

STEPHEN ORGEL

# THE ILLUSION OF POWER

POLITICAL THEATER IN  
THE ENGLISH RENAISSANCE

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# The Illusion Of Power Political Theater In The English Renaissance

**David Haley**



## **The Illusion Of Power Political Theater In The English Renaissance:**

**The Illusion of Power** Stephen Orgel, 1975-03-04 Presents a study of political theater in the English Renaissance discussing the differences between a public playhouse and a private or court theater and looking at masques and the role of king in the Renaissance court

**Staging Spectatorship in the Plays of Philip Massinger** Joanne Rochester, 2017-03-02 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King's Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger's assumptions about interpretation perception and spectator response

**Subjects to the King's Divorce** Olga L. Valbuena, 2003 Focusing on the rhetorical aftermath and political consequences of Henry VIII's double divorce from Katherine of Aragon and from the Church of Rome this book understands divorce as both culturally powerful and an instrument for examining division in early modern England

**The Palgrave Handbook of the History of Women on Stage** Jan Sewell, Clare Smout, 2020-04-29 This book brings together nearly 40 academics and theatre practitioners to chronicle and celebrate the courage determination and achievements of women on stage across the ages and around the globe The collection stretches from ancient Greece to present day Australasia via the United States Soviet Russia Europe India South Africa and Japan offering a series of analytical snapshots of women performers their work and the conditions in which they produced it Individual chapters provide in depth consideration of specific moments in time and geography while the volume as a whole and its juxtapositions stimulate consideration of the bigger picture underlining the challenges women have faced across cultures in establishing themselves as performers and the range of ways in which they gained access to the stage Organised chronologically the volume looks not just to the past but the future it challenges the very notions of history stage and even the definition of women itself

**The Oxford Handbook of English Prose 1500-1640** Andrew Hadfield, 2013-07-04 The Oxford Handbook of English Prose 1500-1640 is the only current overview of early modern English prose writing The aim of the volume is to make prose more visible as a subject and as a mode of writing It covers a vast range of material vital for the understanding of the period from jestbooks newsbooks and popular romance to the translation of the classics and the pioneering collections of scientific writing and travel writing from diaries tracts on witchcraft and domestic conduct books to

rhetorical treatises designed for a courtly audience from little known works such as William Baldwin's *Beware the Cat* probably the first novel in English to *The Bible* *The Book of Common Prayer* and Richard Hooker's eloquent statement of Anglican belief *The Laws of Ecclesiastical Polity* The work not only deals with the range and variety of the substance and types of English prose but also analyses the forms and styles of writing adopted in the early modern period ranging from the Euphuistic nature of prose fiction inaugurated by John Lyly's mannered novel to the aggressive polemic of the Marprelate controversy from the scatological humour of comic writing to the careful modulations of the most significant sermons of the age and from the pithy and concise English essays of Francis Bacon to the ornate and meandering style of John Florio's translation of Montaigne's famous collection Each essay provides an overview as well as comment on key passages and a select guide to further reading

**Men Viewing Women as Art Objects** Christoph E. Schweitzer, 1998 Varied images of women studied in a variety of German texts as a springboard for plot or character A man looks at the portrait of a woman and then sets out to liberate her and make her his own *Die Zauberflöte* Maria Stuart an oldman while looking at the picture of his youthful beloved reminisces about his failed courtship Storm's Immensee These are just two of many uses of art works depicting women discussed in this book The art work can displace the living woman as in Hauff's *Die Bettlerin vom Pont des Arts* in Jensen's *Gradiva* and in Schimmang's *Intimität* A man looking at a painting of himself E.T.A. Hoffmann's *Die Fermate* or a man looking at a sculpture comes to appreciate the beauty of the female figure both in art and life Stifter's *Der Nachsommer* The innovative approach which in part goes back to theories developed by Lessing in his *Laokoon* yields via a close reading of a variety of the texts new insights into their structure and meaning

