

KING JOHN

New Perspectives



EDITED BY
Deborah T. Curren-Aquino

King John New Perspectives

Thomas P. Anderson



King John New Perspectives:

King John Deborah T. Curren-Aquino, 1989 Illuminating Shakespeare's complex experimentation with the dramatic genre of history these twelve essays bring such time honored critical methods as source study and concentration on genre imagery and language theme and character together with more current techniques based on historiography the new historicism feminism pragmatics performance history and perspectivism The Discourse of Legitimacy in Early Modern England Robert Zaller, 2007 The Discourse of Legitimacy is a wide ranging synoptic study of England's conflicted political cultures in the period between the Protestant Reformation and the civil war *New Perspectives on Medieval Scotland, 1093-1286* Matthew Hammond, 2013 The essays collected here consider the changes and development of Scotland at a time of considerable flux in the 12th and 13th centuries *The Lawsuit Motif in John's Gospel from New Perspectives* Per Jarle Bekken, 2014-09-25 The study sheds fresh light on aspects of the lawsuit motif in John from the background of Diaspora Jewish and Greco Roman data and perspectives John's narrative of the attempts on Jesus for such crimes as breaking the Sabbath blasphemy and seduction are illuminated from Philo's perspectives on vigilante execution Furthermore John's narrative of the official Jewish and Roman forensic procedures against Jesus can also be situated within the framework of the Greco Roman administration exemplified by the legal papyri from the Roman Egypt Philo's expectation of an eschatological emperor who shall rule over many nations provides a cultural context for the way John's gospel re-inscribed Jesus as the true Emperor of all the nations Illegitimacy and the National Family in Early Modern England Helen Vella Bonavita, 2017-02-03 This study considers the figure of the bastard in the context of analogies of the family and the state in early modern England The trope of illegitimacy more than being simply a narrative or character driven issue is a vital component in the evolving construction and representation of British national identity in prose and drama of the sixteenth and early seventeenth century Through close reading of a range of plays and prose texts the book offers readers new insight into the semiotics of bastardy and concepts of national identity in early modern England and reflects on contemporary issues of citizenship and identity The author examines play texts of the period including Bale's King Johan Peele's The Troublesome Reign of John and Shakespeare's King John Richard II and King Lear in the context of a selection of legal religious and polemical texts In so doing she illuminates the extent to which the figure of the bastard and more generally the trope of illegitimacy existed as a distinct discourse within the wider discursive framework of family and nation **Shakespeare and the Politics of Protestant England** Donna B. Hamilton, 1992-01-01 Church and state during Shakespeare's lifetime were in significant conflict on issues stemming from Henry VIII's break with Rome issues centering principally on questions of authority and obedience religious conformity the form of church government the jurisdiction of spiritual and temporal courts and the source and scope of the monarch's power To what extent were these disputes present in Shakespeare's work In her compelling reassessment of Shakespeare's historicity Donna Hamilton rejects the notion that the official censorship of the

day prevented the stage from representing contemporary debates concerning the relations among church state and individual She argues instead that throughout his career Shakespeare positioned his writing politically and ideologically in relation to the ongoing and changing church state controversies and in ways that have much in common with the shifts on these issues identified with the Leicester Sidney Essex Southampton Pembroke group In her readings of King John Comedy of Errors Twelfth Night Measure for Measure Cymbeline and Henry VIII Hamilton finds Shakespeare reappropriating a wide range of idioms from church state discourse particularly those of anti catholicism and nonconformity And she uses this language to broach some of the broad social and political issues involving obedience privacy property and conscience matters that were often the focus of church state disputes and that provided this historical period with its central rhetorics of subjectivity In this first full scale study of Shakespeare and church politics Hamilton also provides an important reassessment of censorship practices of the means by which dissident views circulated of the centrality of anti catholic discourse for all church state debates and of the overwhelming significance of church state issues as an agent for print and stage

Sworn Bond in Tudor England Thea Cervone, 2011-07-25 The swearing of oaths is a cultural phenomenon that pervades English history and was remarkably important during the sixteenth century This multi disciplinary work explores how writers of the Tudor era addressed the subject in response to the profound changes of the Reformation and the creative explosion of the Elizabethan period Topics include how the art of rhetoric was deployed in polemic the way in which oaths formed bonds between Church and State and how oaths functioned in literature as ceremony and as a language England used to describe itself during times of radical change

Just and Unjust Wars in Shakespeare Franziska Quabeck, 2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph Just and Unjust Wars in Shakespeare demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare s plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

Catholic Theology in Shakespeare's Plays David N. Beauregard, 2008 Explores and reexamines Shakespeare s theology from the standpoint of revisionist history of the English Reformation

