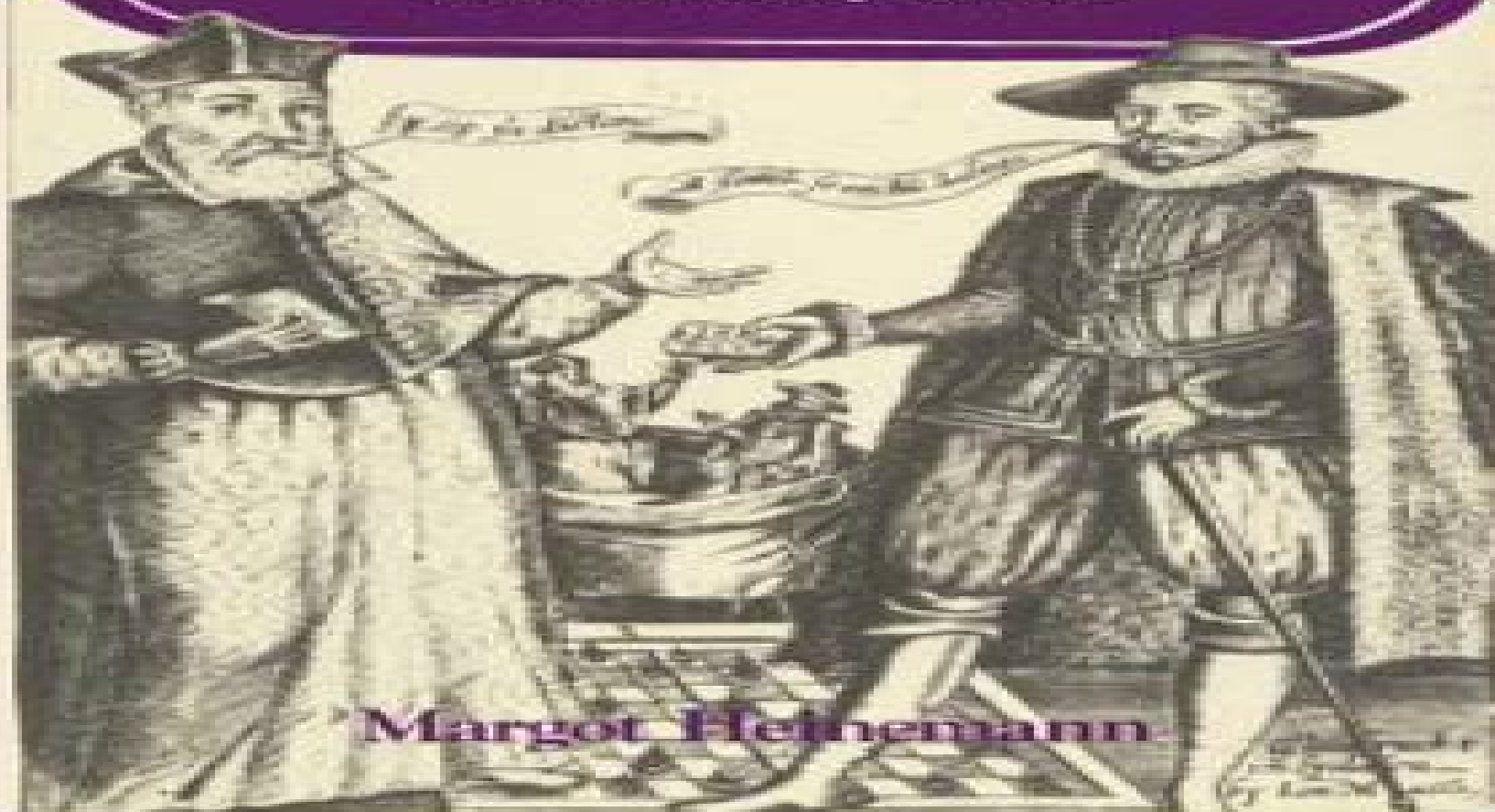


Puritanism & Theatre

*Thomas Middleton and Opposition Drama
under the Early Stuarts*



Margot Heinemann

Puritanism And Theatre Past And Present Publications

Elizabeth Williamson



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Puritanism and Theatre Margot Heinemann, 1980 The closing of the theatres by Parliament in 1642 is perhaps the best known fact in the history of English drama As the Parliamentary Puritans were then in power it is easy to assume that all opponents of the theatre were Puritans and that all Puritans were hostile to the drama The reality was more interesting and more complicated Margot Heinemann looks at Thomas Middleton's work in relation to the society and social movements of his time and traces the connections this work may have had with radical Parliamentary or Puritan groups or movements In the light of the recent work of seventeenth century historians we can no longer see these complex opposition movements as uniformly anti theatre or anti dramatist The book suggests fresh meanings and implications in Middleton's own writings and helps towards rethinking the place of drama in the changing life of early Stuart England *Representations of Flemish Immigrants on the Early Modern Stage* Peter Matthew McCluskey, 2018-09-20 Immigrants from the Low Countries constituted the largest population of resident aliens in early modern England Possessing superior technology in a number of fields and enjoying governmental protection the Flemish were charged by many native artisans with unfair economic competition With xenophobic sentiments running so high that riots and disorders occurred throughout the sixteenth century Elizabeth I directed her dramatic censor to suppress material that might incite further disorder forcing playwrights to develop strategies to address the alien problem indirectly *Representations of Flemish Immigrants on the Early Modern Stage* describes the immigrant community during this period and explores the consistently negative representations of Flemish immigrants in Tudor interludes the impact of censorship the playwrighting strategies that eluded it and the continuation of these methods until the closing of the theatres in 1642 *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 *Religious Dissimulation and Early Modern Drama* Kilian Schindler, 2023-09-28 Kilian Schindler reveals how religious persecution in early modern England was a shaping force for drama and conceptions of theatricality Theater, Culture, and Community

in Reformation Bern Glenn Ehrstine, 2002 This study examines the sociocultural context of Bern's ten Reformation plays authored by Niklaus Manuel and Hans von Rute and argues that Protestant theater was instrumental in creating cultural community among an urban populace estranged from Catholic tradition

The Tower of London in English Renaissance Drama Kristen Deiter, 2011-02-23 The Tower of London in English Renaissance Drama historicizes the Tower of London's evolving meanings in English culture alongside its representations in twenty four English history plays 1579 c 1634 by William Shakespeare Christopher Marlowe and others While Elizabeth I James I and Charles I fashioned the Tower as a showplace of royal authority magnificence and entertainment many playwrights of the time revealed the Tower's instability as a royal symbol and represented it instead as an emblem of opposition to the crown and as a bodily and spiritual icon of non royal English identity

