

# Three Turk Plays From Early Modern England

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*Memories of War in Early Modern England* Susan Harlan 2016-09-23 This book examines literary depictions of the construction and destruction of the armored male body in combat in relation to early modern English understandings of the past. Bringing together the fields of material culture and militarism, Susan Harlan argues that the notion of “spoiling” – or the sanctioned theft of the arms and armor of the vanquished in battle – provides a way of thinking about England’s relationship to its violent cultural inheritance. She demonstrates how writers reconstituted the spoils of antiquity and the Middle Ages in an imagined military struggle between male bodies. An analysis of scenes of arming and disarming across texts by Christopher Marlowe and William Shakespeare and tributes to Sir Philip Sidney reveals a pervasive militant nostalgia: a cultural fascination with moribund models and technologies of war. Readers will not only gain a better understanding of humanism but also a new way of thinking about violence and cultural production in Renaissance England.

*Piracy, Slavery, and Redemption* Professor Daniel Vitkus 2001 At last available in a modern, annotated edition, these tales describe combat at sea, extraordinary escapes, and religious conversion, but they also illustrate the power, prosperity, and piety of Muslims in the early modern Mediterranean.

*Conversion Narratives in Early Modern England* Abigail Shinn 2018-10-04 This book is a study of English conversion narratives between 1580 and 1660. Focusing on the formal, stylistic properties of these texts, it argues that there is a direct correspondence between the spiritual and rhetorical turn. Furthermore, by focusing on a comparatively early period in the history of the conversion narrative the book charts for the first time writers’ experimentation and engagement with rhetorical theory before the genre’s relative stabilization in the 1650s. A cross confessional study analyzing work by both Protestant and Catholic writers, this book

explores conversion’s relationship with reading; the links between conversion, eloquence, translation and trope; the conflation of spiritual movement with literal travel; and the use of the body as a site for spiritual knowledge and proof.

*Greeks and Trojans on the Early Modern English Stage* Lisa Hopkins 2020-01-20 No story was more interesting to Shakespeare and his contemporaries than that of Troy, partly because the story of Troy was in a sense the story of England, since the Trojan prince Aeneas was supposedly the ancestor of the Tudors. This book explores the wide range of allusions to Greece and Troy in plays by Shakespeare and his contemporaries, looking not only at plays actually set in Greece or Troy but also those which draw on characters and motifs from Greek mythology and the Trojan War. Texts covered include Shakespeare’s *Troilus and Cressida*, *Othello*, *Hamlet*, *The Winter’s Tale*, *The Two Noble Kinsmen*, *Pericles* and *The Tempest* as well as plays by other authors of the period including Marlowe, Chettle, Ford and Beaumont and Fletcher.

*Turks, Repertories, and the Early Modern English Stage* Mark Hutchings 2018-02-01 This book considers the relationship between the vogue for putting the Ottoman Empire on the English stage and the repertory system that underpinned London playmaking. The sheer visibility of ‘the Turk’ in plays staged between 1567 and 1642 has tended to be interpreted as registering English attitudes to Islam, as articulating popular perceptions of Anglo-Ottoman relations, and as part of a broader interest in the wider world brought home by travellers, writers, adventurers, merchants, and diplomats. Such reports furnished playwrights with raw material which, fashioned into drama, established ‘the Turk’ as a fixture in the playhouse. But it was the demand for plays to replenish company repertories to attract London audiences that underpinned playmaking in this period. Thus this remarkable fascination for the Ottoman Empire is best understood as a product of theatre economics and

the repertory system, rather than taken directly as a measure of cultural and historical engagement.

Travel and Drama in Early Modern England Claire Jowitt 2018-09-30 Offers new ways to conceptualize the relationship between early modern travel and drama, and re-assesses how travel drama is defined.

Remapping the Mediterranean World in Early Modern English Writings G. Stanivukovic 2007-01-08 The essays in this volume explore the Mediterranean both as a physical and cultural space, and as a conceptual notion that challenges the boundaries between East and West. It emphasizes the Ottoman Mediterranean, by exploring a variety of literary and non-literary texts produced between the Sixteenth and Eighteenth centuries.

