Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries - A. J. Hoenselaars

1992

The emergent national awareness in Europe during the early modern period revealed itself as patriotism and xenophobia during the age of Elizabeth. These sentiments were mainly induced by England's stance in the politico-religious debate that divided Europe, and by the arrival of refugees from abroad who placed a burden on the national economy. The popular feeling led to a multifaceted crystallization of matters native and foreign on the London stage. One manifestation of the new preoccupation was the presentation of stage characters with distinct nationalities.
Drawing on stock traits, the dramatists initially created a stage world in which the Englishman was almost invariably superior to the foreigner, both in the native environment and in a continental setting. The glorification of the nation's self-image at the expense of others, however, was not to persist. English society largely absorbed the original shock induced by the influx of foreigners, and toward the end of the 1590s xenophobia lost its strident tone. Patriotism, too, was modified. The year 1588 became a historical date as James I's peace policy grew into the most popular news topic of his reign. These sociopolitical changes challenged the original images of Englishmen and foreigners in the drama. Under a climate with England ignominiously vacating the European political stage, it was difficult to uphold the once unquestioned self-image of the warlike nation. One group of dramatists, therefore, came to present the image as a forsaken ideal that could only be realized if the nation resumed its international duties. Other dramatists presented it as a past ideal and accepted it as an object for nostalgic self-gratification. The favorable self-image also became a target for the satirists. They attacked the old definition of the English and assigned to their own countrymen those properties which had previously been attributed to the foreigner. The caustic speculation on national character traits in Stuart drama was not only induced by the playwrights' discontent with the anachronistic and complimentary Elizabethan self-image. It also represented a budding skepticism with regard to the generalizing tendency involved in the definitions of national character. Notably, the image of the foreigner in the drama profited from the redefinition of the Englishman's
auto-stereotyped image. As the satire which had previously been aimed at the foreigner came to be largely directed against the Englishman, a degree of rapprochement was established. There was a new exchange, as Richard Brome formulated it in the subtitle to his New Academy. Until the closing of the theaters in 1642, the satirical redefinition of the English national character persisted alongside the nostalgic confirmation of the favorable Elizabethan self-image. These divergent views expressed on the London stage bring into focus a national identity crisis. It parallels the growing contemporary conviction that the nation had traded in its decisive role on the European political scene for that of a passive onlooker.

Images of Englishmen and Foreigners in...Shakespeare and His Contemporaries-A. J. Hoenselaars 1992

Broken Images of Englishmen and Foreigners in English Renaissance Drama-A. J. Hoenselaars 1991

Beyond Pug's Tour-C. C. Barfoot 1997 At a time when the world, Europe especially, is once more threatened by murderous conflicts between groups of people claiming ethnic and national identity as a basis for sovereignty over specific territories, it is timely to consider the part that literature has played and is playing in the creation of ethnic and national stereotypes. What role do such stereotypes
have in literature? How are they created? From what materials are they constructed? What purpose do ethnic and national stereotypes serve? Can it ever be a useful one? Are they avoidable? Can we live without them? What can be done about the deleterious effects they may be thought to produce? Stereotyping is worldwide -- is there a tribe, race and nation in existence which escapes being stereotyped by its neighbours? In what sense are these stereotypes accurate? How are these stereotypes reflected in and reinforced by literature? Should and can literature do anything about them? In Beyond Pug's Tour: National and Ethnic Stereotyping in Theory and Literary Practice, literary scholars, as well as academics engaged in sociological and psychological research, consider these and other questions by examining the work of specific authors and the circumstances in which stereotyping plays such a crucial part.

**Shakespeare's History Plays**
A. J. Hoenselaars 2004-09-23
This volume, with a foreword by Dennis Kennedy, addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day. It concentrates on the play texts as well as productions, translations and adaptations of them. The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures, establishing the plays as relevant to the political and cultural history of the British Isles and to the history of nearly every nation worldwide. The plays have had a rich international reception...
tradition but critics and theatre historians abroad, those practising 'foreign' Shakespeare, have tended to ignore these plays in favour of the comedies and tragedies. By presenting the British and foreign Shakespeare traditions side by side, this volume seeks to promote a more finely integrated world Shakespeare.

