

## English Literature The Renaissance Period 1550 1660

Details the evolution of literature during a period representing a staggering amount of change, moving from one-dimensional action stories and religious lessons to stories with subtleties of plot and character development.

A public and highly popular literary form, English Renaissance drama affords a uniquely valuable index of the process of cultural transformation. The *Expense of Spirit* integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change during a crucial period in the formation of modern sexual values. Comparing Elizabethan and Jacobean dramatic representations of love and sexuality with those in contemporary moral tracts and religious writings on women, love, and marriage, Mary Beth Rose argues that such literature not only interpreted sexual sensibilities but also contributed to creating and transforming them.

In the fifteenth century the printing press was the 'new technology'. The first ever information revolution began with the advent of the printed book, enabling Renaissance scholars to formulate new ways of organising and disseminating knowledge. As early as 1500 there were already 20 million books in circulation in Europe. How did this rapid explosion of ideas impact upon the evolution of new disciplines? The *Renaissance Computer* looks at the fascinating development of new methods of information storage and retrieval which took place at the very beginning of print culture. And it asks some crucial questions about the intellectual conditions of our own digital age. A dazzling array of leading experts in Renaissance culture explore topics of urgent significance today, including: \* the contribution of knowledge technologies to state formulation and national identity \*the effect of multimedia, orality and memory on education \*the importance of the visual display of information and how search engines reflect and direct ways of thinking.

English Literature from the Old English Period Through the Renaissance The Rosen Publishing Group, Inc

Featuring twenty one newly-commissioned essays, *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion* demonstrates how today's globalization is the result of a complex and lengthy historical process that had its roots in England's mercantile and cross-cultural interactions of the sixteenth and seventeenth centuries. An innovative collection that interrogates the global paradigm of our period and offers a new history of globalization by exploring its influences on English culture and literature of the early modern period. Moves beyond traditional notions of Renaissance history mainly as a revival of antiquity and presents a new perspective on England's mercantile and cross-cultural interactions with the New and Old Worlds of the Americas, Africa, and the East, as well with Northern Europe. Illustrates how twentieth-century globalization was the result of a lengthy and complex historical process linked to the emergence of capitalism and colonialism Explores vital topics such as East-West relations and Islam; visual representations of cultural 'others'; gender and race struggles within the new economies and cultures; global drama on the cosmopolitan English stage, and many more

Retaining the thrill and tone of oral storytelling as the written word became increasingly widespread was the charge of early English writing. Beginning in the Old English period and continuing through the Medieval and Renaissance periods, writers such as Geoffrey Chaucer and William Shakespeare began to elevate the place of literature in society. This volume details the evolution of early English literature and the enduring works that have withstood centuries of linguistic and cultural change.

This book reassesses Renaissance English literature and its place in Elizabethan society. It examines, in particular, the role of Italianate literary imitation in addressing the ethical and political issues of the sixteenth century.

Spanning the period from Elizabeth I's reign to Charles II's restoration, this study argues the garden is a primary site evincing a progressive narrative of change, a narrative that looks to the Edenic as obtainable ideal in court politics, economic prosperity, and national identity in early modern England. In the first part of the study, Amy L. Tigner traces the conceptual forms that the paradise imaginary takes in works by Gascoigne, Spenser, and Shakespeare, all of whom depict the garden as a space in which to imagine the national body of England and the gendered body of the monarch. In the concluding chapters, she discusses the function of gardens in the literary works by Jonson, an anonymous masque playwright, and Milton, the herbals of John Gerard and John Parkinson, and the tract writing of Ralph Austen, Lawrence Beal, and Walter Blithe. In these texts, the paradise imaginary is less about the body politic of the monarch and more about colonial pursuits and pressing environmental issues. As Tigner identifies, during this period literary representations of gardens become potent discursive models that both inspire constructions of their aesthetic principles and reflect innovations in horticulture and garden technology. Further, the development of the botanical garden ushers in a new world of science and exploration. With the importation of a new world of plants, the garden emerges as a locus of scientific study: hybridization, medical investigation, and the proliferation of new ornamentals and aliments. In this way, the garden functions as a means to understand and possess the rapidly expanding globe.

