizabeth and James VI', 'The Earlier Stuart Era', and 'The Civil War and Commonwealth Era'. While England is the principal focus, literary production in Scotland, Ireland and Wales is treated, as are other subjects less frequently examined in previous histories, including women's writings and the literature of the English Reformation and Revolution. This history is an essential resource for specialists and students.

Ever since it was first published in 1930, William Empson's *Seven Types of Ambiguity* has been perceived as a milestone in literary criticism—far from being an impediment to communication, ambiguity now seemed an index of poetic richness and expressive power. Little, however, has been written on the broader trajectory of Western thought about ambiguity before Empson; as a result, the nature of his innovation has been poorly understood. *A History of Ambiguity* remedies this omission. Starting with classical grammar and rhetoric, and moving on to moral theology, law, biblical exegesis, German philosophy, and literary criticism, Anthony Ossa-Richardson explores the many ways in which readers and theorists posited, denied, conceptualised, and argued over the existence of multiple meanings in texts between antiquity and the twentieth century. This process took on a variety of interconnected forms, from the Renaissance delight in the 'elegance' of ambiguities in Horace, through the extraordinary Catholic claim that Scripture could contain multiple literal—and not just allegorical—senses, to the theory of dramatic irony developed in the nineteenth century, a theory intertwined with discoveries of the double meanings in Greek tragedy. Such narratives are not merely of antiquarian interest: rather, they provide an insight into the foundations of modern criticism, revealing deep resonances between acts of interpretation in disparate eras and contexts. *A History of Ambiguity* lays bare the long tradition of efforts to liberate language, and even a poet's intention, from the strictures of a single meaning.

This book places childbirth in early-modern England within a wider network of social institutions and relationships. Starting with illegitimacy - the violation of the marital norm - it proceeds through marriage to the wider gender-order and so to the 'ceremony of childbirth', the popular ritual through which women collectively

controlled this, the pivotal event in their lives. Focussing on the seventeenth century, but ranging from the sixteenth to the eighteenth century, this study offers a new viewpoint on such themes as the patriarchal family, the significance of illegitimacy, and the structuring of gender-relations in the period.

Responding to recent historical analyses of Post-Reformation English Catholicism, the essays in this collection by both literary scholars and historians focus on polemical, devotional, political, and literary texts that dramatize the conflicts between context-sensitive Catholic and anti-Catholic discourses in early modern England. They foreground some major literary authors and canonical texts, but also examine non-canonical literature as well as other writings that embody ideological fantasies connecting the political and religious discourses of the time with their literary manifestations.

London in Early Modern English Drama

The Other "Other"

Shakespeare, Donne, Herbert

A Mirror for Magistrates in Context

Early Modern English News Discourse

Anti-Black Racism in Early Modern English Drama

Written by an international group of highly regarded scholars and rooted in the field of intermedial approaches to literary studies, this volume explores the complex aesthetic process of "picturing" in early modern English literature. The essays in this volume offer a comprehensive and varied picture of the relationship between visual and verbal in the early modern period, while also contributing to the understanding of the literary context in which Shakespeare wrote. Using different methodological approaches and taking into account a great variety of texts, including Elizabethan sonnet sequences, metaphysical poetry, famous as well as anonymous plays, and court masques, the book opens new perspectives on the literary modes of "picturing" and on the relationship between this creative act and the tense artistic, religious and political background of early modern Europe. The first section explores different modes of looking at works of art and their relation with technological innovations and religious controversies, while the chapters in the second part highlight the multifaceted connections between European visual arts and English literary production. The third section explores the functions performed by portraits on the page and the stage, delving into the complex question of the relationship between visual and verbal representation. Finally, the chapters in the fourth

section re-appraise early modern reflections on the relationship between word and image and on their respective power in light of early-seventeenth-century visual culture, with particular reference to the masque genre.

Christians in post-Reformation England inhabited a culture of conversion. Required to choose among rival forms of worship, many would cross - and often recross - the boundary between Protestantism and Catholicism. This study considers the poetry written by such converts, from the reign of Elizabeth I to that of James II, concentrating on four figures: John Donne, William Alabaster, Richard Crashaw, and John Dryden. Murray offers a context for each poet's conversion within the era's polemical and controversial literature. She also elaborates on the formal features of the poems themselves, demonstrating how the language of poetry could express both spiritual and ecclesiastical change with particular vividness and power. Proposing conversion as a catalyst for some of the most innovative devotional poetry of the period, both canonical and uncanonical, this study will be of interest to all specialists in early modern English literature.

Offering the first sustained and comprehensive scholarly consideration of the dramatic potential of the blazon, this volume complicates what has become a standard reading of the Petrarchan convention of dismembering the beloved through poetic description. At the same time, it contributes to a growing understanding of the relationship between the material conditions of theater and interpretations of plays by Shakespeare and his contemporaries. The chapters in this collection are organized into five thematic parts emphasizing the conventions of theater that compel us to consider bodies as both literally present and figuratively represented through language. The first part addresses the dramatic blazon as used within the conventions of courtly love. Examining the classical roots of the Petrarchan blazon, the next part explores the violent eroticism of a poetic technique rooted in Ovidian notions of metamorphosis. With similar attention paid to brutality, the third part analyzes the representation of blazonic dismemberment on stage and screen. Figurative battles become real in the fourth part, which addresses the frequent blazons surfacing in historical and political plays. The final part moves to the role of audience, analyzing the role of the observer in containing the identity of the blazoned woman as well as her attempts to resist becoming an objectified spectacle.

