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KING AND NO KING (ESPRIOS CLASSICS).
Jacobean Revenge Tragedy and the Politics of Virtue
Writing the Reformation
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King Lear
Seventeenth Century Literature and Culture
Who Wrote Bacon?
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Roaring Boys

JERAMIAH WERNER

History of the reign of king Henry vii, with notes by J.R. Lumby Ashgate Publishing, Ltd.

A network of complex currents flowed across Jacobean England. This was the England of Shakespeare, Jonson, and Bacon; the era of the Gunpowder Plot and the worst outbreak of the plague. Jacobean England was both more godly and less godly than the country had ever been, and the entire culture was drawn taut between these polarities. This was the world that created the King James Bible. It is the greatest work of English prose ever written, and it is no coincidence that the translation was made at the moment "Englishness," specifically the English language itself, had come into its first passionate maturity. The English of Jacobean England has a more encompassing idea of its own scope than any form of the language before or since. It drips with potency and sensitivity. The age, with all its conflicts, explains the book. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

Writing Women in Jacobean England Boydell & Brewer Ltd

This study of Elizabethan and Jacobean royal entertainments, including tiltyard speeches and court masques, looks in detail at the surviving material texts. It examines the 1602 Harefield entertainment, the 1575 Woodstock entertainment, the Merchant Taylors' and Theobalds' entertainments, and Ben Jonson's work for the Jacobean court.--Résumé de l'éditeur.

God's Secretaries Wayne State University Press

"Recent influential work on Jacobean city comedies, by Jean-Christophe Agnew and Douglas Bruster in particular, is confined to the well-worn topics of urban alienation and the avaricious merchant, drawing on 1550s sermons and tracts against usury. In this model, where social credit is deemed to circulate without limit, the city comedy's specific reference to contemporary ideas of trade, cash, and credit is lost. The plays are reduced to moral satires against greed, humoural comedies of the hollow self, or self-referencing literary artifacts which create and interact with a coterie audience. Aging rants against avarice might account for earlier interludes which mock usurers and misers, but not for the slick, formal pleasures of the city comedy, bringing together gull, courtesan, prodigal gallant, virgin daughter, and jealous citizen father or husband."--BOOK JACKET.

The subject of Britain, 1603-25 The History Press

This 2001 book examines the ways in which books were produced, read and received during the reign of King James I. It challenges prevailing attitudes that press censorship in Jacobean England differed little from either the 'whole machinery of control' enacted by the Court of Star Chamber under Elizabeth or the draconian campaign implemented by Archbishop Laud, during the reign of Charles I. Cyndia Clegg, building on her earlier study *Press Censorship in Elizabethan England*, contends that although the principal mechanisms for controlling the press altered little between 1558 and 1603, the actual practice of censorship under King James I varied significantly from Elizabethan practice. The book combines historical analysis of documents with literary reading of censored texts and exposes the kinds of tensions that really mattered in Jacobean culture. It will be

an invaluable resource for literary scholars and historians alike.

Writing and Reading Royal Entertainments Cambridge University Press

Bringing together leading Jonson scholars, Ben Jonson and Posterity provides new insights into this remarkable writer's reception and legacy over four centuries. Jonson was recognised as the outstanding English writer of his day and has had a powerful influence on later generations, yet his reputation is one of the most multifaceted and conflicted for any writer of the early modern period. The volume brings together multiple critical perspectives, addressing book history, the practice of reading, theatrical influence and adaptation, the history of performance, cultural representation in portraiture, film, fiction, and anecdotes to interrogate Jonson's 'myth'. The collection will be of great interest to all Jonson scholars, as well as having a wider appeal among early modern literary scholars, theatre historians, and scholars interested in intertextuality and reception from the Renaissance to the present day.

