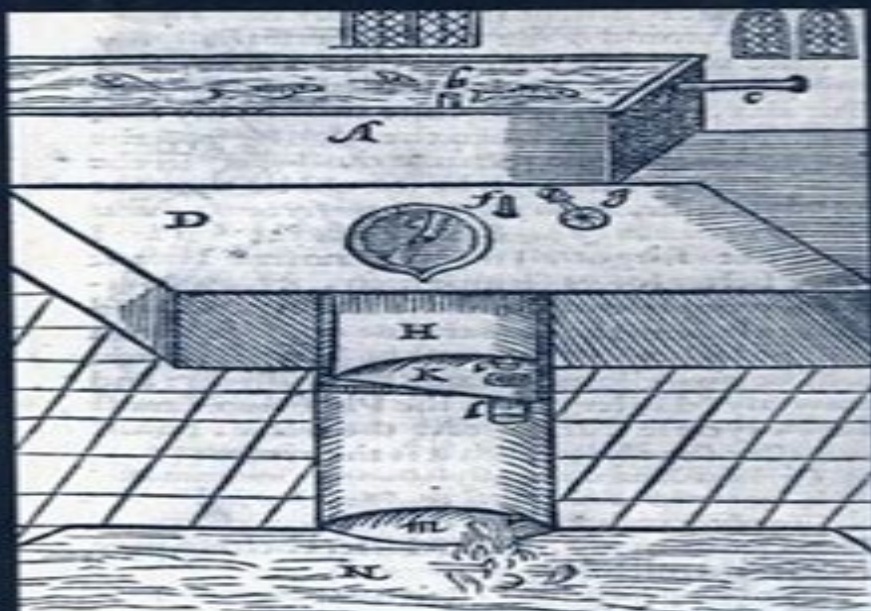


OXFORD

SIR JOHN HARINGTON AND THE BOOK AS GIFT



Jason Scott-Warren

Sir John Harington And The As Gift

Kathleen Armour



Sir John Harington And The As Gift:

Sir John Harington and the Book as Gift Jason Scott-Warren, 2001 Sir John Harington 1560-1612 has long been recognized as one of the most colourful and engaging figures at the English Renaissance court. Godson of Queen Elizabeth, translator of Ariosto and inventor of the water closet, he was also a lively writer in a wide variety of modes and an acute commentator on his times. This study opens a new perspective on Harington's literary production by attending to the fact that almost all of his writings were designed as gifts. Combining detailed readings and first-hand historical research, Jason Scott-Warren reconstructs the complex, often devious agenda which Harington wrote into his books as he customized them for specific individuals and occasions. Offering a wealth of insights into self-fashioning and the pursuit of patronage, this study makes a persuasive case for the significance of material culture to textual interpretation. It will be of interest to all who work on the early modern period and in particular to historians of the book. *The epigram in England, 1590-1640* James Doelman, 2016-06-17 James Doelman's book is the first major study on the Renaissance English epigram since 1947. It combines thorough description of the genre's history and conventions with consideration of the rootedness of individual epigrams within specific social, political, and religious contexts. *Italian Culture in the Drama of Shakespeare and His Contemporaries* Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text, the essays collected here reconsider the pervasive influence of Italian culture, literature, and traditions on early modern English drama. The volume focuses strongly on Shakespeare but also includes contributions on Marston, Middleton, Ford, Brome, Aretino, and other early modern dramatists. The pervasive influence of Italian culture, literature, and traditions on the European Renaissance, it is argued here, offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon. In the specific area of theatrical discourse, the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology, exploited both as the origin of poetry and art and as the site of intrigue, vice, and political corruption. Focusing on the construction and the political implications of the dramatic text, this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation: the rewriting, remaking, and refashioning of the English theatrical tradition in its iconic, thematic, historical, and literary aspects. *The Power of Gifts* Felicity Heal, 2014-10-23 Gifts are always with us; we use them positively to display affection and show gratitude for favours; we suspect that others give and accept them as *douceurs* and bribes. The gift also performed these roles in early modern English culture and assumed a more significant role because networks of informal support and patronage were central to social and political behaviour. Favours and their proper acknowledgement were preoccupations of the age of Erasmus, Shakespeare, and Hobbes. As in modern society, giving and receiving was complex and full of the potential for social damage. Almost nothing men of the Renaissance learned from that

great classical guide to morality Lucius Annaeus Seneca is more disgraceful than the fact that we do not know how either to give or receive benefits *The Power of Gifts* is about those gifts and benefits what they were and how they were offered and received in the sixteenth and seventeenth centuries It shows that the mode of giving as well as what was given was crucial to social bonding and political success The volume moves from a general consideration of the nature of the gift to an exploration of the politics of giving In the latter chapters some of the well known rituals of English court life the New Year ceremony royal progresses diplomatic missions are viewed through the prism of gift exchange Gifts to monarchs or their ministers could focus attention on the donor those from the crown could offer some assurance of favour These fundamentals remained the same throughout the century and a half before the Civil War but the attitude of individual monarchs altered specific behaviour Elizabeth expected to be wooed with gifts and dispensed benefits largely for service rendered James I modelled giving as the largesse of the Renaissance prince Charles I's gift exchanges focused on the art collecting of his coterie And always in both politics and the law courts there was the danger that gifts would be corroded morphing from acceptable behaviour into bribes and corruption *The Power of Gifts* explores prescriptive literature pamphlets correspondence legal cases and financial records to illuminate social attitudes and behaviour through a rich series of examples and case studies