The turn of the nineteenth century, a time of exceptional creativity in Russia, was also a time of great receptivity to foreign cultural influences. Among the most important of these were English poetry and aesthetic thought, which gave new impetus to the Russian imagination. This is the first study of the Russian reception of English literature from Romanticism to aestheticism, focusing particularly on the reception by Russian poets of Shelley, Ruskin, Pater, Frazer and Wilde. Framing this account is a pioneering exploration of the intellectual background to these influences in comparative scholarship, illuminating a common interest in myth, folklore, anthropology, and the origins of language. This book discusses the relationship between Russian conceptions of national identity, literary influence and the origins of comparative literary history.

Early modern literature played a key role in the formation of the legal justification for imperialism. As the English colonial enterprise developed, the existing legal tradition of common law no longer solved the moral dilemmas of the new world order, in which England had become, instead of a victim of Catholic enemies, an aggressive force with its own overseas territories. Writers of romance fiction employed narrative strategies in order to resolve this difficulty and, in the process, provided a legal basis for English imperialism. Brian Lockey analyses works by such authors as Shakespeare, Spenser and Sidney in the light of these legal discourses, and uncovers new contexts for the genre of romance. Scholars of early modern literature, as well as those interested in the history of law as the British Empire emerged, will learn much from this insightful and ambitious study.

*Seventeenth-Century English Literature* associates evolving seventeenth-century English perspectives of maternal support to the ascent of the cutting edge country, particularly in the vicinity of 1603 and 1675. Maternal sustain increases new noticeable quality in the early current social creative ability at the exact minute when England experiences a noteworthy change in perspective-from the customary, dynastic body politic, composed by natural bonds, to the post-dynastic, present day country, included representative and full of feeling relations. The book likewise exhibits that moving early present day points of view on Judeo-Christian relations profoundly educate the period's interlocking reassessments of maternal support and the country, particularly on account of Milton. Encircled by an understanding that the very idea of what characterizes the human is regularly impacted by Renaissance and early present day messages, this book sets up

the start of the scholarly improvement of the evil frame into an adapted shape in the seventeenth century. This advancement is fixated on characters and verse of four seventeenth-century journalists: the Satan character in John Milton's *Paradise Lost* and *Paradise Regained*, the Tempter in John Bunyan's *Grace Abounding to the Chief of Sinners* and Diabolus in Bunyan's *The Holy War*, the verse of John Wilmot, earl of Rochester, and Dorimant in George Etherege's *Man of Mode*.

From the fourteenth to the seventeenth century, humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism turned into a dynamic cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen essays in this 1996 volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art, from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed biographical index, and a guide to further reading, are provided. Overall, *The Cambridge Companion to Renaissance Humanism* provides a comprehensive introduction to a major movement in the culture of early modern Europe.

Scholars examine the role of literature in the construction of 'Britishness'.

*Renaissance Literature and Linguistic Creativity* interrogates notions of linguistic creativity as presented in English literary texts of the late sixteenth century. It considers the reflections of Renaissance English writers upon the problem of how linguistic meaning is created in their work. The book achieves this consideration by placing its Renaissance authors in the context of the dominant conceptualisation of the thought-language relationship in the Western tradition: namely, that of 'introspection'. In taking this route, author James Harmer undertakes to provide a comprehensive overview of the notion of 'introspection' from classical times to the Renaissance, and demonstrates how complex and even strange this notion is often seen to be by thinkers and writers. Harmer also shows how poetry and literary discourse in general stands at the centre of the conceptual consideration of what linguistic thinking is. He then argues, through a range of close readings of Renaissance texts, that writers of the Shakespearean period increase the fragility of the notion of 'introspection' in such a way as to make the prospect of any systematic theory of meaning seem extremely remote.

Embracing and exploring the possibility that thinking about meaning can only occur in the context of extreme cognitive and psychological limitation, these texts emerge as proponents of a human mind which is remarkably free in its linguistic nature; an irresistible mode of life unto itself. The final argumentative stratum of the book explores the implications of this approach for understanding the relationship between literary criticism, philosophy, and other kinds of critical activity.

Texts discussed at length include Edmund Spenser's *The Faerie Queene* and shorter poetry, George Chapman's *Ovids Banquet of Sence*, Shakespeare's *Titus Andronicus* and *Hamlet*, and John Donne's *Elegies*.