Early Stuart Polemical Hermeneutics Oxford University Press

Darren M. Pollock examines the 1611 Romans hexapla commentary by the prolific Church of England preacher and controversialist Andrew Willet. While some have considered Willet's later biblical commentaries to have been a retreat from his earlier engagement in religious controversy, the author argues that his exegetical work maintained a significant element of anti-Catholic polemics, only expressed in a different genre. This polemical hermeneutic served as an organizing principle and as a means by which to clarify the presentation of traditional Reformed readings in relief against a body of Roman Catholic theology that Willet believed threatened the gospel of grace. Paul's letter provided ample opportunity for Willet to identify what is distinctive about Reformed theology - or rather, as Willet would have it, the particular ways in which »papist« dogma had diverged from the true line of Christian belief running from the Fathers through to the (truly »catholic«) Reformed church of the seventeenth century. Willet's exegesis highlights many of the polemical issues that had long been contended between Protestants and Catholics, including the authentic versions of the bible, Scripture's attributes, and principles of interpretation, as well as doctrines like justification, predestination, the assurance of salvation, and the place of good works. A close investigation into Willet's exegetical method also helps to see how an identifiable hermeneutical lens is consistent with a disciplined reading that is faithful to the text. His polemical focus does not corrupt his exegesis or force upon it meanings that are alien to the text itself; rather, his polemical hermeneutic serves to focus his attention and frame positive doctrinal statements against the sharp contrast of alternate readings.

Literary Culture in Jacobean England Temple Lodge Publishing

This volume offers a sampling of approaches to the study of life-writing, bringing together eminent scholars and writers to reflect on specific examples of life-writing to reflect broader themes within the genre.

Royal Subjects Harper Collins

Works written and published in Latin by Elizabethan and Jacobean writers covered a vast range, from brief poetic trifles to massive scholarly, humanist and scientific treatises. Among its authors

were some of the greatest intellects of the day; and study of Latin dedications and commendatory verses makes clear the importance of Latinate culture in the Court as well as in the universities and learned professions. English renaissance Latin culture was the shared intellectual background for all educated people, England's bridge to the scientific, literary, political, philosophical and religious life of continental Europe. J.W. Binns has examined almost all the numerous books written in Latin and printed in England during the Elizabethan and Jacobean periods. *Intellectual Culture in Elizabethan and Jacobean England (ICEJE)* is the result of over 25 years labour - the first comprehensive overview of the Latinate culture of England, which was the counterpart, on a higher intellectual level, of the better-known contemporary achievements in the English vernacular. It discusses various aspects of the Latin poetry of Renaissance England (seven chapters); Latin drama, and its attackers and defenders; translations into Latin from Greek and from European vernaculars; treatises on such disparate subjects as translation theory, the soul, swimming, and humanist historiography and biography; writings on theology; legal studies; and the physical sciences. Treatments vary, from the close study of significant individuals (such as Case and Rainolds) to broader surveys, for example, of Latin style. Latin quoted in the main text is accompanied by English translation. The extensive reference section contains a tripartite Bibliography, of manuscripts, books printed before 1751, and books and articles printed after 1750; a Biographical Register of around 1000 entries; and an Index of Modern Authors, followed by a detailed General Index. ICEJE is a treasure-house of ideas and material for all researchers into Elizabethan and Jacobean literary culture. It is an essential handbook for students of English literature, renaissance scholars, cultural historians, latinists, librarians and bibliographers.

James VI and I Zondervan

James VI of Scotland and I of England participated in the literary culture of the Renaissance--not only as a monarch and patron but as an author in his own right. As the first monograph devoted to James as an author, this book offers a fresh perspective on his reigns in Scotland and England, and the interrelationship of authorship and authority, literature, and politics in the Renaissance. The book combines research into the preparation, material form, and circulation of these varied writings with theoretically informed consideration of the relationship between authors, texts, and readers. The discussion explores James's responses to a range of literary, political, and religious debates and reveals the development of his aims and concerns as an author.