Medieval and Renaissance Drama in England S. P. Cerasano 2006-10 Medieval and Renaissance Drama in England is an international volume published annually. Each volume contains essays and studies by critics and cultural historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama before 1642. Volume 19 reflects a variety of scholarly interests.

The collection opens with two essays - each exploring different aspects of John Webster and James Shirley - that further our understanding of attribution studies. One essay - on the ownership of the Bell Savage

Playhouse - showcases MaRDIE's ongoing interest in early playhouses, while another - on Marston's Entertainment at Ashby - addresses performance history. Two further essays discuss issues related to stage costuming. Issues of actual identity are raised in an essay concerning John Lyly's biography, while two other authors probe the complex connections between drama and economics. William Rowley's *All Lost by Lust* becomes the centerpiece for a reassessment of rape tragedy. S. P. Cerasano is the Edgar W. B. Fairchild Professor of Literature at Colgate University.

The Culture of Equity in Early Modern England Mark Fortier 2016-03-16 Elizabeth and James, Sidney, Spenser, and Shakespeare, Bacon and Ellesmere, Perkins and Laud, Milton and Hobbes-this begins a list of early modern luminaries who write on 'equity'. In this study Mark Fortier addresses the concept of equity from early in the sixteenth century until 1660, drawing on the work of lawyers, jurists, politicians, kings and parliamentarians, theologians and divines, poets, dramatists, colonists and imperialists, radicals, royalists, and those who argue on gender issues. He examines how writers in all these groups make use of the word equity and its attendant notions. Equity, he argues, is a powerful concept in the period; he analyses how notions of equity play a prominent part in discourses that have or seek to have influence on major social conflicts and issues in early modern England. Fortier here maps the actual and extensive presence of equity in the intellectual life of early modern England. In so doing, he reveals how equity itself acts as an umbrella term for a wide array of ideas, which defeats any attempt to limit narrowly the meaning of the term. He argues instead that there is in early modern England a distinct and striking culture of equity characterized and strengthened

by the diversity of its genealogy and its applications. This culture manifests itself, inter alia, in the following major ways: as a basic component, grounded in the old and new testaments, of a model for Christian society; as the justification for a justice system over and above the common law; as an imperative for royal prerogative; as a free ranging subject for poetry and drama; as a nascent grounding for broadly cast social justice; as a rallying cry for revolution and individual rights and freedoms. Working from an empirical account of the many meanings of equity over time, the author moves from a historical understanding of equity to a theorization of equity in its multiplicity. A profoundly literary study, this book also touches on matters of legal an

Islamic Conversion and Christian Resistance on the Early Modern Stage Jane Hwang Degenhardt 2010-08-19 This book explores the threat of Christian conversion to Islam in twelve early modern English plays. In works by Shakespeare, Marlowe, Massinger, and others, conversion from Christianity to Islam is represented as both tragic and erotic, as a fate worse than death and as a sexual seduction. Degenhardt examines the stage's treatment of this intercourse of faiths to reveal connections between sexuality, race, and confessional identity in early modern English drama and culture. In addition, she shows how England's encounter with Islam reanimated post-Reformation debates about the embodiment of Christian faith. As Degenhardt compellingly demonstrates, the erotics of conversion added fuel to the fires of controversies over Pauline universalism, Christian martyrdom, the efficacy of relics and rituals, and even the Knights of Malta.

Three Turk Plays from Early Modern England Daniel J. Vitkus 2000-01 Of particular interest in understanding the West's long tradition of demonising Islam, this volume makes available for the first time carefully edited, annotated, modern-spelling editions of three important early modern Turk plays.

Boy Actors in Early Modern England Harry R. McCarthy 2022-10-31 This innovative study draws on theatre history and present-day performance to re-appraise the remarkable skills of early modern boy actors.