The gift of narrative in medieval England Nicholas Perkins, 2021-02-23 This invigorating study places medieval romance narrative in dialogue with theories and practices of gift and exchange opening new approaches to questions of storytelling agency gender and materiality in some of the most engaging literature from the Middle Ages It argues that the dynamics of the gift are powerfully at work in romances through exchanges of objects and people repeated patterns of love loyalty and revenge promises made or broken and the complex effects that time works on such objects exchanges and promises Ranging from the twelfth century to the fifteenth and including close discussions of poetry by Chaucer the Gawain Poet and romances in the Auchinleck Manuscript this book will prompt new ideas and debate amongst students and scholars of medieval literature as well as anyone curious about the pleasures that romance narratives bring *The Queen's Bed* Anna Whitelock, 2014-02-11 From the private world of a beloved English queen a story of intimacy royalty espionage rumor and subterfuge Queen Elizabeth I acceded to the throne in 1558 restoring the Protestant faith to England At the heart of the new queen's court lay her bedchamber closely guarded by the favored women who helped her dress looked after her jewels and shared her bed Elizabeth's private life was of public concern Her bedfellows were witnesses to the face and body beneath the makeup and raiment as well as to rumored dalliances with such figures as Earl Robert Dudley Their presence was for security as well as propriety as the kingdom was haunted by fears of assassination plots and other Catholic stratagems Such was the significance of the queen's body it represented the very British state itself In *The Queen's Bed* the historian Anna Whitelock offers a revealing look at the Elizabethan court and the politics of intimacy She dramatically reconstructs for the first time the queen's quarters and the women who patrolled them It is a story of sex gossip conspiracy and intrigue brought

to life amid the colors textures smells and routines of the royal court The women who attended the queen held the truth about her health chastity and fertility They were her friends confidantes and spies nobody knew her better And until now historians have overlooked them The Queen s Bed is a revelatory insightful look into their daily lives the untold story of the queen laid bare *English Aeneid* Sheldon Brammall,2015-06-28 This book covers the period from the beginning of Elizabeth s reign to the start of the English Civil War during which time there were thirteen authors who composed substantial translations of Virgil s epic *Shakespeare and the Elizabethan Reformation* Dennis Taylor,2022-07-18 Shakespeare and the Elizabethan Reformation Literary Negotiation of Religious Difference explores how Shakespeare s plays dramatize key issues of the Elizabethan Reformation the conflict between the sacred the critical and the disenchanted alternatively the Catholic the Protestant and the secular Each play imagines their reconciliation or the failure of reconciliation The Catholic sacred is shadowed by its degeneration into superstition Protestant critique by its unintended fissaporous consequences the secular ordinary by stark disenchantment Shakespeare shows how all three perspectives are needed if society is to face its intractable problems thus providing a powerful model for our own ecumenical dialogues Shakespeare begins with history plays contrasting the saintly but impractical King Henry VI whose assassination is the primal crime with the pragmatic and secular Henry IV until imagining in the later 1590 s how Hal can reconnect with sacred sources At the same time in his comedies Shakespeare imagines cooperative ways of resolving the national comedy of errors of sorting out erotic and marital and contemplative confusions by applying his triple lens His late Elizabethan comedies achieve a polished balance of wit and devotion ordinary and the sacred old and new orders Hamlet is Shakespeare s ultimate Elizabethan consideration of these issues its so called lack of objective correlation a response to the unsorted trauma of the Reformation

Edmund Campion Gerard Kilroy,2016-12-05 The death of Edmund Campion in 1581 marked a disjunction between the world of printed untruth and private handwritten truth in early modern England Gerard Kilroy traces the circulation of manuscripts connected with Campion to reveal a fascinating network that not only stretched from the Court to Warwickshire and East Anglia but also crossed the confessional boundaries Kilroy shows that in this intricate web Sir John Harington was a key figure using his disguise as a wit to conceal a lifelong dedication to Campion s memory Sir Thomas Tresham is shown as expressing his devotion to Campion both in his coded buildings and in a previously unpublished manuscript Bodleian MS Eng th b 1 2 whose theological and cultural riches are here fully explored This book provides startling new views about Campion s literary historical and cultural impact in early modern England The great strength of this study is its exploitation of archival manuscript sources offering the first printed text and translation of Campion s Virgilian epic a fully collated text of Why doe I use my paper ynke and pen and Harington s four decades of theological epigrams printed for the first time in the order he so carefully designed Edmund Campion Memory and Transcription lays the foundations of the first full literary assessment of Campion the scholar the impact he had on the literature of early modern England and the long legacy in manuscript writing

Diverting Authorities Jane Griffiths, 2014-12-11 *Diverting Authorities* examines the glossing of a variety of fifteenth and sixteenth century texts by authors including Lydgate Douglas Chaucer Baldwin Bullein Harington and Nashe It is concerned particularly with the use of glosses as a means for authors to reflect on the process of shaping a text and with the emergence of the gloss as a self consciously literary form One of the main questions it addresses is to what extent the advent of print affects glossing practices To this end it traces the transmission of a number of glossed texts in both manuscript and print but also examines glossing that is integral to texts written with print production in mind With the latter it focuses particularly on a little remarked but surprisingly common category of gloss glossing that is ostentatiously playful diverting rather than directing its readers Setting this in the context of emerging print conventions and concerns about the stability of print Jane Griffiths argues that like self glossing in manuscript such diverting glosses shape as well as reflect contemporary ideas of authorship and authority and are thus genuinely experimental The book reads across medieval renaissance and manuscript print boundaries in order to trace the emergence of the gloss as a genre and the way in which theories of authorship are affected by the material processes of writing and transmission

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