Press Censorship in Jacobean England Routledge

This companion volume to *The New Oxford Shakespeare: The Complete Works* concentrates on the issues of canon and chronology—currently the most active and controversial debates in the field of Shakespeare editing. It presents in full the evidence behind the choices made in *The Complete Works* about which works Shakespeare wrote, in whole or part. A major new contribution to attribution studies, the *Authorship Companion* illuminates the work and methodology underpinning the groundbreaking *New Oxford Shakespeare*, and casts new light on the professional working practices, and creative endeavours, of Shakespeare and his contemporaries. We now know that Shakespeare collaborated with his literary and dramatic contemporaries, and that others adapted his works before they reached printed publication. The *Authorship Companion's* essays explore and explain these processes, laying out everything we currently know about the works' authorship. Using

a variety of different attribution methods, *The New Oxford Shakespeare* has confirmed the presence of other writers' hands in plays that until recently were thought to be Shakespeare's solo work. Taking this process further with meticulous, fresh scholarship, essays in the *Authorship Companion* show why we must now add new plays to the accepted Shakespeare canon and reattribute certain parts of familiar Shakespeare plays to other writers. The technical arguments for these decisions about Shakespeare's creativity are carefully laid out in language that anyone interested in the topic can understand. The latest methods for authorship attribution are explained in simple but accurate terms and all the linguistic data on which the conclusions are based is provided. *The New Oxford Shakespeare* consists of four interconnected publications: the *Modern Critical Edition* (with modern spelling), the *Critical Reference Edition* (with original spelling), a companion volume on *Authorship*, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

Press Censorship in Caroline England Fairleigh Dickinson Univ Press

When was feminism born - in the 1960s, or in the 1660s? For England, one might answer: the early decades of the seventeenth century. James I was King of England, and women were expected to be chaste, obedient, subordinate, and silent. Some, however, were not, and these are the women who interest Barbara Lewalski - those who, as queens and petitioners, patrons and historians and poets, took up the pen to challenge and subvert the repressive patriarchal ideology of Jacobean England. Setting out to show how these women wrote themselves into their culture, Lewalski rewrites Renaissance history to include some of its most compelling - and neglected - voices. As a culture dominated by a powerful Queen gave way to the rule of a patriarchal ideologue, a woman's subjection to father and husband came to symbolize the subjection of all English people to their monarch, and all Christians to God. Remarkably enough, it is in this repressive Jacobean milieu that we first hear Englishwomen's own voices in some number. Elizabeth Cary, Aemilia Lanyer, Rachel Speght, and Mary Wroth published original poems, dramas, and prose of considerable scope and merit; others inscribed their thoughts and experiences in letters and memoirs. Queen Anne used the court masque to assert her place in palace politics, while Princess Elizabeth herself stood as a symbol of resistance to Jacobean patriarchy. By looking at these women through their works, Lewalski documents the flourishing of a sense of feminine identity and expression in spite of - or perhaps because of - the constraints of the time. The result is a fascinating sampling of Jacobean women's lives and works, restored to their rightful place in literary history and cultural politics. In these women's voices and perspectives, Lewalski identifies an early challenge to the dominant culture - and an ongoing challenge to our understanding of the Renaissance world.

The Rhetoric of Credit Manchester University Press

This study of Elizabethan and Jacobean royal entertainments, including tiltyard speeches and court masques, is the first to look in detail at the surviving material texts. It examines the 1602 Harefield entertainment, the 1575 Woodstock entertainment, the Merchant Taylors' and Theobalds' entertainments, and Ben Jonson's work for the Jacobean court.

Intellectual Culture in Elizabethan and Jacobean England Springer

Astronomy is not just a subject unto itself. We all look at the sky, and it has always been a fertile source of guidance and inspiration in art, music, and literature. This book explores the sky's

appearances in music and art, but focuses most on the sky's enormous presence in early modern English literature. The author concentrates on William Shakespeare, whose references to the sky far exceed the combined total of all his contemporaries. Venturing into the historical context of these references, the book teaches about the Supernovae of 1572 and 1604, the abundant comets of this period, eclipses, astrology and its relation to the night sky at the time, and the early years of the telescope and how the literature of the time relates to it. This book promises to open doors between two great fields of study by inspiring readers to look for their own connections between astronomy and literature, and by helping them to enjoy the night sky itself more completely.