Early Modern Encounters with the Islamic East Sabine Schülting 2016-04-29 An exploration of early modern encounters between Christian Europe and the (Islamic) East from the perspective of performance studies and performativity theories, this collection focuses on the ways in which these cultural contacts were acted out on the real and metaphorical stages of theatre, literature, music, diplomacy and travel. The volume responds to the theatricalization of early modern politics, to contemporary anxieties about the tension between religious performance and belief, to the circulation of material objects in intercultural relations, and the eminent role of theatre and drama for the (re)imagination and negotiation of cultural difference. Contributors examine early modern encounters with and in the East using an innovative combination of literary and cultural theories. They stress the contingent nature of these contacts and demonstrate that they can be read as moments of

potentiality in which the future of political and economic relations - as well as the players' cultural, religious and gender identities - are at stake.

**Shakespeare and Early Modern Religion** David Loewenstein 2015-01-22 Written by an international team of literary scholars and historians, this collaborative volume illuminates the diversity of early modern religious beliefs and practices in Shakespeare's England, and considers how religious culture is imaginatively reanimated in Shakespeare's plays. Fourteen new essays explore the creative ways Shakespeare engaged with the multifaceted dimensions of Protestantism, Catholicism, non-Christian religions including Judaism and Islam, and secular perspectives, considering plays such as Hamlet, Julius Caesar, King John, King Lear, Macbeth, Measure for Measure, A Midsummer Night's Dream and The Winter's Tale. The collection is of great interest to readers of Shakespeare studies, early modern literature, religious studies, and early modern history.

**The Mysterious and the Foreign in Early Modern England** Helen Ostovich 2008-01 "The essays collected in this volume explore many of the most interesting, and some of the more surprising, reactions of English people in the early modern period to their encounters with the mysterious and the foreign. In this period the small and peripheral nation of English speakers first explored the distant world from the Arctic, to the tropics of the Americas, to the exotic East, and snowy wastes of Russia, recording its impressions and adventures in an equally wide variety of literary genres. Nearer home, fresh encounters with the mysterious world of the Ottoman Empire and the lure of the Holy Land, and, of course, with the evocative wonders of Italy, provide equally rich accounts for the consumption of a reading and theatergoing public. This growing public proved to be, in some cases, naive and gullible, in others urbanely sophisticated in its reactions to "otherness," or frankly incredulous of travelers' tales."--BOOK JACKET.

**Religion and Drama in Early Modern England** Elizabeth Williamson 2016-04-08 Offering fuller understandings of both dramatic representations and the complexities of religious culture, this collection reveals the ways in which religion and performance were inextricably linked in early modern England. Its readings extend beyond the interpretation of straightforward religious allusions and suggest new avenues for theorizing the dynamic relationship between religious representations and dramatic ones. By addressing the particular ways in which commercial drama adapted the sensory aspects of religious experience to its own symbolic systems, the volume enacts a methodological shift towards a more nuanced semiotics of theatrical performance. Covering plays by a wide range of dramatists, including Shakespeare, individual essays explore the material conditions of performance, the intricate resonances between dramatic performance and religious ceremonies, and the multiple valences of religious references in early modern plays. Additionally, Religion and Drama in Early

Modern England reveals the theater's broad interpretation of post-Reformation Christian practice, as well as its engagement with the religions of Islam, Judaism and paganism.

**Working Subjects in Early Modern English Drama** Natasha Korda 2016-02-11 Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period. The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period: How were laboring bodies and the goods they produced, marketed and consumed represented onstage through speech, action, gesture, costumes and properties? How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy? In what ways did the drama engage with contemporary discourses (social, political, economic, religious, etc.) that defined the cultural meanings of work? How did players and playwrights define their own status with respect to the shifting boundaries between high status/low status, legitimate/illegitimate, profitable/unprofitable, skilled/unskilled, formal/informal, male/female, free/bound, paid/unpaid forms of work? Merchants, usurers, clothworkers, cooks, confectioners, shopkeepers, shoemakers, sheepshearers, shipbuilders, sailors, perfumers, players, magicians, servants and slaves are among the many workers examined in this collection. Offering compelling new readings of both canonical and lesser-known plays in a broad range of genres (including history plays, comedies, tragedies, tragi-comedies, travel plays and civic pageants), this collection considers how early modern drama actively participated in a burgeoning, proto-capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself.