This research monograph examines familiar letters in seventeenth- and eighteenth-century English to provide a pragmatic reading of the meanings that writers make and readers infer. The first

part of the book presents a method of analyzing historical texts. The second part seeks to validate this method through case studies that illuminate how modern pragmatic theory may be applied to distant speech communities in both history and culture in order to reveal how speakers understand one another and how they exploit intended and unintended meanings for their own communicative ends. The analysis demonstrates the application of pragmatic theory (including speech act theory, deixis, politeness, implicature, and relevance theory) to the study of historical, literary and fictional letters from extended correspondences, producing an historically informed, richly situated account of the meanings and interpretations of those letters that a close reading affords. This book will be of interest to scholars of the history of the English language, historical pragmatics, discourse analysis, as well as to social and cultural historians, and literary critics.

Representing the Built Environment

Roman Triumphs and Early Modern English Culture

Moral Identity in Early Modern English Literature

The Oxford Handbook of Early Modern English Literature and Religion

Immateriality and Early Modern English Literature

Ritual and Conflict: The Social Relations of Childbirth in Early Modern England

This collection of essays explores the material, economic and dramatic implications of stage properties in early modern English drama. The essays in this volume, written by a team of distinguished scholars in the field, offer valuable insights and historical evidence concerning the forms of production, circulation and exchange that brought such diverse properties as sacred garments, household furnishings, pawned objects, and even false beards onto the stage.

Long ghettoized within British and Irish studies, Catholicism and Recusancy in Britain and Ireland demonstrates that, despite many challenges and differences among them, English, Scottish, Welsh, and Irish Catholics formed strong bonds and actively participated in the life of their nations and their Church.

This volume provides new insights into the nature of the Early Modern English discourse markers marry, well and why through the analysis of three corpora (A Corpus of English Dialogues, 1560-1760, the Parsed Corpus of Early English Correspondence, and the Penn-Helsinki Parsed Corpus of Early Modern English). By combining both quantitative and qualitative approaches in the study of pragmatic markers, innovative findings are reached about their distribution throughout the period 1500-1760, their attestation in different speech-related text types as well as similarities and differences in their functions. Additionally, this work engages in a sociopragmatic study, based on the sociopragmatically annotated Drama Corpus of almost a quarter of a million words, to enhance our

understanding about their use by characters of different social status and gender. This volume therefore constitutes an essential piece of the puzzle in our attempt to gain a full picture of discourse marker use.

This book explores the changing representation on the early modern stage of the built environment of London. It covers a period in which the city underwent rapid growth to become the country's first metropolis, and it examines how the urban environment becomes part of the frame of reference of the drama that is set there.

Masculinity and Emotion in Early Modern English Literature

From the Oath of Supremacy to the Oath of Allegiance

Verse and Change from Donne to Dryden

This book examines how English writers from the Elizabethan period to the Restoration transformed and contested the ancient ideal of the virtuous mean. As early modern authors learned at grammar school and university, Aristotle and other classical thinkers praised "golden means" balanced between extremes: courage, for example, as opposed to cowardice or recklessness. By uncovering the enormous variety of English responses to this ethical doctrine, Joshua Scodel revises our understanding of the vital interaction between classical thought and early modern literary culture. Scodel argues that English authors used the ancient schema of means and extremes in innovative and contentious ways hitherto ignored by scholars. Through close readings of diverse writers and genres, he shows that conflicting representations of means and extremes figured prominently in the emergence of a self-consciously modern English culture. Donne, for example, reshaped the classical mean to promote individual freedom, while Bacon held extremism necessary for human empowerment. Imagining a modern rival to ancient Rome, georgics from Spenser to Cowley exhorted England to embody the mean or lauded extreme paths to national greatness. Drinking poetry from Jonson to Rochester expressed opposing visions of convivial moderation and drunken excess, while erotic writing from Sidney to Dryden and Behn pitted extreme passion against the traditional mean of conjugal moderation. Challenging his predecessors in various genres, Milton celebrated golden means of restrained pleasure and self-respect. Throughout this groundbreaking study, Scodel suggests how early modern treatments of means and extremes resonate in present-day cultural debates.

Terttu Nevalainen helps students to place the language of the period 1500-1700 in its historical context, whilst showing its regional and social variations. He focuses on the structure of the 'general dialect' and its spelling, vocabulary, grammar and pronunciation, as well as its dialectal origins.

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An investigation into early modern gardens, gender and writing, this study considers not only published literary representations of gardens, but also actual garden landscapes and unpublished evidence of everyday gardening practice. Jennifer Munroe here analyzes how writers appropriated the developing gendered tension in gardening that stemmed from a shift from the garden as a means of feeding a family, to the garden as an aesthetic object imbued with status.