**Essays on Epistemological Transformations and Theater History** Mary Beth Rose, 1992 Includes essays that focus on the participation of the drama in changing religious and economic systems along with essays that focus on theater history in the transmission and revision of dramatic sources Page v

**Staged Transgression in Shakespeare's England** R. Loughnane, E. Semple, 2016-01-03 Staged Transgression in Shakespeare's England is a groundbreaking collection of seventeen essays drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage These essays shed new light on issues of gender race sexuality law and politics Staged Transgression was followed by a companion collection *Staged Normality in Shakespeare's England* 2019 also available from Palgrave <https://link.springer.com/book/10.1007/978-3-030-00892-5>

**The Surprising Effects of Sympathy** David Marshall, 1988 Through readings of works by Marivaux Diderot Rousseau and Mary Shelley David Marshall provides a new interpretation of the eighteenth century preoccupation with theatricality and sympathy Sympathy is seen not as an instance of sensibility or natural benevolence but rather as an aesthetic and epistemological problem that must be understood in relation to the problem of theatricality Placing novels in the context of eighteenth century writing about theater fiction and painting Marshall argues that an unusual variety of authors and texts were concerned with the possibility of entering into someone

else's thoughts and feelings. He shows how key eighteenth century works reflect on the problem of how to move touch and secure the sympathy of readers and beholders in the realm of both art and life. Marshall discusses the demands placed upon novels to achieve certain effects, the ambivalence of writers and readers about those effects and the ways in which these texts can be read as philosophical meditations on the differences and analogies between the experiences of reading a novel, watching a play, beholding a painting and witnessing the spectacle of someone suffering. *The Surprising Effects of Sympathy* traces the interaction of sympathy and theater and the artistic and philosophical problems that these terms represent in dialogues about aesthetics, moral philosophy, epistemology, psychology, autobiography, the novel and society. **Performing**

**Power** Maria Berlova, 2021-04-19 *Performing Power* explores 18th century fabrication of the royal image by focusing on the example of King Gustav III 1746-1792, one of Sweden's most acclaimed and controversial monarchs who conspicuously chose theater as the primary media for his image making and role construction. The text postulates that Gustav III was motivated by theater's ability to aid him in fulfilling Enlightenment's tenet of broadly educating the populace and inculcating it with royal ideology. That he was an amateur actor, stage director and playwright were other engines driving his choice. The project challenges and expands the commonly accepted perception of Gustav III's contribution to Swedish theater, which has generally been limited to founding its National Opera, developing its national drama and forming its national dramatic repertoire. Maria Berlova presents Gustav III as a performing King who strategically used political events as a framework through which he could embody the image of the ideal or enlightened monarch as presented by Voltaire. Through this *Performing Power* explores the tight relationship and complex bond between theatrical arts and politics. This unique study will be of great interest to students and scholars in theater studies, 18th century culture and politics. **Shakespeare's**

**Curse** Björn Quiring, 2013-10-15 *Conceptualizing the curse as the representation of a foundational mythical violence that is embedded within juridical discourse: Shakespeare's Curse: The Aporias of Ritual Exclusion in Early Modern Royal Drama* pursues a reading of Richard III, King John and King Lear in order to analyse the persistence of imprecations in the discourses of modernity. Shakespeare wrote during a period that was transformative in the development of juridical thinking. However, taking up the relationship between theater, theology and law, Björn Quiring argues that the curse was not eliminated from legal discourses during this modernization of jurisprudence; rather, it persisted and to this day continues to haunt numerous speech acts. Drawing on the work of Derrida, Lacan, Walter Benjamin and Giorgio Agamben, among others, Quiring analyses the performativity of the curse and tracks its power through the juristic themes that are pursued within Shakespeare's plays, such as sovereignty, legitimacy, succession, obligation, exception and natural law. Thus, this book provides an original and important insight into early modern legal developments as well as a fresh perspective on some of Shakespeare's best known works. A fascinating interdisciplinary study, this book will interest students and scholars of Law, Literature and History. **The Cambridge History of British Theatre** Jane Milling, Peter Thomson, Joseph Walter Donohue