'Disknowledge': knowing something isn't true, but believing it anyway. In this book, Katherine Eggert explores the crumbling state of learning in the 16th and 17th centuries. Even as the shortcomings of Renaissance humanism became plain to see, many intellectuals of the age had little choice but to treat their familiar knowledge systems as though they still held. Humanism thus came to share the status of alchemy: a way of thinking simultaneously productive and suspect, reasonable and wrongheaded.

*A Short History of English Literature* is a comprehensive survey, in chronological fashion, of the major periods, authors and movements from Chaucer to the present. Written for undergraduate and postgraduate students in South Asian universities, this History locates authors, genres and developments within their social, political and historical contexts. Informed by contemporary literary and cultural theory, this account also prepares the student for further explorations in particular genres and periods in English literature. Key Features

- A timeline and backgrounds chapter in each section to locate texts and writers in their social and political contexts
- Additional information in boxes to draw attention to crucial 'moments' in the story of English literature
- A revisionist reading of each period from new perspectives including feminism, new historicism and postcolonialism
- An up-to-date bibliography and webliography to guide students to further specialized readings and introduce them to indispensable online resources
- A detailed index of writers and their writings for easy reference and accessibility

Andrew Hadfield's innovative, wide-ranging study argues that writers often used their works as vehicles to reflect on the state of contemporary English politics. He offers fresh readings of Shakespeare, Marlowe, More, and many others.

A study of the influence of sixteenth- and seventeenth-century literature on Virginia Woolf's novels and criticism which offers new interpretations and enriches our understanding of Woolf's creative process.

Responding to the broadening of the canon in recent years, this accessible anthology balances a generous selection of familiar Renaissance figures with important texts by women writers. Includes important texts by women writers alongside more familiar Renaissance masters. Offers many key works of the period in their entirety. Introductions and annotations to the texts reflect the developments in critical and cultural theory as well as the current state of Renaissance scholarship. One of the first anthologies to include cross-references to materials available on the Internet.

This lively and stimulating book guides students through the historical contexts, key figures, texts, themes and issues in sixteenth- and early seventeenth-century English literature. *The English Renaissance, 1500-1620* sets out the historical and cultural contexts of Renaissance England, highlighting the background voices and events which influenced literary production, including the Reformation, the British problem, perceptions of other cultures and the voyages to the Americas. A series of short biographical essays on the key writers of the period explain their significance, and explore a variety of perspectives with which to approach them. In-depth analyses of a number of well-studied texts are also provided, indicating why each text is important and suggesting ways in which each might usefully be read. Texts featured include *Astrophil and Stella*, *Othello*, *Utopia*, *Dr Faustus*, *The Tragedy of Miriam*, *The Unfortunate Traveller* and *the Faerie Queene*. The volume charts the intricacies of English Renaissance literature, taking in a variety of themes including women, gender and the question of homosexuality; the stage; printing and censorship; humanism and education and rhetoric. Attention is also drawn to current debates in Renaissance criticism such as New

Historicism and Cultural Materialism, thus the book provides students with an unparalleled foundation for further study. Fully cross-referenced, with a useful chronology, glossary and suggestions for further reading, this much-needed guide conveys the excitement of reading Renaissance literature.

