

The Oxford Handbook Of Tudor Literature

This volume provides the first printed critical edition of *The Praise of Musicke* (1586), keeping the original text intact and accompanied by an analytical commentary. Against the Puritan attacks on liturgical music, *The Praise of Musicke*, the first apologetic treatise on music in English, epitomizes the Renaissance defence of music in civil and religious life. While existing studies of *The Praise of Musicke* are limited to the question of authorship, the present volume scrutinizes its musical discourse, which recapitulates major issues in the ancient philosophy and theology of music, considering the contemporary practice of sacred and secular music. Through an interdisciplinary analysis of *The Praise of Musicke*, combining historical musicology with philosophical theology, this study situates the treatise and its author within the wider historical, intellectual and religious context of musical polemics and apologetics of the English Reformation, thereby appraising its significance in the history of musical theory and literature. The book throws fresh light on this substantial but neglected treatise that presents, with critical insights, the most learned discussion of music from classical antiquity to the Renaissance and Reformation era. In doing so it offers a new interpretation of the treatise, which marks a milestone in the history of musical apologetics.

The Mirror for Magistrates, the collection of *de casibus* complaint poems in the voices of medieval rulers and rebels compiled by William Baldwin in the 1550s, was central to the development of imaginative literature in the sixteenth and early seventeenth centuries. Additions

by John Higgins, Thomas Blenerhasset, and Richard Niccols between 1574 and 1610 extended the Mirror's scope, shifted its focus, and prolonged its popularity; in particular, the texts' later manifestations profoundly influenced the work of Spenser and Shakespeare. *Unperfect Histories* is the first monograph to consider the text's early modern transmission history as a whole. In chapters on Baldwin, Higgins, Blenerhasset, and Niccols's complaint collections, it demonstrates that the Mirror is an invaluable witness to how verse history was conceptualized, written, and read across the period, and explores the ways in which it was repeatedly reinterpreted and redeployed in response to changing contemporary concerns. The Mirror corpus encompasses topical allegory, nationalist polemic, and historiographical skepticism, as well as the macabre humour and metatextual play which have come to be known as hallmarks of Baldwin's mid-Tudor writings. What has not been recognised is the complex interaction of these themes and techniques right across the Mirror's history. Higgins, Blenerhasset, and Niccols's contributions are analysed for the first time here, both within their own literary and historiographical contexts, and in dialogue with Baldwin's early editions. This new reading offers a lively account of the texts' depth and variety, and provides insight into the extent of the Mirror's influence and ubiquity in early modern literary culture.

Itinerarium ad Windsor concerns a central question of the Elizabethan era: Why should a woman be allowed to rule with the same powers as a king? The man who poses this controversial question within *Itinerarium* is none other than Queen Elizabeth's powerful favorite Robert Dudley, Earl of Leicester. On hand to provide answers are the statesman and poet Thomas

Sackville, Lord Buckhurst, and William Fleetwood antiquary, Recorder of London, and dutiful chronicler of their 1575 conversation. This critical edition of *Itinerarium* reproduces Fleetwood's text with annotations and a host of interpretive and contextualizing essays from leading scholars. Taken together, they constitute the definitive introduction to this remarkable discussion of regnant queenship, providing a valuable tool for understanding contemporary notions of and underlying fears concerning the efficacy and desirability of female rule in Elizabethan England. The *Oxford Handbook of the Early Modern Sermon* is the first book to survey this rich new field for both students and specialists. It is divided into sections devoted to sermon composition, delivery, and reception; sermons in Scotland, Ireland, and Wales; English Sermons, 1500-1660; and English Sermons, 1660-1720.

Though printer Richard Tottel's *Songes and Sonettes* (1557) remains the most influential poetic collection printed in the sixteenth century, the compilation has long been ignored or misunderstood by scholars of early modern English culture. Embracing a broad range of critical and historical perspectives, the eight essays within this volume offer the first sustained analysis of the many ways that consumers read and understood *Songes and Sonettes* as an anthology over the course of the early modern period. Copied by a monarch, set to music, sung, carried overseas, studied, appropriated, rejected, edited by consumers, transferred to manuscript, and gifted by Shakespeare, this multi-author verse anthology of 280 poems transformed sixteenth-century English language and culture. With at least eleven printings before the end of Elizabeth I's reign, Tottel's ground-breaking text greatly influenced the poetic publications that followed,

Access Free The Oxford Handbook Of Tudor Literature

including individual and multi-author miscellanies. Contributors to this essay collection explore how, in addition to offering a radically new kind of English verse, 'Tottel's Miscellany' engaged politics, friendship, religion, sexuality, gender, morality and commerce in complex-and at times, contradictory-ways.