**Early Modern Catholics, Royalists, and Cosmopolitans** Brian C. Lockey 2016-03-09 Early Modern Catholics, Royalists, and Cosmopolitans considers how the marginalized perspective of 16th-century English Catholic exiles and 17th-century English royalist exiles helped to generate a form of cosmopolitanism that was rooted in contemporary religious and national identities but also transcended those identities. Author Brian C. Lockey argues that English discourses of nationhood were in conversation with two opposing 'cosmopolitan' perspectives, one that sought to cultivate and sustain the emerging English nationalism and imperialism and another that challenged English nationhood from the perspective of those Englishmen who viewed the kingdom as one province within the larger transnational Christian commonwealth. Lockey illustrates how the latter cosmopolitan perspective, produced within two communities of exiled English subjects, separated in time by half a century, influenced fiction writers such as Sir Philip Sidney, Edmund Spenser, Anthony Munday, Sir John Harington, John Milton, and Aphra Behn. Ultimately, he shows that early modern cosmopolitans critiqued the emerging discourse of English nationhood from a traditional religious and political perspective, even as

their writings eventually gave rise to later secular Enlightenment forms of cosmopolitanism.

*Transnational Exchange in Early Modern Theater* Robert Henke 2008 Emphasizing a performative and stage-centered approach, this book considers early modern European theater as an international phenomenon.

Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across borders but also in the ways that it enacted them. In analyzing theater as a medium of dialogic communication, the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination.

*Games and Gaming in Early Modern Drama* Caroline Baird 2020-10-24 This book is a close taxonomic study of the pivotal role of games in early modern drama. The presence of the game motif has often been noticed, but this study, the most comprehensive of its kind, shows how games operate in more complex ways than simple metaphor and can be syntheses of emblem and dramatic device. Drawing on seventeenth-century treatises, including Francis Willughby's *Book of Games*, which only became available in print in 2003, and divided into chapters on Dice, Cards, Tables (Backgammon), and Chess, the book brings back into focus the symbolism and divinatory origins of games. The work of more than ten dramatists is analysed, from the Shakespeare and Middleton canon to rarer plays such as *The Spanish Curate*, *The Two Angry Women of Abington* and *The Cittie Gallant*. Games and theatre share common ground in terms of performance, deceit, plotting, risk and chance, and the early modern playhouse provided apt conditions for vicarious play. From the romantic chase to the financial gamble, and in legal contest and war, the twenty-first century is still engaging the game. With its extensive appendices, the book will appeal to readers interested in period games and those teaching or studying early modern drama, including theatre producers, and awareness of the vocabulary of period games will allow further references to be understood in non-dramatic texts.

*Turning Turk* D. Vitkus 2016-04-30 *Turning Turk* looks at contact between the English and other cultures in the early modern Mediterranean, and analyzes the representation of that experience on the London stage. Vitkus's book demonstrates that the English encounter with exotic alterity, and the theatrical representations inspired by that encounter, helped to form the emergent identity of an English nation that was eagerly fantasizing about having an empire, but was still in the preliminary phase of its colonizing drive. Vitkus' research shows how plays about the multi-cultural Mediterranean participated in this process of identity formation, and how anxieties about religious conversion, foreign trade and miscegenation were crucial factors in the formation of that identity.

*Early Modern England and Islamic Worlds* L. McJannet 2011-08-29 The essays in this book analyze a range of genres and considers geographical areas beyond the Ottoman Empire to deepen our post-Saidian

understanding of the complexity of real and imagined "traffic" between England and the "Islamic worlds" it encountered and constructed.