Stages of History Phyllis Rackin, 2018-08-06 Phyllis Rackin offers a fresh approach to Shakespeare s English history plays rereading them in the context of a world where rapid cultural change transformed historical consciousness and gave the study of history a new urgency Rackin situates Shakespeare s English chronicles among multiple discourses

particularly the controversies surrounding the functions of poetry theater and history She focuses on areas of contention in Renaissance historiography that are also areas of concern in recent criticism historical authority and causation the problems of anachronism and nostalgia and the historical construction of class and gender She analyzes the ways in which the presence of history in Shakespeare s theater participated and its representation in subsequent criticism still participates in the contests between opposed theories of history and between the different ideological interests and historiographic practices they authorize Celebrating the heroic struggles of the past and recording the patriarchal genealogies of kings and nobles Tudor historians provided an implicit rationale for the hierarchical order of their own time but the new public theater where socially heterogeneous audiences came together to watch common players enact the roles of their social superiors was widely perceived as subverting that order Examining such sociohistorical factors as the roles of women and common men and the conditions of theatrical performance Rackin explores what happened when elite historical discourse was transported to the public commercial theater She argues that Shakespeare s chronicles transformed univocal historical writing into polyphonic theatrical scripts that expressed the contradictions of Elizabethan culture

Staging Power in Tudor and Stuart English History Plays Kristin M.S. Bezio, 2016-03-09 Staging Power in Tudor and Stuart English History Plays examines the changing ideological conceptions of sovereignty and their on stage representations in the public theaters during the Elizabethan and early Stuart periods 1580 1642 The study examines the way in which the early modern stage presented a critical dialogue concerning the nature of sovereignty through the lens of specifically English history focusing in particular on the presentation and representation of monarchy It presents the subgenre of the English history play as a specific reaction to the surrounding political context capable of engaging with and influencing popular and elite conceptions of monarchy and government This project is the first of its kind to specifically situate the early modern debate on sovereignty within a popular culture dramatic context its purpose is not only to provide an historical timeline of English political theory pertaining to monarchy but to situate the drama as a significant influence on the production and dissemination thereof during the Tudor and Stuart periods Some of the plays considered here notably those by Shakespeare and Marlowe have been extensively and thoroughly studied But others such as Edmund Ironside Sir Thomas Wyatt and King John and Matilda have not previously been the focus of much critical attention

Shakespeare's Fugitive Politics Thomas P. Anderson, 2016-08-16 Establishes Shakespeares plays as some of the periods most speculative political literature Shakespeares Fugitive Politics makes the case that Shakespeares plays reveal there is always something more terrifying to the king than rebellion The book seeks to move beyond the presumption that political evolution leads ineluctably away from autocracy and aristocracy toward republicanism and popular sovereignty Instead it argues for affirmative politics in Shakespeare the process of transforming scenes of negative affect into political resistance Shakespeares Fugitive Politics makes the case that Shakespeares affirmative politics appears not in his dialectical opposition to sovereignty absolutism or tyranny nor is his affirmative politics an inchoate form

of republicanism on its way to becoming politically viable Instead this study claims that it is in the place of dissensus that the expression of the eventful condition of affirmative politics takes place a fugitive expression that the sovereign order always wishes to shut down Key Features Promotes a new understanding of fugitive democracy Establishes the presence of a form of alternative politics in early modern drama articulated through the contours of theories of sovereignty Explores how the parameters of contemporary radical politics take shape in major Shakespeare plays including Coriolanus King John Henry V Titus Andronicus The Winters Tale and Julius Caesar

Reconciliation in Selected Shakespearean Dramas Beatrice Batson, 2021-02-03 This study focuses on the rich complexity of the term reconciliation as depicted by Shakespeare in selected dramas The study declares the term s biblical and theological basis and asserts that it is also a prominent word in social and political discourse Some contributors to this volume connect reconciliation to justification and atonement before God through Christ s death others see the interrelations between the state and the religious character of its ruler others unfold the need for reconciliation between one person and another or one group of persons and another while other contributors include the thematic narrative significance of the term

Illegitimate Power Alison Findlay, 2024-07-30 In Renaissance Drama the bastard is an extraordinarily powerful and disruptive figure We have only to think of Caliban or of Edmund to realise the challenge presented by the illegitimate child Drawing on a wide range of play texts Alison Findlay shows how illegitimacy encoded and threatened to deconstruct some of the basic tenets of patriarchal rule She considers bastards as indicators and instigators of crises in early modern England reading them in relation to witch craft spiritual insecurities and social unrest in family and State The characters discussed range from demi devils unnatural villains and clowns to outstanding heroic or virtuous types who challenge officially sanctioned ideas of illegitimacy The final chapter of the book considers bastards in performance their relationship with theatre spaces and audiences Illegitimate voices Findlay argues can bring about the death of the author father and open the text as a piece of theatre challenging accepted notions of authority