**Shakespeare's Foreign Worlds**-Carole Levin 2012-06-15

In Shakespeare's Foreign Worlds, Carole Levin and John Watkins focus on the relationship between the London-based professional theater preeminently associated with William Shakespeare and an unprecedented European experience of geographic, social, and intellectual mobility. Shakespeare's plays bear the marks of exile and exploration, rural depopulation, urban expansion, and shifting mercantile and diplomatic configurations. He fills his plays with characters testing the limits of personal identity: foreigners, usurpers, outcasts, outlaws, scolds, shrews, witches, mercenaries, and cross-dressers. Through parallel discussions of Henry VI, The Taming of the Shrew, and The Merchant of Venice, Levin and Watkins argue that Shakespeare's centrality to English national consciousness is inseparable from his creation of the foreign as a category asserting dangerous affinities between England's internal minorities and its competitors within an increasingly fraught European mercantile system. As a women's historian, Levin is particularly interested in Shakespeare's responses to marginal sectors of English society. As a scholar of English, Italian Studies, and Medieval Studies, Watkins situates Shakespeare in the context of broadly European
historical movements. Together Levin and Watkins narrate the emergence of the foreign as portable category that might be applied both to "strangers" from other countries and to native-born English men and women, such as religious dissidents, who resisted conformity to an increasingly narrow sense of English identity. Shakespeare's Foreign Worlds will appeal to historians, literary scholars, theater specialists, and anyone interested in Shakespeare and the Elizabethan Age.

Translating Shakespeare for the Twenty-First Century-2004-01-01 Most of the contributions to Translating Shakespeare for the Twenty-First Century evolve from a practical commitment to the translation of Shakespearean drama and at the same time reveal a sophisticated awareness of recent developments in literary criticism, Shakespeare studies, and the relatively new field of Translation studies. All the essays are sensitive to the criticism to which notions of the original as well as distinctions between the creative and the derivative have been subjected in recent years. Consequently, they endeavour to retrieve translation from its otherwise subordinate status, and advance it as a model for all writing, which is construed, inevitably, as a rewriting. This volume offers a wide range of responses to the theme of Shakespeare and translation as well as Shakespeare in translation. Diversity is ensured both by the authors’ varied academic and cultural backgrounds, and by the different critical standpoints from which they approach their themes - from semiotics to theatre studies, and from gender studies
to readings firmly rooted in the practice of translation. Translating Shakespeare for the Twenty-First Century is divided into two complementary sections. The first part deals with the broader insights to be gained from a multilingual and multicultural framework. The second part focuses on Shakespearean translation into the specific language and the culture of Portugal.

**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.

Images Of Englishmen And Foreigners In The Drama Of Shakespeare And His Contemporaries A Study Of Stage Characters And National Identity In English Renaissance Drama 1558 1642
Selwood 2016-05-23 London in the sixteenth and seventeenth centuries was a surprisingly diverse place, home not just to people from throughout the British Isles but to a significant population of French and Dutch immigrants, to travelers and refugees from beyond Europe's borderlands and, from the 1650s, to a growing Jewish community. Yet although we know much about the population of the capital of early modern England, we know little about how Londoners conceived of the many peoples of their own city. Diversity and Difference in Early Modern London seeks to rectify this, addressing the question of how the inhabitants of the metropolis ordered the heterogeneity around them. Rather than relying upon literary or theatrical representations, this study emphasizes day-to-day practice, drawing upon petitions, government records, guild minute books and taxation disputes along with plays and printed texts. It shows how the people of London defined belonging and exclusion in the course of their daily actions, through such prosaic activities as the making and selling of goods, the collection of taxes and the daily give and take of guild politics. This book demonstrates that encounters with heterogeneity predate either imperial expansion or post-colonial immigration. In doing so it offers a perspective of interest both to scholars of the early modern English metropolis and to historians of race, migration, imperialism and the wider Atlantic world. An empirical examination of civic economics, taxation and occupational politics that asks broader questions about multiculturalism and Englishness, this study speaks not just to the history of immigration in London itself but to the wider debate about evolving notions of national identity in the sixteenth and seventeenth
centuries.