The Oxford Handbook of English Prose 1500-1640 is the only available overview of early modern English prose writing. It considers the range and variety of the substance and types of English prose, and also analyses the forms and styles of writing adopted in the early modern period.

Plutarch was one of the most popular classical authors in Renaissance England. These volumes present nine Tudor and Stuart translations from his Essays and Lives with a General Introduction locating these works in the context of Plutarch's wider influence in early modern England. They offer selections from two of the classics of English Renaissance translation, North's Lives (1579) and Holland's Morals (1603): the essays 'On Reading the Poets' and 'Talkativeness' and the Lives of Demosthenes and Cicero and Caesar. They also include editions of a number of less well-known but equally significant translations of individual Essays and Lives, one available in manuscript alone until now and several not reprinted since the sixteenth century: Thomas Wyatt's The Quiet of Mind (1528), Thomas Elyot's The Education or Bringing up of Children (1528–30), Thomas Blundeville's The Learned Prince (1561), and Henry Parker, Lord Morley's The Story of Paullus Aemilius (1542–46/7). Detailed annotations trace how translators drew on, and departed from, Greek, Latin, and French editions of Plutarch

Access Free The Oxford Handbook Of Tudor Literature

while introductions to each of the works examine their impact on English Renaissance literature and culture. By presenting a wide range of translations from the Essays and Lives, the volumes bring to light the variety of translation practices and the different social, political, and cultural contexts in which Plutarch was read and translated in Tudor and Stuart England.

The Oxford Handbook to Tudor Drama is the authoritative secondary text on Tudor drama. It both integrates recent important research across different disciplines and periods and sets a new agenda for the future study of Tudor drama, questioning a number of the central assumptions of previous studies. Balancing the interests and concerns of scholars in theatre history, drama, and literary studies, its scope reflects the broad reach of Tudor drama as a subject, inviting readers to see the Tudor century as a whole, rather than made up of artificial and misleading divisions between 'medieval' and 'renaissance', religious and secular, pre- and post-Shakespeare. The contributors, both the established leaders in their fields and the brightest young scholars, attend to the contexts, intellectual, theatrical and historical within which drama was written, produced and staged in this period, and ask us to consider afresh this most vital and complex of periods in theatre history. The book is divided into four sections: Religious Drama; Interludes and Comedies, Entertainments, Masques, and Royal Entries; and Histories and political dramas.

[Literature, History and Politics in Early Modern England](#)

[Elizabethan Seneca](#)

[The Oxford Handbook of the Early Modern Sermon](#)

[Poetry, Print, and the History of the Book in Early Modern England](#)

[The Oxford Handbook of Medieval Literature in English](#)

[The Oxford Handbook of Thomas Middleton](#)

[The Praise of Musicke, 1586](#)

[Tottel's Songes and Sonettes in Context](#)

[Roger Ascham and His Sixteenth-Century World](#)

[Staging Harmony](#)

For a new generation of critics and directors and students, Thomas Middleton- 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, perhaps as a result, produced some of the greatest devotional poetry, sermons, polemical epics of 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 section discusses 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, John 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 in

Access Free The Oxford Handbook Of Tudor Literature

the Quakers, clusters of religious exiles, Jewish and Islamic communities, and those who arrived in the new world. Finally, the fifth section 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 introductory 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.

The Oxford Handbook of English Prose 1500-1640 is the only current overview of early modern English prose writing. The aim of the volume is to make prose more visible as a subject and a mode of writing. It covers a vast range of material vital for the understanding of the period, from jestbooks, newsbooks, and popular romance to the translation of the classics and pioneering collections of scientific writing and travel writing; from diaries, tracts on work and domestic conduct books to rhetorical treatises designed for a courtly audience; from well-known works such as William Baldwin's *Beware the Cat*, probably the first novel in English, to *The Bible*, *The Book of Common Prayer* and Richard Hooker's eloquent statement of Anglican belief, *The Laws of Ecclesiastical Polity*. The work not only deals with the range and variety of the substance and types of English prose, but also analyses the forms and styles of writing adopted in the early modern period, ranging from the Euphuistic nature of prose fiction inaugurated by John Lyly's mannered novel, to the aggressive polemic of the Marprelate controversy; from the scatological humour of comic writing to the careful modulations

most significant sermons of the age; and from the pithy and concise English essays of Bacon to the ornate and meandering style of John Florio's translation of Montaigne's collection. Each essay provides an overview as well as comment on key passages, and a guide to further reading.