**A COMPANION TO THE GLOBAL RENAISSANCE** An innovative collection of original essays providing an expansive picture of globalization across the early modern world, now in its second edition *A Companion to the Global Renaissance: Literature and Culture in the Era of Expansion, 1500–1700, Second Edition* provides readers with a deeper and more nuanced understanding of both macro and micro perspectives on the commercial and cross-cultural interactions of the sixteenth and seventeenth centuries. Covering a uniquely broad range of literary and cultural materials, historical contexts, and geographical regions, the Companion's varied chapters offer interdisciplinary perspectives on the implications of early modern concepts of commerce, material and artistic culture, sexual and cross-racial encounters, conquest and enslavement, social, artistic, and religious cross-pollinations, geographical "discoveries," and more. Building upon the success of its predecessor, this second edition of *A Companion to the Global Renaissance* radically extends its scope by moving beyond England and English culture. Newly-commissioned essays investigate intercultural and intra-cultural exchanges, transactions, and encounters involving England, European powers, Eastern kingdoms, Africa, Islamic empires, and the Americas, within cross-disciplinary frameworks. Offering a complex and multifaceted view of early modern globalization, this new edition: Demonstrates the continuing global "turn" in Early Modern Studies through original essays exploring interconnected exchanges, transactions, and encounters Provides significantly expanded coverage of global interactions involving England, European powers such as Portugal, Spain, and The Netherlands, Eastern empires such as Japan, and the Ottoman, Safavid, and Mughal empires Includes a Preface and Afterword, as well as a revised and expanded Introduction summarizing the evolving field of Global Early Modern Studies and describing the motifs and methodologies informing the essays within the volume Explores an array of new subjects, including an exceptional woman traveler in Eurasia, the Jesuit presence in Mughal India and sixteenth-century Japan, the influence of Mughal art on an Amsterdam painter-cum-poet, the cultural impact of Eastern trade on plays and entertainments in early modern London, Safavid cultural disseminations, English and Portuguese slaving practices, the global contexts of English pattern poetry, and global lyric transmissions across cultures A wide-ranging account of the global expansions and interactions of the period, *A Companion to the Global Renaissance: Literature and Culture in the Era of Expansion, 1500–1700, Second Edition* remains essential reading for early modern scholars and students ranging from undergraduate and graduate students to more advanced scholars and specialists in the field.

*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.

Drawing on globalization theory and the representations of China in English Renaissance literature, author Mingjun Lu proposes a liberal cosmopolitanism model to study the early modern interactions with the 'other'. Challenging the conventional colonial/postcolonial, nationalist, and Orientalist frameworks, the liberal cosmopolitanism model not only opens Renaissance literary texts to globalization theory but also initiates a new approach to the early modern conception of cultural pluralism. By pushing East-West contact back to the period in 1570s-1670s, Lu's work uncovers some hitherto unrecognized Chinese elements in Western culture and their shaping influence upon English literary imagination.

This is a critical book to study in depth the transition from the 'medieval' to the 'Renaissance' periods in English literature. What exactly, in a literary context, do those terms designate? Mr Spearing argues that, far from being fixed determinants, they demand careful critical reappraisal. He rewrites the literary history of the period from Chaucer to the early Spenser in a way that puts emphasis on the importance of Chaucer's influence on a tradition which in many important respects began with him. Many literary and cultural qualities, normally considered 'Renaissance', can be seen to have their origins, so far as the English tradition is concerned, in Chaucer's contacts with Italian culture. This book shows how Chaucer can be regarded as a Renaissance poet whose work was medievalised by his admiring successors. Traditions other than the Chaucerian are examined in this light, and the author engages with the larger problems of literary history through the detailed analysis of specimen texts.

This handbook of English Renaissance literature serves as a reference for both students and scholars, introducing recent debates and developments in early modern studies. Using new theoretical perspectives and methodological tools, the volume offers exemplary close readings of canonical and less well-known texts from all significant genres between c. 1480 and 1660. Its systematic chapters address questions about editing Renaissance texts, the role of translation, theatre and drama, life-writing, science, travel and migration, and women as writers, readers and patrons. The book will be of particular interest to those wishing to expand their knowledge of the early modern period beyond Shakespeare.

An invaluable collection for those who read and love Lewis and medieval and Renaissance literature.

The classic political satire about an imaginary ideal world by one of the Renaissance's most fascinating figures. Named after a word that translates literally to "nowhere," *Utopia* is an island dreamed up by Thomas More, a devout Catholic, English statesman, and Renaissance humanist who would be canonized as a saint centuries after he was executed for choosing God over king. More's novel introduces us to Utopia's society and its customs. It is a place of no private property and no lawyers; of six-hour workdays and simple ways; and, intriguingly, of a combination of values that blend the traditional with the highly controversial, from euthanasia to married priests to slavery. Remarkably thought-provoking, it is a novel that asks us to question what makes a perfect world—and whether such a thing is even possible.