**Renaissance Drama 35**-Mary Floyd-Wilson 2006-06-22

Renaissance Drama, an annual and interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore traditional canons of drama, the significance of performance (broadly construed) to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theatre, and performance. This special issue of Renaissance Drama "Embodiment and Environment in Early Modern Drama and Performance" is guest-edited by Mary Floyd-Wilson and Garrett A. Sullivan, Jr. Anatomized, fragmented, and embarrassed, the body has long been fruitful ground for scholars of early modern literature and culture. The contributors suggest, however, that period conceptions of embodiment cannot be understood without attending to transactional relations between body and environment. The volume explores the environmentally situated nature of early modern psychology and physiology, both as depicted in dramatic texts and as a condition of theatrical performance. Individual essays shed new light on the ways that travel and climatic conditions were understood to shape and reshape class status, gender, ethnicity, national identity, and subjectivity; they focus on theatrical ecologies, identifying the playhouse as a "special environment" or its own "ecosystem," where performances have material, formative effects on the bodies of actors and audience members; and they consider transactions between theatrical, political, and cosmological environments. For the
contributors to this volume, the early modern body is examined primarily through its engagements with and operations in specific environments that it both shapes and is shaped by. Embodiment, these essays show, is without borders.

**Borders and Territories**-Joseph Theodoor Leerssen 1993

**Reclamations of Shakespeare**-A. J. Hoenselaars 1994

**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.

Producing Early Modern London-Kelly J. Stage 2018
"Producing Early Modern London analyzes theater's use of city spaces and places, showing how the satirical comedies of the early seventeenth century came to embody the city as the city embodied the plays"--

Aliens and Englishness in Elizabethan Drama-Lloyd Edward Kermode 2009-03-19 Examines a variety of plays between 1550-1600 to demonstrate how they asserted ideas and ideals of 'Englishness' for audiences.
have always had a boundless curiosity about the world beyond their shoreline. From the nation's modern origins in the Renaissance, travellers have eagerly roamed the globe and been enticed by the diversity and richness of other civilizations. And while this appetite for adventure has often been tainted by aggression or exploitation, the English have also carried within them a capacity to soak up new experiences and ideas and to weave them into every aspect of life back home, from language and literature to customs and culture. Here we trace this golden thread of otherness through five centuries of English history to reveal how it has shaped the buildings, flavoured the food, powered the economy, and created a truly diverse society. Today, when England is no longer synonymous with Britain and the English ask themselves who they are, Yasmin Alibhai-Brown paints a sumptuous and illuminating portrait of who they have been and brings a fresh, invigorating perspective on what 'Englishness' really means.

**Shakespeare and the Admiral's Men**- Tom Rutter
2017-01-16 For most of the 1590s, the Admiral's Men were the main competitors of Shakespeare's company in the London theatres. Not only did they stage old plays by dramatists such as Christopher Marlowe and Thomas Kyd: their playwrights invented the genres of humours comedy (with *An Humorous Day's Mirth*) and city comedy (with *Englishmen for My Money*), while other new plays such as *A Knack to Know an Honest Man* and *The Downfall of Robert, Earl of Huntingdon* were important influences on Shakespeare. This is the first book to read the Admiral's
repertory against Shakespeare's plays of the 1590s, showing both how Shakespeare drew on their innovations and how his plays influenced Admiral's dramatists in turn. Shedding new light on well-known plays and offering detailed analysis of less familiar ones, it offers a fresh perspective on the dramatic culture of the 1590s.