In *Staging Harmony*, Katherine Steele Brokaw reveals how the relationship between drama, music, and religious change across England's long sixteenth century moved religious discourse to more moderate positions. It did so by reproducing the complex personal attachments, nostalgic overtones, and bodily effects that allow performed music to evoke the feeling of, not always the reality, of social harmony. Brokaw demonstrates how theatrical music from the fifteenth to the early seventeenth centuries contributed to contemporary discourses of the and morality of music and its proper role in religious life, shaping the changes made to music as well as people's reception of those changes. In representing social, affective, and religious life in all its intricacy, and in unifying auditors in shared acoustic experiences, musical moments suggested the value of complexity, resolution, and compromise rather than oversimplified, absolutist binaries worth killing or dying for. The theater represented the of the church's present and past. By bringing medieval and early Tudor drama into conversation with Elizabethan and Jacobean drama, Brokaw uncovers connections and continuities across diverse dramatic forms and demonstrates the staying power of musical performance traditions. In analyzing musical practices and discourses, theological debates, devotional practices, and early staging conditions, Brokaw offers new readings of well-

Access Free The Oxford Handbook Of Tudor Literature

plays (Marlowe's *Doctor Faustus*, Shakespeare's *The Tempest* and *The Winter's Tale*) as well as Tudor dramas by playwrights including John Bale, Nicholas Udall, and William Wager. This is the first comprehensive study of Tudor drama that sees the long 16th century from the accession of Henry Tudor to the death of Elizabeth as a whole, taking in the numinous 'Mystery Plays' and the early work of Shakespeare. It is an invaluable account of current scholarship and an introduction to the complexity of Tudor drama.

The study of medieval literature has experienced a revolution in the last two decades, reinvented many parts of the discipline and changed the shape of the subject in relation to the scholarship of the previous generation. 'New' texts (laws and penitentials, women's writings, drama records), innovative fields and objects of study (the history of the book, the study of the text and the body, medieval masculinities), and original ways of studying them (the Sociology of Text, performance studies) have emerged. This has brought fresh vigour and impetus to medieval studies, and impacted significantly on cognate periods and areas. The *Oxford Handbook of Medieval Literature in English* brings together the insights of these new approaches with those of more familiar texts and methods of study, to provide a comprehensive overview of the state of medieval literature today. It also returns to first principles in asking fundamental questions about the nature, scope, and significance of the discipline, and suggests directions that it might take in the next decade. The Handbook contains 44 newly commissioned essays from both world-leading scholars and exciting new scholarly voices. Topics cover a range from the canonical genres of Saints' lives, sermons, romance, lyric poetry, and hagiography.

poetry; major themes including monstrosity and marginality, patronage and literary politics; manuscript studies and vernacularity are investigated; and there are close readings of works such as *Beowulf*, *Wulf and Eadwacer*, and *Ancrene Wisse* and key authors from Ælfric to Geoffrey Chaucer, Langland, and the Gawain Poet.

In the early Elizabethan period, nine of the ten tragedies attributed to the ancient Roman statesman, philosopher, and playwright Seneca (c. 1 BCE-65 CE) were translated for the first time into English, and these translations shaped Seneca's dramatic legacy as it would be known to later authors and playwrights. This edition enables readers to appreciate the distinct aims and aims of three milestone translations: Jasper Heywood's *Troas* (1559) and *Thyestes* (1566) and John Studley's *Agamemnon* (1566). The plays are presented in modern spelling and accompanied by critical notes clarifying the translators' approaches to rendering Seneca into English. The introduction provides important context, including a survey of the transmission and reception of Seneca from the first through to the sixteenth century and an analysis and comparison of the style of the three translations.