The Sky in Early Modern English Literature Harvard University Press

For years, a popular debate has been raging about whether Shakespeare was really the author of the many plays and poems published under his name. Doubters argue that Shakespeare could not have accomplished such a great feat, pointing instead to other well-known figures. Richard Ramsbotham offers a completely different perspective by reexamining the available evidence and by introducing unexplored aspects of Rudolf Steiner's spiritual-scientific research. The author discusses Shakespeare's life as an actor, mysteries of the debate such as the enigmatic Psalm 46, and the persistent question of Francis Bacon's connection with Shakespeare. Recently, a movement has been gaining ground that sees Bacon himself as the covert writer of the great works attributed to Shakespeare. Not content with this radical claim, that movement also wishes to place Bacon on the primary pedestal of British civilization, as a kind of patron saint of the modern scientific age. The author provides substantial confirmation of a definite connection between Shakespeare and Bacon, but one that radically challenges the conclusions of the Baconian movement. The author also opens remarkable new perspectives on King James I and his connections not only with Shakespeare and Bacon but also with Jakob Böhme, Rudolf II, Rosicrucianism, Freemasonry, and the original Globe Theatre. Published 400 years after the Hampton Court Conference of 1604, *Who Wrote Bacon?* offers a timely contribution to these themes, and shows how they remain critically important to our understanding of the twenty-first century. Includes eight pages of B/W plates. C O N T E N T S Introduction 1. Shakespeare the Actor 2. A Rather Troublesome Patron 3. Traces in Bacon and Shakespeare 4. Who Wrote Bacon? 5. Great Britain's Solomon 6. Toward a Reconsideration of James I 7. Shakespeare--The Chief Musician

Writing and Reading Royal Entertainments HarperCollins UK

This book offers an unparalleled depth of historical research by surveying the extraordinary richness of literary culture in a single year. Paul Salzman examines what is written, published, performed and, in some cases, even spoken during 1621 in Britain. Well-known works by writers such as Donne, Burton, Middleton, and Raleigh, are examined alongside hitherto unknown works in a huge variety of genres: plays, poems, romances, advice books, sermons, histories, parliamentary speeches, royal proclamations. This is a work of literary history that greatly enhances knowledge of what it was like to read, write and listen in early modern Britain.

Power and Glory Oxford University Press

The Bible was, by any measure, the most important book in early modern England. It preoccupied the scholarship of the era, and suffused the idioms of literature and speech. Political ideas rode on its interpretation and deployed its terms. It was intricately related to the project of natural

philosophy. And it was central to daily life at all levels of society from parliamentarian to preacher, from the 'boy that driveth the plough', famously invoked by Tyndale, to women across the social scale. It circulated in texts ranging from elaborate folios to cheap catechisms; it was mediated in numerous forms, as pictures, songs, and embroideries, and as proverbs, commonplaces, and quotations. Bringing together leading scholars from a range of fields, *The Oxford Handbook of the Bible in Early Modern England, 1530-1700* explores how the scriptures served as a generative motor for ideas, and a resource for creative and political thought, as well as for domestic and devotional life. Sections tackle the knotty issues of translation, the rich range of early modern biblical scholarship, Bible dissemination and circulation, the changing political uses of the Bible, literary appropriations and responses, and the reception of the text across a range of contexts and media. Where existing scholarship focuses, typically, on Tyndale and the King James Bible of 1611, *The Oxford Handbook of the Bible in England, 1530-1700* goes further, tracing the vibrant and shifting landscape of biblical culture in the two centuries following the Reformation.