**Imagology**- 2007-01-01 How do national stereotypes emerge? To which extent are they determined by historical or ideological circumstances, or else by cultural, literary or discursive conventions? This first inclusive critical compendium on national characterizations and national (cultural or ethnic) stereotypes contains 120 articles by 73 contributors. Its three parts offer [1] a number of in-depth survey articles on ethnic and national images in European literatures and cultures over many centuries; [2] an encyclopedic survey of the stereotypes and characterizations traditionally ascribed to various ethnicities and nationalities; and [3] a conspectus of relevant concepts in various cultural fields and scholarly disciplines. The volume as a whole, as well as each of the articles, has extensive bibliographies for further critical reading. Imagology is intended both for students and for senior scholars, facilitating not only a first acquaintance with the historical development, typology and poetics of national stereotypes, but also a deepening of our understanding and analytical perspective by interdisciplinary and comparative contextualization and extensive cross-referencing.
Shakespeare and Immigration - Ruben Espinosa 2016-04-01

Shakespeare and Immigration critically examines the vital role of immigrants and aliens in Shakespeare's drama and culture. On the one hand, the essays in this collection interrogate how the massive influx of immigrants during the reign of Queen Elizabeth I influenced perceptions of English identity and gave rise to anxieties about homeland security in early modern England. On the other, they shed light on how our current concerns surrounding immigration shape our perception of the role of the alien in Shakespeare's work and expand the texts in new and relevant directions for a contemporary audience. The essays consider the immigrant experience; strangers and strangeness; values of hospitality in relationship to the foreigner; the idea of a host society; religious refuge and refugees; legal views of inclusion and exclusion; structures of xenophobia; and early modern homeland security. In doing so, this volume offers a variety of perspectives on the immigrant experience in Shakespearean drama and how the influential nature of the foreigner affects perceptions of community and identity; and, collection questions what is at stake in staging the anxieties and opportunities associated with foreigners. Ultimately, Shakespeare and Immigration offers the first sustained study of the significance of the immigrant and alien experience to our understanding of Shakespeare's work. By presenting a compilation of views that address Shakespeare's attention to the role of the foreigner, the volume constitutes a timely and relevant addition to studies of race, ethics, and identity in Shakespearean drama.
**Shakespeare and Tolerance** - B. J. Sokol 2008-12-18
Analyses early modern attitudes to tolerance, including religion, race, humour and sexuality, as they occur in Shakespeare's poems and plays.

**Machiavelli** - Joseph Theodoor Leerssen 1996 ISBN 9051839960 (paperback) NLG 30.00 From the contents: The serpent and the dove: political counsel in Machiavelli and Erasmus (Dominic Baker-Smith).- Le Machiavel de Rousseau: politique et religion (Annie Jourdan).- Machiavelli and the German world (Dina Aristodemo).- Fortuna and the constitution (W.T. Eijsbouts).- Reputazione in Machiavelli's thought (Tiziano Perez). (Barbara Arizti Martin).


**Theater of a City** - Jean E. Howard 2011-06-03 Arguing that the commercial stage depended on the unprecedented demographic growth and commercial vibrancy of London to fuel its own development, Jean E. Howard posits a particular synergy between the early modern stage and the city in which it flourished. In London comedy, place functions as the material arena in which social relations are regulated, urban problems negotiated, and city space rendered socially intelligible. Rather than simply describing London, the stage participated in interpreting it and giving it social meaning.
Each chapter of this book focuses on a particular place within the city—the Royal Exchange, the Counters, London's whorehouses, and its academies of manners—and examines the theater's role in creating distinctive narratives about each. In these stories, specific locations are transformed into venues defined by particular kinds of interactions, whether between citizen and alien, debtor and creditor, prostitute and client, or dancing master and country gentleman. Collectively, they suggest how city space could be used and by whom, and they make place the arena for addressing pressing urban problems: demographic change and the influx of foreigners and strangers into the city; new ways of making money and losing it; changing gender roles within the metropolis; and the rise of a distinctive "town culture" in the West End. Drawing on a wide range of familiar and little-studied plays from four decades of a defining era of theater history, Theater of a City shows how the stage imaginatively shaped and responded to the changing face of early modern London.