The *Oxford Handbook of Shakespearean Tragedy* is a collection of fifty-four essays by leading scholars of all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespeareans. Together these essays offer a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The substantial opening section introduces the

placing them in a variety of illuminating contexts: as well looking at ways in which late generations of critics have shaped our idea of 'Shakespearean' tragedy, it addresses the genre by examining the playwright's inheritance from the classical and medieval past, by considering tragedy's relationship to other genres (including history plays, tragicomedy and satiric drama), and by showing how Shakespeare's tragedies respond to the pressures of modern politics, religion, and ideas about humanity and the natural world. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies, from *Titus Andronicus* to *Coriolanus*. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the stage, as well as with the extraordinary diversity of twentieth and twenty-first century readings of Shakespearean tragedy. The thirteen essays of the book's final section seek to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and Asia. Offering the richest and most diverse collection of approaches to Shakespearean drama currently available, the Handbook will be an indispensable resource for students both at undergraduate and graduate levels, while the lively and provocative character of its essays will make it required reading for teachers of Shakespeare everywhere.

[Music and Religious Change in Late Medieval and Early Modern English Drama](#)

[The Oxford Handbook of Neo-Latin](#)

[Thomas Middleton and the Plural Politics of Jacobean Drama](#)

[Plutarch in English, 1528–1603. Volume Two: Lives](#)

[From Homer's Listeners to Shakespeare's Readers](#)

[The Oxford Handbook of Shakespearean Tragedy](#)

[William Fleetwood's Itinerarium ad Windsor](#)

[The Name of a Queen](#)

[A Companion to Renaissance Poetry](#)

[The Oxford Handbook of Chaucer](#)

Contains forty original essays.

Rather than seeking to survey the historical 'background' to Shakespeare, the essays in the collection display a variety of perspectives, insights and methodologies found in current historical work that may also inform literary studies. In addition to Elizabethan and early seventeenth century politics, they examine such topics as the characteristics of the early modern political imagination; the growth of public controversy over religion and other issues during the period and ways in which this can be related to drama; attitudes about honour and shame and their relation to concepts of gender; histories of crime and murder; and ways in which changing attitudes were expressed through architecture, printed images and

the layout of Tudor gardens.

This edited volume offers a fresh and far-reaching survey of the life, career, intellectual networks, output and times of Roger Ascham (1515/16-1568).

From the dawn of the early modern period around 1400 until the eighteenth century, Latin was still the European language and its influence extended as far as Asia and the Americas. At the same time, the production of Latin writing exploded thanks to book printing and new literary and cultural dynamics. Latin also entered into a complex interplay with the rising vernacular languages. This Handbook gives an accessible survey of the main genres, contexts, and regions of Neo-Latin, as we have come to call Latin writing composed in the wake of Petrarch (1304-74). Its emphasis is on the period of Neo-Latin's greatest cultural relevance, from the fifteenth to the eighteenth centuries. Its chapters, written by specialists in the field, present individual methodologies and focuses while retaining an introductory character. The Handbook will be valuable to all readers wanting to orientate themselves in the immense ocean of Neo-Latin literature and culture. It will be particularly helpful for those working on early

modern languages and literatures as well as to classicists working on the culture of ancient Rome, its early modern reception and the shifting characteristics of post-classical Latin language and literature. Political, social, cultural and intellectual historians will find much relevant material in the Handbook, and it will provide a rich range of material to scholars researching the history of their respective geographical areas of interest.

Thomas Middleton and the Plural Politics of Jacobean Drama represents the first sustained study of Middleton's dramatic works as responses to James I's governance. Through examining Middleton's poesis in relation to the political theology of Jacobean London, Kaethler explores early forms of free speech, namely parrhēsia, and rhetorical devices, such as irony and allegory, to elucidate the ways in which Middleton's plural art exposes the limitations of the monarch's sovereign image. By drawing upon earlier forms of dramatic intervention, James's writings, and popular literature that blossomed during the Jacobean period, including news pamphlets, the book surveys a selection of Middleton's writings, ranging from his first extant play *The Phoenix* (1604) to his scandalous finale *A Game at*

Chess (1624). In the course of this investigation, the author identifies that although Middleton's drama spurs political awareness and questions authority, it nevertheless simultaneously promotes alternative structures of power, which manifest as misogyny and white supremacy.