*Imagined, Embodied and Actual Turks in Early Modern Europe* Bent Holm 2021-07-23 The confrontation between European countries and the expanding Ottoman Empire in the early modern era has played a major role in numerous fields of history. The aim of this book is to investigate the European-Ottoman interrelations from three angles. One deals with the circumstances: How did the Europeans meet the Turks in pragmatic and diplomatic connections? Another concerns imagery: how were the Turks depicted in literature and art? The third examines performativity: how were the Turks inserted into plays, operas and ceremonies? This book confronts mental, visual and embodied images with historical positions and conditions. The focus, therefore, is on the dynamic interactive processes of experience, embodiment and imagination in context. Bringing together Turkish and European scholars, it applies a number of research strategies used by historians to the history of art, literature, music and theatre. Contributions by Pál Ács | Robert Born | Asli Çirakman | Anne Duprat | Kate Fleet | Bent Holm | Marcus Keller | Maria Pia Pedani | Mogens Pelt | Mikael Bøgh Rasmussen | Günsel Renda | Pia Schwarz Lausten | Charlotte Colding Smith | Suna Suner | Dirk Van Waelderren

*Early Modern Constructions of Europe* Florian Kläger 2016-02-12 Between the medieval conception of Christendom and the political visions of modernity, ideas of Europe underwent a transformative and catalytic period that saw a cultural process of renewed self-definition or self-Europeanization. The contributors to this volume address this process, analyzing how Europe was imagined between 1450 and 1750. By whom, in which contexts, and for what purposes was Europe made into a subject of discourse? Which forms did early modern 'Europes' take, and what functions did they serve? Essays examine the role of factors such as religion, history, space and geography, ethnicity and alterity, patronage and dynasty, migration and education, language, translation, and narration for the ways in which Europe turned into an 'imagined community.' The thematic range of the volume comprises early modern texts in Arabic, English, French, German, Greek, Italian, Latin, and Spanish, including plays, poems, and narrative fiction, as well as cartography, historiography, iconography, travelogues, periodicals, and political polemics. Literary negotiations in particular foreground the creative potential, versatility, and agency that inhere in the process of Europeanization, as well as a specifically early modern attitude towards the past and tradition emblemized in the poetics of the period. There is a clear continuity between the collection's approach to European identities and the focus of cultural and postcolonial studies on the constructed nature of collective identities at large: the chapters build on the insights produced by these fields over the past decades and apply them, from various angles, to a subject that has so far largely eluded critical attention. This volume examines what existing and well-

established work on identity and alterity, hybridity and margins has to contribute to an understanding of the largely un-examined and under-theorized 'pre-formative' period of European identity.

**The Materiality of Religion in Early Modern English Drama** Elizabeth Williamson 2016-03-03 The Materiality of Religion in Early Modern English Drama is the first book to present a detailed examination of early modern theatrical properties informed by the complexity of post-Reformation religious practice. Although English Protestant reformers set out to destroy all vestiges of Catholic idolatry, public theater companies frequently used stage properties to draw attention to the remnants of traditional religion as well as the persistent materiality of post-Reformation worship. The Materiality of Religion in Early Modern English Drama explores the relationship between popular culture and theatrical performance by considering the social history and dramatic function of these properties, addressing their role as objects of devotion, idolatry, and remembrance on the professional stage. Rather than being aligned with identifiably Catholic or Protestant values, the author reveals how religious stage properties functioned as fulcrums around which more subtle debates about the status of Christian worship played out. Given the relative lack of existing documentation on stage properties, The Materiality of Religion in Early Modern English Drama employs a wide range of source materials-including inventories published in the Records of Early English Drama (REED) volumes-to account for the material presence of these objects on the public stage. By combining historical research on popular religion with detailed readings of the scripts themselves, the book fills a gap in our knowledge about the physical qualities of the stage properties used in early modern productions. Tracing the theater's appropriation of highly charged religious properties, The Materiality of Religion in Early Modern English Drama provides a new framework for understanding the canonization of early modern plays, especially those of Shakespeare.

**Race in Early Modern England** J. Burton 2007-08-20 This collection makes available for the first time a rich archive of materials that illuminate the history of racial thought and practices in sixteenth and seventeenth century England. A comprehensive introduction shows how these writings are crucial for understanding the pre-Enlightenment lineages of racial categories.