**Topicality and Representation**- Hammood Khalid Obaid
2013-12-12 This book focuses on the importance of topical reading in understanding Islamic figures and themes, and applies this approach to two landmark Elizabethan plays: George Peele’s Battle of Alcazar and William Percy’s Mahomet and his Heaven. The former is the first English play to present a Moor as a major character, while the latter is the first English play to be based on Quranic material and feature the Prophet of Islam as a major character. In both plays, the book argues, topical concerns played a major role.
in the formation of Islamic characters and themes, rendering the term ‘representation’ highly debatable. The book also briefly covers other Elizabethan plays that contained Islamic elements, such as Shakespeare’s Titus Andronicus and The Merchant of Venice, and Marlowe’s Tamburlaine and Doctor Faustus. Topical issues covered in the work include British-Muslim relations, the Spanish Armada, Elizabethan patriotism in literature, Catholic-Protestant tensions in the late 16th century, the gynaecocracy debate, and Elizabethan alchemy and magic.

**English Literature and the Other Languages** - Ton Hoenselaars 1999 "The thirty essays in this book trace how the tangentiality of English and other modes of language affects the production of English literature, and investigate how questions of linguistic "code" can be made accessible to literary analysis".--BOOKJACKET.

**Staging England in the Elizabethan History Play** - Ralf Hertel 2016-04-01 Applying current political theory on nationhood as well as methods established by recent performance studies, this study sheds new light on the role the public theatre played in the rise of English national identity around 1600. It situates selected history plays by Shakespeare and Marlowe in the context of non-fictional texts (such as historiographies, chorographies, political treatises, or dictionary entries) and cultural artefacts (such as maps or portraits), and thus highlights the circulation, and mutation, of national thought in late sixteenth-century
culture. At the same time, it goes beyond a New Historicist approach by foregrounding the performative surplus of the theatre event that is so essential for the shaping of collective identity. How, this study crucially asks, does the performative art of theatre contribute to the dynamics of the formation of national identity? Although theories about the nature of nationalism vary, a majority of theorists agree that notions of a shared territory and history, as well as questions of religion, class and gender play crucial roles in the shaping of national identity. These factors inform the structure of this book, and each is examined individually. In contrast to existing publications, this inquiry does not take for granted a pre-existing national identity that simply manifested itself in the literary works of the period; nor does it proceed from preconceived notions of the playwrights’ political views. Instead, it understands the early modern stage as an essentially contested space in which conflicting political positions are played off against each other, and it inquires into how the imaginative work of negotiating these stances eventually contributed to a rising national self-awareness in the spectators.

The Cambridge Companion to Shakespeare and Contemporary Dramatists-Ton Hoenselaars 2012-10-11
While Shakespeare's popularity has continued to grow, so has the attention paid to the work of his contemporaries. The contributors to this Companion introduce the distinctive voices of these playwrights, from the court comedies of John Lyly to the works of Richard Brome in the Caroline era. With chapters on a wide range of familiar and lesser-known
dramatists, including Thomas Kyd, Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton and John Ford, this book devotes particular attention to their personal and professional relationships, occupational rivalries and collaborations. Overturning the popular misconception that Shakespeare wrote in isolation, it offers a new perspective on the most impressive body of drama in the history of the English stage.