The Oxford Handbook of the Age of Shakespeare presents a broad sampling of current historical scholarship on the period of Shakespeare's career that will assist and stimulate scholars of his poems and plays. Rather than merely attempting to summarize the historical 'background' to Shakespeare, individual chapters seek to exemplify a wide variety of perspectives and methodologies currently used in historical research on the early modern period that can inform close analysis of literature. Different sections examine political history at both the national and local levels; relationships between intellectual culture and the early modern political imagination; relevant aspects of religious and social history; and facets of the histories of architecture, the visual arts and music. Topics treated include the emergence of an early modern 'public sphere' and its relationship to drama during Shakespeare's lifetime; the role of

historical narratives in shaping the period's views on the workings of politics; attitudes about the role of emotion in social life; cultures of honour and shame and the rituals and literary forms through which they found expression; crime and murder; and visual expressions of ideas of moral disorder and natural monstrosity, in printed images as well as garden architecture.

In *Making the Miscellany* Megan Heffernan examines the poetic design of early modern printed books and explores how volumes of compiled poems, which have always existed in practice, responded to media change in sixteenth- and seventeenth-century England. Heffernan's focus is not only the material organization of printed poetry, but also how those conventions and innovations of arrangement contributed to vernacular poetic craft, the consolidation of ideals of individual authorship, and centuries of literary history. The arrangement of printed compilations contains a largely unstudied and undertheorized archive of poetic form, Heffernan argues. In an evolving system of textual transmission, compilers were experimenting with how to contain individual poems within larger volumes. By paying attention to how they navigated and shaped the exchanges between poems and

their organization, she reveals how we can witness the basic power of imaginative writing over the material text. Making the Miscellany is also a study of how this history of textual design has been differently told by the distinct disciplines of bibliography or book history and literary studies, each of which has handled—and obscured—the formal qualities of early modern poetry compilations and the practices that produced them. Revisiting these editorial and critical approaches, this book recovers a moment when compilers, poets, and readers were alert to a poetics of organization that exceeded the limits of the individual poem.

As the 'father' of the English literary canon, one of a very few writers to appear in every 'great books' syllabus, Chaucer is seen as an author whose works are fundamentally timeless: an author who, like Shakespeare, exemplifies the almost magical power of poetry to appeal to each generation of readers. Every age remakes its own Chaucer, developing new understandings of how his poetry intersects with contemporary ways of seeing the world, and the place of the subject who lives in it. This Handbook comprises a series of essays by established scholars and emerging voices that address Chaucer's

poetry in the context of several disciplines, including late medieval philosophy and science, Mediterranean Studies, comparative literature, vernacular theology, and popular devotion. The volume paints the field in broad strokes and sections include Biography and Circumstances of Daily Life; Chaucer in the European Frame; Philosophy and Science in the Universities; Christian Doctrine and Religious Heterodoxy; and the Chaucerian Afterlife. Taken as a whole, The Oxford Handbook of Chaucer offers a snapshot of the current state of the field, and a bold suggestion of the trajectories along which Chaucer studies are likely to develop in the future.

[The Oxford Anthology of Tudor Drama](#)

[The Oxford Handbook of Shakespeare's Poetry](#)

[Making the Miscellany](#)

[Three Tragedies](#)

[An Edition with Commentary](#)

[The Oxford Handbook of Early Modern English Literature and Religion](#)

[Lying in Early Modern English Culture](#)

[Literature, Law, and Politics at the Early Modern Inns of Court, 1558-1581](#)

The Oxford Handbook of Shakespeare
'A Mirror for Magistrates' in Context

Soldier, courtier, author, entertainer, and amateur spy, Thomas Churchyard (c.1529-1604) saw action in most of the principal Tudor theatres of war, was a servant to five monarchs, and had a literary career spanning over half a century during which time he produced over fifty different works in a variety of forms and genres. Churchyard's struggles to subsist as an author and soldier provides an unrivalled opportunity to examine the self-promotional strategies employed by an individual who attempts to make a living from both writing and fighting, and who experiments throughout his life with ways in which the arts of the pen and sword may be reconciled and aligned. Drawing on extensive archival and literary sources, Matthew Woodcock reconstructs the extraordinary life of a figure well-known yet long neglected in early modern literary studies. In the first ever book-length biography of Churchyard, Woodcock reveals the author to be a resourceful and innovative writer whose long literary career plays an important part in the history of professional authorship in sixteenth-century England. This book also situates Churchyard alongside

contemporary soldier-authors such as Henry Howard, Earl of Surrey, George Gascoigne, and Sir Philip Sidney, and it makes a significant contribution to our understanding of the relationship between literature and the military in the early modern period. Churchyard's writings drew heavily upon his own experiences at court and in the wars and the author never tired of drawing attention to the struggles he endured throughout his life. Consequently, this study addresses the wider methodological question of how we should construct the biography of an individual who was consistently preoccupied with telling his own story.

