

Contents

Detailed Table of Contents	vii
General Editors' Introduction	xii
Introduction	1
<i>Susan Bruce</i>	
Renaissance Timeline: 1485 to 1639	12
<i>Rebecca Steinberger</i>	
Part I: The Renaissance Period	21
1 The Historical Context of English Renaissance Literature: From Conflict to Creativity	23
<i>William J. Kerwin</i>	
2 Literary and Cultural Contexts: Major Figures, Institutions, Topics, Events, Movements	40
<i>Karen Britland and Lucy Munro</i>	
Part II: How to Read Renaissance Texts	61
3 Case Studies in Reading 1: Key Primary Literary Texts	63
<i>Hugh Adlington</i>	
4 Case Studies in Reading 2: Key Theoretical and Critical Texts	87
<i>Christopher R. Orchard</i>	
5 Key Critical Concepts and Topics	108
<i>Nate Eastman</i>	
6 Critical Responses and Approaches to British Renaissance Literature	134
<i>Tita French Baumlín</i>	
7 Changes in the Canon	156
<i>Joshua B. Fisher</i>	

8	Mapping the Current Critical Landscape: Returning to the Renaissance <i>Thomas Healy</i>	175
	Appendix: Teaching, Curriculum and Learning (Available at www.continuumbooks.com/resources/9780826495006)	189
	Notes on Contributors	190
	Notes	192
	Digital Resources	195
	Works Cited	197
	Index	221

Detailed Table of Contents

General Editors' Introduction	xii
Introduction	1
<i>Susan Bruce</i>	
Renaissance Timeline: 1485 to 1639	12
<i>Rebecca Steinberger</i>	
Part I: The Renaissance Period	21
1 The Historical Context of English Renaissance Literature:	
From Conflict to Creativity	23
<i>William J. Kerwin</i>	
Health Crises and Body Conflicts: Plague and Pox	24
Intellectual Conflicts: Humanism and Modern Media	27
Religion and Conflict: The Reformation	29
Gender Conflict: Women in Their Places	31
Economic Conflict: Building a New Market World	33
Outward Conflict: Looking Outside England	35
Political Conflict: From Feudal Kingdom to Modern State	37
2 Literary and Cultural Contexts: Major Figures, Institutions,	
Topics, Events, Movements	40
<i>Karen Britland and Lucy Munro</i>	
Writing in Manuscript and Print	41
Writing for the Theatre	42
Kinds of Writing	47
Writing at Tudor and Stuart Courts	50
Writing and Political/Cultural Debate	53
Writing and Nation	55
Writing and Censorship	56
Print	57
Theatre	58

Part II: How to Read Renaissance Texts	61
3 Case Studies in Reading 1: Key Primary Literary Texts	63
<i>Hugh Adlington</i>	
Introduction	63
Chamber Pots of Gold: Rhetorical Conventions in More's <i>Utopia</i> (1516)	64
Thomas Wyatt's Lyric Poems: Metrical 'new fangleness'? Textual Variation (Editorial)	67
Edmund Spenser, <i>The Faerie Queene</i> (1590–96): Dark Conceits: Theories of Allegory	70
Christopher Marlowe, <i>Doctor Faustus</i> (1604/16): One Minute to Midnight: Textual Variation (Censorial)	72
Mary (Sidney) Herbert, Countess of Pembroke: Translation, Gender and the Author's Voice	75
Thomas Nashe: Polyphonic Prose Fiction; or, When Was the First Novel?	78
William Shakespeare: Women on the Verge: Feminist Views of <i>King Lear</i>	81
Self-Reflection and Paradox: John Donne's Holy Sonnets and the Characteristics of Renaissance Literature	84
4 Case Studies in Reading 2: Key Theoretical and Critical Texts	87
<i>Christopher R. Orchard</i>	
Brief Overview	87
Stephen Greenblatt, <i>Renaissance Self-Fashioning: From More to Shakespeare</i> (1980)	88
Jonathan Dollimore, <i>Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries</i> (1984)	92
Lisa Jardine, <i>Still Harping on Daughters: Women and Drama in the Age of Shakespeare</i> (1989)	95
Bruce R. Smith, <i>Homosexual Desire in Shakespeare's England: A Cultural Poetics</i> (1991)	97
Andrew Hadfield, <i>Literature, Politics and National Identity: Reformation to Renaissance</i> (1994)	101
Ania Loomba, <i>Shakespeare, Race and Colonialism</i> (2002)	104
5 Key Critical Concepts and Topics	108
<i>Nate Eastman</i>	
Allegory	109
Antimasque	110
Ballad (Ballet)	110
Bed Trick	111