**Germany and Eastern Europe**-Keith Bullivant 1999 The opening up, and subsequent tearing down, of the Berlin Wall in 1989 effectively ended a historically unique period for Europe that had drastically changed its face over a period of fifty years and redefined, in all sorts of ways, what was meant by East and West. For Germany in particular this radical change meant much more than unification of the divided country, although initially this process seemed to consume all of the country's energies and emotions. While the period of the Cold War saw the emergence of a Federal Republic distinctly Western in orientation, the coming down of the Iron Curtain meant that Germany's relationship with its traditional neighbours to the East and the South-East, which had been essentially frozen or redefined in different ways for the two German states by the Cold War, had to be rediscovered. This volume, which brings together scholars in German Studies from the United States, Germany and other European countries, examines the history of the relationship between Germany and Eastern Europe and the opportunities presented by the changes of the 1990's, drawing particular attention to the interaction between the
willingness of German and its Eastern neighbours to work for political and economic integration, on the one hand, and the cultural and social problems that stem from old prejudices and unresolved disputes left over from the Second World War, on the other.

**Printers without Borders**-A. E. B. Coldiron 2015-04-09
This book explores how England's first printers transformed English Renaissance literary culture by collaborating with translators to reshape foreign texts.

**A New Companion to Renaissance Drama**-Arthur F. Kinney 2017-04-20
A New Companion to Renaissance Drama provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time. Original interpretations from leading scholars set the scene for important paths of future inquiry. A colorful, comprehensive and interdisciplinary overview of the material conditions of Renaissance plays, England's most important dramatic period Contributors are both established and emerging scholars, with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context, theatre history, genre studies, theoretical applications, and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world-renowned figure in the field
Performing National Identity - Manfred Pfister 2008

National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts; it emerges from, takes shape in, and is constantly defined and redefined in individual and collective performances. It is in performances ranging from the scenarios of everyday interactions to cultural performances such as pageants, festivals, political manifestations or sports, to the artistic performances of music, dance, theatre, literature, the visual and culinary arts and more recent media that cultural identity and a sense of nationhood are fashioned. National identity is not an essence one is born with but something acquired in and through performances. Particularly important here are intercultural performances and transactions, and that not only in a colonial and postcolonial dimension, where such performative aspects have already been considered, but also in inner-European transactions. `Englishness? or `Britishness? and Italianita, the subject of this anthology, are staged both within each culture and, more importantly, in joint performances of difference across cultural borders. Performing difference highlights differences that `make a difference?; it `draws a line? between self and other 'boundary lines that are, however, constantly being redrawn and renegotiated, and remain instable and shifting.

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The book investigates the issue of multilingualism in the Caroline age through the lens of Richard Brome’s theatre. It analyses Brome’s multilingual representation of early modern London between 1625 and 1642, a multilingual and cosmopolitan city, a pole of attraction, a crossroads of religious, linguistic, political, and cultural experiences in a national and European context. The interaction between English and foreign languages has always been a sort of obsession for early modern England but, in this specific period, its role becomes increasingly important: interpreting this delicate, and unjustly labelled as decadent, phase of English drama through the lens of multilingualism generates a new perspective on the social dynamics, and on contemporary political events in domestic and foreign politics, while casting new light on a relatively neglected playwright. Taking a multifaceted approach, the book discusses the recourse to three types of language found in Brome’s plays, namely modern languages other than English, classical languages, and dialects, and explores the
The relationship between the use of one or more languages in a play and the contemporary early modern context. The book also analyses the implications of such use, since it allowed the playwright to dramatize social dynamics, while commenting on contemporary political events in England.

**A Bibliographical Catalogue of Italian Books Printed in England, 1558-1603** - 2009 Through entries on 291 Italian books (451 editions) published in England during the reign of Queen Elizabeth I, this catalogue provides a foundation for new work on Anglo-Italian relations in Elizabethan literature. Presenting the information in an organized and uncluttered manner, including bibliographical descriptions, tables, graphs, images, and two indices (general and title), this catalogue updates Mary Augusta Scott's 1916 Elizabethan Translations from the Italian, adding 59 new books and eliminating 23.