Was the experience of poetry—or a cultural practice we now call poetry—continuously available across the two-and-a-half millennia from the composition of the Homeric epics to the publication of Ben Jonson's *Works* and the death of Shakespeare in 1616? How did the pleasure afforded by the crafting of language into memorable and moving rhythmic forms play a part in the lives of hearers and readers in Ancient Greece and Rome, Europe during Late Antiquity and the Middle Ages, and Britain during the Renaissance? In tackling these questions, this book first examines the evidence for the performance of

the Iliad and the Odyssey and of Ancient Greek lyric poetry, the impact of the invention of writing on Alexandrian verse, the performances of poetry that characterized Ancient Rome, and the private and public venues for poetic experience in Late Antiquity. It moves on to deal with medieval verse, exploring the oral traditions that spread across Europe in the vernacular languages, the place of manuscript transmission, the shift from roll to codex and from papyrus to parchment, and the changing audiences for poetry. A final part investigates the experience of poetry in the English Renaissance, from the manuscript verse of Henry VIII's court to the anthologies and collections of the late Elizabethan era. Among the topics considered in this part are the importance of the printed page, the continuing significance of manuscript circulation, the performance of poetry in pageants and progresses, and the appearance of poets on the Elizabethan stage. In tracking both continuity and change across these many centuries, the book throws fresh light on the role and importance of poetry in western culture.

"How far should we try to read medieval and early modern texts historically? Does the attempt to uncover how such texts might have

Access Free The Oxford Handbook Of Tudor Literature

been received by their original readers and audiences uncover new, hitherto unexpected contemporary resonances in them? Or does it flatten works of art into mere 'secondary sources' for historical analysis? This book makes the case for the study of literature in context."--Dust jacket.

This is the first major collection of essays to look at the literature of the entire Tudor period, from the reign of Henry VII to death of Elizabeth I. It pays particularly attention to the years before 1580. Those decades saw, amongst other things, the establishment of print culture and growth of a reading public; the various phases of the English Reformation and process of political centralization that enabled and accompanied them; the increasing emulation of Continental and classical literatures under the influence of humanism; the self-conscious emergence of English as a literary language and determined creation of a native literary canon; the beginnings of English empire and the consolidation of a sense of nationhood. However, study of Tudor literature prior to 1580 is not only of worth as a context, or foundation, for an Elizabethan 'golden age'. As this much-needed volume will show, it is also of artistic, intellectual, and cultural merit in

Access Free The Oxford Handbook Of Tudor Literature

its own right. Written by experts from Europe, North America, and the United Kingdom, the forty-five chapters in *The Oxford Handbook to Tudor Literature* recover some of the distinctive voices of sixteenth-century writing, its energy, variety, and inventiveness. As well as essays on well-known writers, such as Philip Sidney or Thomas Wyatt, the volume contains the first extensive treatment in print of some of the Tudor era's most original voices.

The Oxford Handbook of Shakespeare's Poetry contains thirty-eight original essays written by leading Shakespeareans around the world. Collectively, these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama. The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well, and of Shakespeare's influence as a poet on later generations of writers in English and beyond. Focusing on a broad set of interpretive concerns, the volume tackles general matters of Shakespeare's style, earlier and later; questions of influence from classical, continental, and native sources; the importance of words, line, and rhyme to meaning; the significance of songs and ballads in

the drama; the place of gender in the verse, including the relationship of Shakespeare's poetry to the visual arts; the different values attached to speaking 'Shakespeare' in the theatre; and the adaptation of Shakespearean verse (as distinct from performance) into other periods and languages. The largest section, with ten essays, is devoted to the poems themselves: the Sonnets, plus 'A Lover's Complaint', the narrative poems, Venus and Adonis and The Rape of Lucrece, and 'The Phoenix and the Turtle'. If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry, it does so, as the individual essays testify, by way of responding to critical trends and discoveries made during the last three decades.

The first essay collection on *A Mirror for Magistrates*, the most popular work of English literature in the Shakespearean age.

The most comprehensive collection of essays on Renaissance poetry on the market. Covering the period 1520–1680, *A Companion to Renaissance Poetry* offers 46 essays which present an in-depth account of the context, production, and 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 some of 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.