161	Blank Verse	112
162	Blazon	112
	Broadsheets	112
	Carnival	113
163	Cavalier Poets	113
	Chapbooks	113
164	City Comedy	113
165	Class	114
166	Close Reading	114
167	Comedy	114
168	Comedy of Humours	116
169	Country House Poem	116
170	Courtly Love (see Petrarch)	117
171	Eclogue	117
172	Elegy	117
173	Emblem Books	117
174	Epic	117
175	Epigram	118
176	Epithalamion	118
177	Folio	118
178	Genre	119
179	History	119
	Humanism	119
180	Interlude	120
181	Lyric	120
182	Masque	121
183	Metaphysical Poetry	122
184	Narrative	122
185	Parody	123
186	Pastoral	123
	Patronage	124
187	Persona	125
	Petrarch/Petrarchan Courtly Love	125
	Problem Plays	125
188	Protestantism	125
189	Puritanism	126
190	Quarto	126
191	Revenge Tragedy	126
192	Rhetoric	127
	Romance	127
193	Satire	128
	Self-Fashioning	129
	Sonnet	129
194	Theatres: Globe	130

Detailed Table of Contents

	Tragedy	131
	Tragicomedy	132
6	Critical Responses and Approaches to British Renaissance Literature	134
	<i>Tita French Baumlin</i>	
	Preamble	134
	New Criticism to Structuralism	135
	Early Historicist Criticism	137
	Structuralism	137
	Rhetorical Criticism	138
	Psychoanalytic Criticism	139
	Reader-Response Criticism	142
	Deconstruction	142
	Feminist Criticisms	143
	Marxist/Materialist Criticism	145
	New Historicist Criticism (Cultural Poetics)	147
	Postcolonialist Criticism	150
	Gender Studies and 'Queer Theory'	152
	Postscript	154
7	Changes in the Canon	156
	<i>Joshua B. Fisher</i>	
	Canon Definitions and Developments	159
	Women Writers	166
	Outsiders and 'Others'	168
	Cheap Print and Ephemera	170
	Documentary and Source Materials	171
	Conclusion: E-Canons and Beyond	173
8	Mapping the Current Critical Landscape: Returning to the Renaissance	175
	<i>Thomas Healy</i>	
	The Sense of the Past	175
	What's in a Name? From 'Early Modern' to 'Renaissance'	177
	Desperately Seeking Modernity	181
	Past vs Present?	183
	Appendix: Teaching, Curriculum and Learning (Available at www.continuumbooks.com/resources/9780826495006)	189
	Notes on Contributors	190

Notes	192
Digital Resources	195
Works Cited	197
Index	221

- Introduction to culture, race, history, and critical theory
- Guide to key critical concepts and topics
- Introduction to critical epistemologies: changes in the canon and new conceptual and theoretical issues, such as gender and ethnicity
- Case studies in reading literary, theoretical and critical texts
- Annotated bibliography (including selected websites, timelines and a glossary of useful critical terms)

This student-friendly volume as a whole has drawn its inspiration and structure largely from the latest principles of best-practice design employed in other disciplines and subjects, creating an unusual and distinctive approach for the undergraduate arts and humanities field. This structure is designed to be user-friendly and it is intended that the layout can be easily navigated, with various points of cross-reference. Such clarity and straightforward approach