(Jr.),2004-11-23 Publisher Description      *Anxious Pleasures* Jonathan Hall,1995 The following sections deal with such themes as the relationship of wit to political and sexual anxiety the connection of the mobility of signs to an elusive interiority of the subject and the paradoxically threatening and redemptive mobility of women in relationship to patriarchal control

**Shakespeare and the Materiality of Performance** E. Lin,2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies Drawing on a wide variety of primary sources Lin reconstructs playgoers typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action      *Shakespeare's Courtly Mirror* David Haley,1993 A leading premise of Haley s book is that modern psychological constructs are inadequate for understanding the courtly humanism dramatized by Shakespeare down to 1604 Renaissance culture knows nothing of the bourgeois subject of Locke Freud and Lacan Shakespeare defines aristocratic identity in epic terms and presents not an autonomous individual but a hero whose persona is determined publicly in the courtly mirror That exemplary mirror from Henry IV to Measure for Measure reflects the heroic actions of rulers and courtiers The historical self awareness of Henry Hal and Brutus assumes a more contemporary aspect in the courtly self consciousness of Hamlet Duke Vincentio and the three main characters of All s Well That Ends Well Bertram Helena the King The reflexivity in the title does not indicate the self referentiality of language nor does it refer to the traditional paradigm of consciousness implying stable self knowledge Courtly reflexivity is oriented toward praxis rather than introspection Before taking action the courtier or cortigiana Helena is a good example knows only that s he is not what s he is The courtier s deliberation is guided by a reflexive self regulating prudence that is usually identified with honor or love In All s Well Shakespeare contrasts this self providence or heroic prudence with Divine Providence but he does so obliquely While focusing exclusively upon a court which prizes worldly action he sustains his contrast through a series of ironical allusions to Scripture Beginning with a prologue on the problems raised by structural and theatrical interpretations of Bertram s role Haley goes on to introduce his concept of reflexivity by way of an exchange with the new literary historicism Chapters 1 to 3 follow the courtly debate over providence and honor through Helena s triumph in act 2 to Bertram s deserting her The collapse of her providential design coincides with the crisis of the sick King s honor a crisis which Shakespeare describes alchemically implying that alchemy understood as reflexive chemistry offers another mirror of the courtier s self providence Chapter 4 the center of the book brings together historical providence and Boccaccian prudence avvedimento in the figure of Ahab with whom Shakespeare compares both Bertram and the Hal of Henry V Chapters 5 to 7 pursue Shakespeare s ironic parallel between biblical Providence and courtly prudence examining specific scenes of self judgment and self betrayal in the Henriad and Measure for Measure as well as in All s Well BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved      *A Cultural History of Tragedy in the Early Modern Age* Naomi Conn Liebler,2021-05-20 In this volume 8 lively original essays by eminent scholars trace the kaleidoscopically

shifting dramatic forms performance contexts and social implications of tragedy throughout the period and across geographic political and social references They attend not only to the familiar cultural lenses of English and mainstream Continental dramas but also to less familiar European exempla from Croatia and Hungary Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality

**Jacobean Drama** Pascale Aebischer, 2010-07-30 The plays of Shakespeare's contemporaries are increasingly popular thanks to a spate of recent stage and screen productions and to courses that set Shakespeare's plays in context This Reader's Guide introduces students to the criticism and debates that are specific to the drama of playwrights such as Jonson Middleton Dekker and Webster Pascale Aebischer explores recent critical developments in key areas including How the plays were staged and printed Innovative editions of plays How the plays represent and contest the dominant ideologies of the Jacobean period Dramatic genres The representation of the human body and of social gender and race relations Modern productions on stage and screen Featuring suggestions for further research and reading and a filmography of commercially available film versions of non-Shakespearean drama this is an invaluable resource for anyone with an interest in the diverse plays of the Jacobean age