National Heroes and National Identities Linas Eriksonas, 2004 This book investigates the concept of the heroic questions what it is that makes the national hero an indispensable appendage to any possible interpretation of national identity and asks why scholars stop short before coming to terms with this elusive phenomenon It finds answers by following heroic traditions in Scotland Norway and Lithuania from the early modern period to the twentieth century The book argues that heroic traditions prevailing trends in situating heroes in national history owe much to the early modern state Both national heroes and the nation state had been conceived with a similar moral political mindset that looked for new ways to identify sources for commonality The confluence of political theory and Realpolitik attested to three classical types of polities i e civitas popularis democracy regnum kingship and optima-tium aristocracy as found at that time in Scotland Norway and Lithuania respectively The author shows the varied impact these patterns had on heroic traditions The long record of national heroes in Scotland is explained as a vestige of the legacy of civic humanism the continuing traditions of the heroic king lines in Norway are seen as a result of long standing absolutism while the belated arrival of national heroes in Lithuania is excused by the country's aristocratic if at times oligarchic past

Fairies, Fractious Women, and the Old Faith Regina Buccol, 2006-07 Fairies unruly women and vestigial Catholicism constituted a frequently invoked triad in late sixteenth and early seventeenth century drama which has seldom been critically examined and therefore constitutes a significant lacuna in scholarly treatments of early modern theater including the work of Shakespeare Fairy tradition has lost out in scholarly critical convention to the more masculine mythologies of Christianity and classical Greece and Rome in which female deities either serve masculine gods or are themselves masculinized i e Diana as a buckskinned warrior However the fairy tradition is every bit as significant in our critical attempts to situate early modern texts in their historical contexts as the references to classical texts and struggles associated with state mandated religious beliefs are widely agreed to be fairy rebellious woman quasi Catholic trio repeatedly stages resistance to early modern conceptions of appropriate class and gender conduct and state mandated religion in *A Midsummer Night's Dream* *The Merry Wives of Windsor* *Cymbeline* *All's Well That Ends Well* and Ben Jonson's *The Alchemist*

Literature & History, 1981 A new journal for the humanities

Small Books and Pleasant Histories Margaret Spufford, 1985-10-03 Dr Spufford's book examines the profits made by these publishers the scale of their operations and the way the small books were distributed throughout the country It also examines their content and compares the English chapbooks with their French counterparts

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