Provides a detailed map of contemporary critical theory in Renaissance and Early Modern English literary studies beyond Shakespeare *A Handbook of English Renaissance Literary Studies* is a groundbreaking guide to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies. Comprising commissioned contributions from leading international scholars, it provides an overview of literary theory, beyond

Shakespeare, focusing on most major figures, as well as some lesser-known writers of the period. This book represents an important first step in bridging the divide between the abundance of titles which explore applications of theory in Shakespeare studies, and the relative lack of such texts concerning English Literary Renaissance studies as a whole, which includes major figures such as Marlowe, Jonson, Donne, and Milton. The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done, along with an exploration of the ways in which the treatments of or approaches to key issues have changed over time. Handbook of English Renaissance Literary Studies is must-reading for undergraduate and postgraduate students of early modern and Renaissance English literature, as well as their instructors and advisors. Divided into three main sections, "Conditions of Subjectivity," "Spaces, Places, and Forms," and "Practices and Theories," A Handbook of English Renaissance Literary Studies: Provides an overview of theoretical work and the theoretical-informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare Provides a map of the critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly-commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically-engaged work in the field Explores the ways in which the treatments of or approaches to key issues have changed over time Offers examples of the ways in which the practice of a theoretically-engaged criticism may enrich the personal and professional lives of critics, and the culture in which such critical practice takes place

Early modern English literature abounds with archaeological images, from open graves to ruined monasteries. Schwyzer demonstrates that archaeology can shed light on literary texts including works by Spenser, Shakespeare, and Donne. The book also explores the kinship between two disciplines distinguished by their intimacy with the traces of past life. Renaissance Romance examines how and why the fears and expectations surrounding the old genre of romance resonated in early modern England. Examining a range of texts and the fiction of Sir Philip Sidney, Robert Greene and Lady Mary Wroth in particular, Das illustrates the sheer cultural persistence of romance, and reveals how a generational consciousness inherent in the genre transformed the new prose fiction of the period.

The volume provides readers with a clear introduction to English Renaissance literary texts. Concise but detailed entries are alphabetically arranged, providing a coherent overview of central issues in the study of writings of the Renaissance era. Cross-referencing and suggestions for further reading indicate connections between topics.

This book offers a timely examination of cultural encounters between Britain, China, and Japan, past and present. It challenges Edward Said's model of East/West relations and offers a radical reconceptualization of the English Renaissance by suggesting it was not so different from the increasingly Sinocentric world we currently inhabit.

This book examines the way in which early modern women writers conceived of grief and the relationship between the dead and the living.

This volume features original essays exploring the automaton - from animated statue to anthropomorphized machine - in the poetry, prose, and drama of England in the 16th and 17th centuries.

Natural Law, whether grounded in human reason or divine edict, encourages humankind to follow virtue and shun vice. The concept dominated Renaissance thought, where its literary equivalent, poetic justice, underpinned much of the period's creative writing. Robert White examines a wide range of Renaissance texts to show how writers as radically different as Milton and Hobbes formulated versions of Natural Law that served to maintain socially established hierarchies. This is the first book to apply a vast area of intellectual history to imaginative literature across a variety of genres during the Renaissance period.

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.

Warren W. Wooden's pioneering studies of early examples of children's literature throw new light on many accepted works of the English Renaissance period. In consequence, they appear more complex, significant, and successful than hitherto realized. In these nine essays, Wooden traces the roots of English children's literature in the Renaissance beginning with the first printed books of Caxton and ranging through the work of John Bunyan. Wooden examines a number of works and authors from this period of two centuries -- some from the standard canon, others obscure or neglected -- while addressing questions about the early development of children's literature.

This concise introduction to the literature of an exciting and influential period opens with an overview of the historical and cultural context in which English Renaissance literature was produced, and a discussion of its contemporary and subsequent critical reception. The following chapters survey the major Renaissance genres of drama, poetry and prose. Each chapter provides illustrative case studies of canonical and non-canonical key texts by authors such as William Shakespeare, Christopher Marlowe, Ben Jonson, Edmund Spenser, John Milton, Sir Philip Sidney, John Donne, Aemilia Lanyer, Sir Francis Bacon, Thomas Nashe, and Lady Mary Wroth. A guide to further reading accompanies each chapter, complemented by a section of student resources at the end of the book. The final chapter summarises significant developments in English Renaissance literary culture, and discusses the future direction of Renaissance literary scholarship.

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