Georgian Poetry Fairleigh Dickinson Univ Press

The subject of Britain analyses key seventeenth-century texts by Bacon, Jonson and Shakespeare within the context of the English reign of King James VI and I, whose desire to create a united Britain prompted serious reflection on questions of nationhood. This book traces writing on Britain and Britishness in succession literature, panegyric, Union tracts and treatises, play-texts and atlases. Focusing on texts printed in London and Edinburgh, as well as manuscript material that circulated within and across Britain and Ireland, this book sheds valuable light on texts in relation to the wider geopolitical context that informed their production. Combining literary criticism with political analysis and book history, *The subject of Britain* offers a fresh approach to a significant moment in British history, and will appeal to postgraduates and undergraduates of early modern British literary history.

The New Oxford Shakespeare Vandenhoeck & Ruprecht

Jacobean tragedy is typically seen as translating a general dissatisfaction with the first Stuart monarch and his court into acts of calculated recklessness and cynical brutality. Drawing on theoretical influences from social history, psychoanalysis and the study of discourses, this innovative book proposes an alternative perspective: Jacobean tragedy should be seen in the light of the institutional and social concerns of the early modern stage and the ambiguities which they engendered. Although the stage's professionalization opened up hitherto unknown possibilities of economic success and social advancement for its middle-class practitioners, the imaginative, linguistic and material conditions of their work undermined the very ambitions they generated and furthered. The close reading of play texts and other, non-dramatic sources suggests that playwrights knew that they were dealing with hazardous materials prone to turn against them: whether the language they used or the audiences for whom they wrote and upon whose money and benevolence their success depended. The notorious features of the tragedies under discussion – their bloody murders, intricately planned revenges and psychologically refined terror – testify not only to the anxiety resulting from this multifaceted professional uncertainty but also to theatre practitioners' attempts to civilize the excesses they were staging.

Ben Jonson and Posterity Cambridge University Press

By examining the spaces where authors, printers and readers interact, *Negotiating the Jacobean Printed Book* highlights the manner in which contemporary culture and canon not only co-existed but mutually nourished and affected one another. An international group of book history scholars look beyond the traditional literary and canonical texts to explore, amongst other things, the physical nature of books and their place in Jacobean society. The contributors interrogate not just the texts themselves, but the habits, proclamations, letters and problems encountered by authors, printers and readers. Ranging from the funding of perhaps the most important book of the early Jacobean period, the 1611 AV Bible, and the ways in which it changed the balance of power in the King's Printers, to how the importation of Continental drill manuals by professional soldiers influenced the Privy council, the essays focus on the fissures which open up between practice and proclamation, between manuscript and press, and between print and parliament. Together these essays nuance our understanding of how print culture affected, and was affected by, wider cultural concerns; the volume constitutes a compelling contribution to both literary and historical studies of early modern England.

[The Theatre of Civilized Excess](#) Cambridge University Press

A fascinating, lively account of the making of the King James Bible. James VI of Scotland -- now

James I of England -- came into his new kingdom in 1603. Trained almost from birth to manage rival political factions, he was determined not only to hold his throne, but to avoid the strife caused by religious groups that was bedeviling most European countries. He would hold his God-appointed position and unify his kingdom. Out of these circumstances, and involving the very people who were engaged in the bitterest controversies, a book of extraordinary grace and lasting literary appeal was created: the King James Bible. From many previous versions, and created what many believe to be the greatest prose work ever written in English -- the product of a culture in a peculiarly conflicted era. This was the England of Shakespeare, Marlowe, Jonson and Bacon; but also of extremist Puritans, the Gunpowder plot, the Plague, of slum dwellings and crushing religious confines. Quite how this astonishing translation emerges is the central question of this book. Language. It is the origin of many of our most familiar phrases, and the foundations of the English-speaking world. It was a generous and deliberate decision to make the Bible available to the common man: not an immediate commercial success, but which later became a bestseller, and has remained one ever since. Adam Nicolson gives a fascinating and dramatic account of the early years of the first Stewart ruler, and the scholars who laboured for seven years to create the world's greatest book; immersing us in a world of ingratiating bishops, a fascinating monarch and London at a time unlike any other.

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