**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.
Shakespeare, Politics, and Italy - Mr Michael J Redmond
2013-04-28 The use of Italian culture in the Jacobean theatre was never an isolated gesture. In considering the ideological repercussions of references to Italy in prominent works by Shakespeare and his contemporaries, Michael J. Redmond argues that early modern intertextuality was a dynamic process of allusion, quotation, and revision. Beyond any individual narrative source, Redmond foregrounds the fundamental role of Italian textual precedents in the staging of domestic anxieties about state crisis, nationalism, and court intrigue. By focusing on the self-conscious, overt rehearsal of existing texts and genres, the book offers a new approach to the intertextual strategies of early modern English political drama. The pervasive circulation of Cinquecento political theorists like Machiavelli, Castiglione, and Guicciardini combined with recurrent English representations of Italy to ensure that the negotiation with previous writing formed an integral part of the dramatic agendas of period plays.

Material London, ca. 1600 - Lena Cowen Orlin 2012-10-19 Between 1500 and 1700, London grew from a minor national capital to the largest city in Europe. The defining period of growth was the period from 1550 to 1650, the midpoint of which coincided with the end of Elizabeth I's reign and the height of Shakespeare's theatrical career. In Material London, ca. 1600, Lena Cowen Orlin and a distinguished group of social, intellectual, urban, architectural and agrarian historians, archaeologists, cultural anthropologists, and literary critics explore the
ideas, structures, and practices that distinguished London before the Great Fire, basing their investigations on the material traces in artifacts, playtexts, documents, graphic arts, and archaeological remains. In order to evoke "material London, ca. 1600," each scholar examines a different aspect of one of the great world cities at a critical moment in Western history. Several chapters give broad panoramic and authoritative views: what architectural forms characterized the built city around 1600; how the public theatre established its claim on the city; how London's citizens incorporated the new commercialism of their culture into their moral views. Other essays offer sharply focused studies: how Irish mantles were adopted as elite fashions in the hybrid culture of the court; how the city authorities clashed with the church hierarchy over the building of a small bookshop; how London figured in Ben Jonson's exploration of the role of the poet. Although all the authors situate the material world of early modern London—its objects, products, literatures, built environment, and economic practices—in its broader political and cultural contexts, provocative debates and exchanges remain both within and between the essays as to what constitutes "material London, ca. 1600."

Playing the Globe—John Gillies 1998 The essays collected here explore the representation of contemporary cartographic knowledge within a variety of English dramatic texts. Including a preface and introduction, they contextualize English cartographic awareness in the late sixteenth century, Playing the Globe
provides a wide-ranging exploration of the rich variety of mental maps that shaped England's attitudes toward itself and others and continues to affect the ways in which the Anglo-American world imagines itself.

The Image of the English Gentleman in Twentieth-Century Literature-Christine Berberich 2016-03-03

Studies of the English gentleman have tended to focus mainly on the nineteenth century, encouraging the implicit assumption that this influential literary trope has less resonance for twentieth-century literature and culture. Christine Berberich challenges this notion by showing that the English gentleman has proven to be a remarkably adaptable and relevant ideal that continues to influence not only literature but other forms of representation, including the media and advertising industries. Focusing on Siegfried Sassoon, Anthony Powell, Evelyn Waugh and Kazuo Ishiguro, whose presentations of the gentlemanly ideal are analysed in their specific cultural, historical, and sociological contexts, Berberich pays particular attention to the role of nostalgia and its relationship to 'Englishness'. Though 'Englishness' and by extension the English gentleman continue to be linked to depictions of England as the green and pleasant land of imagined bygone days, Berberich counterbalances this perception by showing that the figure of the English gentleman is the medium through which these authors and many of their contemporaries critique the shifting mores of contemporary society. Twenty-first century depictions of the gentleman thus have much to tell us about rapidly changing conceptions of
national, class, and gender identity.

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