**Sounding Otherness in Early Modern Drama and Travel** Jennifer Linhart Wood 2019-04-23 Sounds are a vital dimension of transcultural encounters in the early modern period. Using the concept of the soundwave as a vibratory, uncanny, and transformative force, Jennifer Linhart Wood examines how sounds of foreign otherness are experienced and interpreted in cross-cultural interactions around the globe. Many of these same sounds are staged in the sonic laboratory of the English theater: rattles were shaken at Whitehall Palace and in Brazil; bells jingled in an English masque and in the New World; the Dallam organ resounded at Topkapı Palace in Istanbul and at King's College, Cambridge; and the drum thundered across India and

throughout London theaters. This book offers a new way to conceptualize intercultural contact by arguing that sounds of otherness enmesh bodies and objects in assemblages formed by sonic events, calibrating foreign otherness with the familiar self on the same frequency of vibration.

**Performativity of Villainy and Evil in Anglophone Literature and Media** Nizar Zouidi 2021-07-24 Performativity of Villainy and Evil in Anglophone Literature and Media studies the performative nature of evil characters, acts and emotions across intersecting genres, disciplines and historical eras. This collection brings together scholars and artists with different institutional standings, cultural backgrounds and (inter)disciplinary interests with the aim of energizing the ongoing discussion of the generic and thematic issues related to the representation of villainy and evil in literature and media. The volume covers medieval literature to contemporary literature and also examines important aspects of evil in literature such as social and political identity, the gothic and systemic evil practices. In addition to literature, the book considers examples of villainy in film, TV and media, revealing that performance, performative control and maneuverability are the common characteristics of villains across the different literary and filmic genres and eras studied in the volume.

**Mind-Travelling and Voyage Drama in Early Modern England** D. McInnis 2012-12-15 Drawing on a wide range of drama from across the seventeenth century, including works by Marlowe, Heywood, Jonson, Brome, Davenant, Dryden and Behn, this book situates voyage drama in its historical and intellectual context between the individual act of reading in early modern England and the communal act of modern sightseeing.

**Women and Islam in Early Modern English Literature** Bernadette Andrea 2008-01-17 In this innovative study, Bernadette Andrea focuses on the contributions of women and their writings in the early modern cultural encounters between England and the Islamic world. She examines previously neglected material, such as the diplomatic correspondence between Queen Elizabeth I and the Ottoman Queen Mother Safiye at the end of the sixteenth century, and resituates canonical accounts, including Lady Mary Wortley Montagu's travelogue of the Ottoman empire at the beginning of the eighteenth century. Her study advances our understanding of how women negotiated conflicting discourses of gender, orientalism, and imperialism at a time when the Ottoman empire was hugely powerful and England was still a marginal nation with limited global influence. This book is a significant contribution to critical and theoretical debates in literary and cultural, postcolonial, women's, and Middle Eastern studies.

**New Directions in Early Modern English Drama** Aidan Norrie 2020-07-06 This collection examines some of the people, places, and plays at the edge of early modern English drama. Recent scholarship has begun to think more critically about the edge, particularly in relation to the canon and canonicity. This book demonstrates that the people and concepts long seen as on the edge of early modern English drama made

vital contributions both within the fictive worlds of early modern plays, and without, in the real worlds of playwrights, theaters, and audiences. The book engages with topics such as child actors, alterity, sexuality, foreignness, and locality to acknowledge and extend the rich sense of playmaking and all its ancillary activities that have emerged over the last decade. The essays by a global team of scholars bring to life people and practices that flourished on the edge, manifesting their importance to both early modern audiences, and to current readers and performers.

*The Legend of Charlemagne in Medieval England* Phillipa Hardman 2017 The Matter of France, the legendary history of Charlemagne, had a central but now largely unrecognised place in the multilingual culture of medieval England. From the early claim in the *Chanson de Roland* that Charlemagne held England as his personal domain, to the later proliferation of Middle English romances of Charlemagne, the materials are woven into the insular political and cultural imagination. However, unlike the wide range of continental French romances, the insular tradition concentrates on stories of a few heroic characters: Roland, Fierabras, Otinel. Why did writers and audiences in England turn again and again to these narratives, rewriting and reinterpreting them for more than two hundred years? This book offers the first full-length, in-depth study of the tradition as manifested in literature and culture. It investigates the currency and impact of the Matter of France with equal attention to English and French-language texts, setting each individual manuscript or early printed text in its contemporary cultural and political context. The narratives are revealed to be extraordinarily adaptable, using the iconic opposition between Carolingian and Saracen heroes to reflect concerns with national politics, religious identity, the future of Christendom, chivalry and ethics, and monarchy and treason. Phillipa Hardman is Reader in Medieval English Literature (retired) at the University of Reading; Marianne Ailes is Senior Lecturer in French at the University of Bristol.