Staging Power in Tudor and Stuart English History Plays Dr Kristin M. S. Bezio, 2015-11-28 Staging Power in Tudor and Stuart English History Plays examines the changing ideological conceptions of sovereignty and their on stage representations in the public theaters during the Elizabethan and early Stuart periods 1580 1642 The study examines the way in which the early modern stage presented a critical dialogue concerning the nature of sovereignty through the lens of specifically English history focusing in particular on the presentation and representation of monarchy It presents the subgenre of the English history play as a specific reaction to the surrounding political context capable of engaging with and influencing popular and elite conceptions of monarchy and government This project is the first of its kind to specifically situate the early modern debate on sovereignty within a popular culture dramatic context its purpose is not only to provide an historical timeline of English political theory pertaining to monarchy but to situate the drama as a significant influence on the production and dissemination thereof during the Tudor and Stuart periods Some of the plays considered here notably

those by Shakespeare and Marlowe have been extensively and thoroughly studied But others such as Edmund Ironside Sir Thomas Wyatt and King John and Matilda have not previously been the focus of much critical attention

Voice in Motion
Gina Bloom, 2013-04-19 Voice in Motion explores the human voice as a literary historical and performative motif in early modern English drama and culture where the voice was frequently represented as struggling even failing to work In a compelling and original argument Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice's materiality Voices can be cracked by the bodies that produce them scattered by winds when transmitted as breath through their acoustic environment stopped by clogged ears meant to receive them and displaced by echoic resonances The early modern theater underscored the voice's volatility through the use of pubescent boy actors whose vocal organs were especially vulnerable to malfunction Reading plays by Shakespeare Marston and their contemporaries alongside a wide range of late sixteenth and early seventeenth century texts including anatomy books acoustic science treatises Protestant sermons music manuals and even translations of Ovid Bloom maintains that cultural representations and theatrical enactments of the voice as unruly matter undermined early modern hierarchies of gender The uncontrollable physical voice creates anxiety for men whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates By contrast for women the voice is most effective not when it is owned and mastered but when it is relinquished to the environment beyond There the voice's fragile material form assumes its full destabilizing potential and becomes a surprising source of female power Indeed Bloom goes further to query the boundary between the production and reception of vocal sound suggesting provocatively that it is through active listening not just speaking that women on and off the stage reshape their world Bringing together performance theory theater history theories of embodiment and sound studies this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice body and self

Shakespeare's Tribe Jeffrey Knapp, 2002
Most contemporary critics characterize Shakespeare and his tribe of fellow playwrights and players as resolutely secular interested in religion only as a matter of politics or as a rival source of popular entertainment Yet as Jeffrey Knapp demonstrates in this radical new reading a surprising number of writers throughout the English Renaissance including Shakespeare himself represented plays as supporting the cause of true religion To be sure Renaissance playwrights rarely sermonized in their plays which seemed preoccupied with sex violence and crime During a time when acting was regarded as a kind of vice many theater professionals used their apparent godlessness to advantage claiming that it enabled them to save wayward souls the church could not otherwise reach The stage they argued made possible an ecumenical ministry which would help transform Reformation England into a more inclusive Christian society Drawing on a variety of little known as well as celebrated plays along with a host of other documents from the English Renaissance Shakespeare's Tribe changes the way we think about Shakespeare and the culture that produced him Winner of the Best Book in Literature and Language

from the Association of American Publishers Professional Scholarly division the Conference on Christianity and Literature Book Award and the Roland H Bainton Prize for Literature from the Sixteenth Century Society and Conference

Performing Widowhood on the Early Modern English Stage Asuka Kimura, 2023-01-30 The deaths of husbands radically changed women's lives in the early modern period While losing male protection widows acquired rare opportunities for social and economic independence Placed between death and life female submissiveness and male audacity chastity and sexual awareness or tragedy and comedy widows were highly problematic in early modern patriarchal society They were also popular figures in the theatre arousing both male desire and anxiety Now how did Shakespeare and his contemporaries represent them on the stage What kind of costume props and gestures were employed What influence did actors spectators and play space have This book offers a fresh and incisive examination of the theatrical representation of widows by discussing the material conditions of the early modern stage It is also the only comprehensive study of this topic covering all three phases of Elizabethan Jacobean and Caroline drama

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 genres not only relevant to the political and cultural history of Britain but also 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

Eleanor of Aquitaine, as It Was Said Karen Sullivan, 2023-08-16 A reparative reading of stories about medieval queen Eleanor of Aquitaine Much of what we know about Eleanor of Aquitaine Queen of France and then Queen of England we know from recorded rumor gossip often qualified by the curious phrase it was said or the love songs ballads and romances that gossip inspired While we can mine these stories for evidence about the historical Eleanor Karen Sullivan invites us to consider instead what even the most fantastical of these tales reveals about this queen and life as a twelfth century noblewoman She reads the Middle Ages not to impose our current conceptual categories on its culture but to expose the conceptual categories medieval women used to make sense of their lives Along the way Sullivan paints a fresh portrait of this singular medieval queen and the women who shared her world

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