The Meaning of Literature Timothy J. Reiss, 2018-10-18 In this searching and wide ranging book Timothy J. Reiss seeks to explain how the concept of literature that we accept today first took shape between the mid sixteenth century and the early seventeenth a time of cultural transformation Drawing on literary political and philosophical texts from Central and Western Europe Reiss maintains that by the early eighteenth century divergent views concerning gender politics science taste and the role of the writer had consolidated and literature came to be regarded as an embodiment of universal values During the second half of the sixteenth century Reiss asserts conceptual consensus was breaking down and many Western Europeans found themselves overwhelmed by a sense of social decay A key element of this feeling of catastrophe Reiss points out was the assumption that thought and letters could not affect worldly reality Demonstrating that a political discourse replaced the no longer viable discourse of theology he looks closely at the functions that letters served in the reestablishment of order He traces the development of the idea of literature in texts by Montaigne Spenser Sidney Shakespeare Lope de Vega and Cervantes among others through seventeenth century writings by such authors as Davenant Boileau Dryden Rymer Anne Dacier Astell and Leibniz to eighteenth century works including those of Addison Pope Batteux and Hutcheson Burke Lessing Kant and Wollstonecraft Reiss follows key strands of the tradition particularly the concept of the sublime into the nineteenth century through a reading of Hegel's Aesthetics The Meaning of Literature will contribute to current debates concerning cultural dominance and multiculturalism It will be welcomed by anyone interested in literature and in cultural studies including literary theorists and historians comparatists intellectual historians historical sociologists and philosophers

Becoming Criminal Bryan Reynolds, 2003-04-01 In this book Bryan

Reynolds argues that early modern England experienced a sociocultural phenomenon unprecedented in English history which has been largely overlooked by historians and critics Beginning in the 1520s a distinct criminal culture of beggars vagabonds confidence tricksters prostitutes and gypsies emerged and flourished This community defined itself through its criminal conduct and dissident thought and was in turn officially defined by and against the dominant conceptions of English cultural normality Examining plays popular pamphlets laws poems and scholarly work from the period Reynolds demonstrates that this criminal culture though diverse was united by its own ideology language and aesthetic Using his transversal theory he shows how the enduring presence of this criminal culture markedly influenced the mainstream culture s aesthetic sensibilities socioeconomic organization and systems of belief He maps the effects of the public theater s transformative force of transversality such as through the criminality represented by Shakespeare Jonson Middleton and Dekker on both Elizabethan and Jacobean society and the scholarship devoted to it

**Printing and Parenting in Early Modern England** Douglas A. Brooks, 2017-05-15 The relation between procreation and authorship between reproduction and publication has a long history indeed that relationship may well be the very foundation of history itself The essays in this volume bring into focus a remarkably important and complex phase of this long history In this volume some of the most renowned scholars in the field persuasively demonstrate that during the early modern period the awkward incomplete transition from manuscript to print brought on by the invention of the printing press temporarily exposed and disturbed the epistemic foundations of English culture As a result of this cultural upheaval the discursive field of parenting was profoundly transformed Through an examination of the literature of the period this volume illuminates how many important conceptual systems related to gender sexuality human reproduction legitimacy maternity kinship paternity dynasty inheritance and patriarchal authority came to be grounded in a range of anxieties and concerns directly linked to an emergent publishing industry and book trade In exploring a wide spectrum of historical and cultural artifacts produced during the convergence of human and mechanical reproduction of parenting and printing these essays necessarily bring together two of the most vital critical paradigms available to scholars today gender studies and the history of the book Not only does this rare interdisciplinary coupling generate fresh and exciting insights into the literary and cultural production of the early modern period but it also greatly enriches the two critical paradigms themselves



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