*The Turn of the Soul* Lieke Stelling 2012-01-05 Focusing on conversion as one of early modern Europe's most pressing issues, the present book offers a comprehensive reading of artistic and literary ways in which spiritual transformations and exchanges of religious identities were given meaning.

*The Uses of History in Early Modern England* Paulina Kewes 2006 Publisher Description

*Constructions of Female Homoeroticism in Early Modern Drama* D. Walen 2005-09-16 This book explores representations of love and desire between female characters in nearly seventy plays written between 1580 and 1660. The work argues that playwrights of late sixteenth- and early seventeenth-century England recognized and constructed richly diverse tropes of female homoerotic desire. Writers place female characters in erotic situations with other female characters in playful scenarios of mistaken identity, in anxious moments of amorous intrigue, in predatory situations and in enthusiastic, utopian representations of romantic love.

These plays indicate an awareness of female homoeroticism in early modern England and belie statements that literary evidence of homosexuality was concerned primarily with men.

*Playbooks and their Readers in Early Modern England* Hannah August 2022-04-25 This book is the first comprehensive examination of commercial drama as a reading genre in early modern England. Taking as its focus pre-Restoration printed drama's most common format, the single-play quarto playbook, it interrogates what the form and content of these playbooks can tell us about who their earliest readers were, why they might have wanted to read contemporary commercial drama, and how they responded to the printed versions of plays that had initially been performed in the playhouses of early modern London. Focusing on professional plays printed in quarto between 1584 and 1660, the book juxtaposes the implications of material and paratextual evidence with analysis of historical traces of playreading in extant playbooks and manuscript commonplace books. In doing so, it presents more detailed and nuanced conclusions than have previously been enabled by studies focused on works by one author or on a single type of evidence.

*Early Modern Drama and the Eastern European Elsewhere* Monica Matei-Chesnoiu 2009 This study explores how Eastern European spaces and meanings are constituted in specific cultural contexts in early modern English drama. Focusing on the ways in which these texts integrate the articulation of Eastern European space and geography into a variety of interpretative conventions, the book develops ways of thinking critically and reflexively about the production of knowledge and identity in Shakespeare and his contemporaries through representations of space in drama.

*Three Turk Plays from Early Modern England* Daniel Vitkus 2000-02-05 -- Greg Bak, *Early Modern Literary Studies*

*Gathering Force: Early Modern British Literature in Transition, 1557–1623*: Kristen Poole 2019-01-17 During the sixteenth and early seventeenth centuries, England grew from a marginal to a major European power, established overseas settlements, and negotiated the Protestant Reformation. The population burgeoned and became increasingly urban. England also saw the meteoric rise of commercial theatre in London, the creation of a vigorous market for printed texts, and the emergence of writing as a viable profession. Literacy rates exploded, and an increasingly diverse audience encountered a profusion of new textual forms. Media, and literary culture, transformed on a scale that would not happen again until television and the Internet. The twenty innovative contributions in *Gathering Force: Early Modern Literature in Transition, 1557–1623* trace ways that five different genres both spurred and responded to change. Chapters explore different facets of lyric poetry, romance, commercial drama, masques and pageants, and non-narrative prose. Exciting and accessible, this volume illuminates the dynamic relationships among the period's social, political, and literary

transformations.

*Religious Conversion in Early Modern English Drama* Lieke Stelling 2018-12-31 A cross-religious exploration of conversion on the early modern English stage offering fresh readings of canonical and lesser-known plays.