Many early modern poets and playwrights were also members of the

legal societies the Inns of Court, and these authors shaped the development of key genres of the English Renaissance, especially lyric poetry, dramatic tragedy, satire, and masque. But how did the Inns come to be literary centres in the first place, and why were they especially vibrant at particular times? Early modernists have long understood that urban setting and institutional environment were central to this phenomenon: in the vibrant world of London, educated men with time on their hands turned to literary pastimes for something to do. *Lawyers at Play* proposes an additional, more essential dynamic: the literary culture of the Inns intensified in decades of profound transformation in the legal profession. Focusing on the first decade of Elizabeth's reign, the period when a large literary network first developed around the societies, this study demonstrates that the literary surge at this time developed out of and responded to a period of rapid expansion in the legal profession and in the career prospects of members. Poetry, translation, and performance were recreational pastimes; however, these activities also defined and elevated the status of inns-of-court men as qualified, learned, and ethical participants in England's 'legal magistracy': those lawyers, judges,

Access Free The Oxford Handbook Of Tudor Literature

justices of the peace, civic office holders, town recorders, and gentleman landholders who managed and administered local and national governance of England. *Lawyers at Play* maps the literary terrain of a formative but understudied period in the English Renaissance, but it also provides the foundation for an argument that goes beyond the 1560s to provide a framework for understanding the connections between the literary and legal cultures of the Inns over the whole of the early modern period.

[Unperfect Histories](#)

[The Oxford Handbook of Holinshed's Chronicles](#)

[Drama and Poetry from Chaucer to the Reformation](#)

[Pen, Sword, and Ego](#)

[1485-1603](#)

[The Experience of Poetry](#)

[Reading Literature Historically](#)

[Lawyers at Play](#)

[The Mirror for Magistrates, 1559-1610](#)

[Thomas Churchyard](#)

Marking the 500th year anniversary of the birth of Queen Mary I in 1516, this

book both commemorates her rule and rehabilitates and redefines her image and reign as England's first queen regnant. In this broad collection of essays, leading historians of queenship (or monarchy) explore aspects of Mary's life from birth to reign to death and cultural afterlife, giving consideration to the struggles she faced both before and after her accession, and celebrating Mary as a queen in her own right.

"With contributions from thirty leading scholars, *The Oxford Handbook of Shakespeare and Dance* is the first collection of essays to examine the relationship between William Shakespeare - his life, works, afterlife - and dance"--

The first comprehensive anthology of the century of English drama from the medieval mysteries to the Shakespearean stage. It provides easily accessible, modern English texts of sixteen of the most exciting English plays from the York Creation pageant to *The Comedy of Errors*, all edited from original sixteenth century sources. Anyone wanting to understand the history of the English stage from the earliest surviving interludes to the early Shakespeare will find this collection essential reading.

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 chaos 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 so label opponents as liars. Issues of truth and lying were, therefore, a constant feature of everyday life and determined ideas of 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 academic theories and more popular notions of lying. The book covers a wide range of material such as the trials of Ann Boleyn and 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 Tyndale.

The Handbook is an innovative interdisciplinary study of the Chronicles of England, Scotland and Ireland (1577, 1587), commonly known by the name of its early author and editor, Raphael Holinshed. It brings together forty articles by leading specialists in history, literature, religion, and the classics, in the first full investigation of the significance of this greatest of Elizabethan chronicles. Holinshed is famed as a principal source for Shakespeare's history plays: our volume shows its importance as evidence of contemporary attitudes to history, politics and society, and demonstrates the wider influence of the Chronicles on writers and readers in the generations after its publication. The Handbook explores the making of the two editions; their relationship to medieval and Renaissance historiography; genres and audiences; history, politics and society; literary appropriations; and national identity.

[From the Oath of Supremacy to the Oath of Allegiance](#)

[The Oxford Handbook of the Age of Shakespeare](#)

[Essays on the Quincentenary of Mary I](#)

[The Oxford Handbook of English Prose 1500-1640](#)

[The Oxford Handbook of Tudor Literature](#)

Access Free The Oxford Handbook Of Tudor Literature

[The Oxford Handbook of Tudor Drama](#)

[The Birth of a Queen](#)

[The Oxford Handbook of Shakespeare and Dance](#)

[Medieval and Early Modern Literature, Science and Medicine](#)