

Sexual Violence On The Jacobean Stage

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The female leads who cut a swathe through the centuries - The Guardian

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Interview: Theatre Life with Sarna Lapine - BroadwayWorld

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Class, Gender and the Anxieties of Meritocracy in Jacobean England - Inquiries Journal

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'The rape had to be disgusting to be useful' - The Guardian

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Doctor Foster: Suranne Jones excels in an ending filled with Jacobean sex and lies - The Guardian

A Grim And Gruesome History Of Public Shaming In London: Part 2 - Londonist

Literature and Ethics - Steve Brie 2010-06-09

This volume examines the crucial relationship between literature and ethics, as it has developed and changed from the late medieval period to the present day. The focus of the volume is predicated upon three interrelated themes: instruction, judgement, and justice. Previous studies of literature and ethics have often been restricted to a limited chronology and generic focus; the present volume covers a range of periods, texts and genres in order to provide a wider illustration of the relationship between the literary and the ethical.

Medieval and Renaissance Drama in England - S. P. Cerasano 2010-09

MEDIEVAL AND RENAISSANCE DRAMA IN ENGLAND, now over twenty years in publication, is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. MaRDIE 23 features essays by MacDonald P. Jackson on authorship as related to Shakespeare, Kyd, and Arden of Faversham. James Hirsh considers the editing of Hamlet's 'To be, or not to be' in light of both conventional and emerging editorial theory. Politics and prophecy, as they influence Friar Bacon and Friar Bungay is at the centre of Brian Walsh's contribution, while John Curran uses declamation as a rhetorical strategy in order to focus on character in the Fletcher-Massinger plays. Chris Fitter considers vagrancy and 'vestry values' in Shakespeare's As You Like It and June Schlueter reconsiders the matter of theatrical cartography and The View of London from the North. The collection of reviews range from books on early modern dietaries and Shakespeare's plays to those on male friendship and theatre economics.

Boundaries of Violence in Early Modern England - Samantha Dressel 2023-08-25

This book explores the possibilities and limitations of violence on the Early Modern stage and in the Early Modern world. This collection is divided into three sections: History-cal Violence, (Un)Comic Violence, and Revenge Violence. This division allows scholars to easily find intertextual materials; comic violence may function similarly across multiple comedies but is vastly different from most tragic violence. While the source texts move beyond Shakespeare, this book follows the classic division of Shakespeare's plays into history, comedy, and tragedy. Each section of the book contains one chapter engaging with modern dramatic practice along with several that take textual or historical approaches. This wide-ranging approach means that the book will be appropriate both for specialists in Early Modern violence who are looking

across multiple perspectives, and for students or scholars researching texts or approaches.

Revisiting Shakespeare's Lost Play - Deborah C. Payne 2017-02-02

This collection of essays centres on Double Falsehood, Lewis Theobald's 1727 adaptation of the "lost" play of Cardenio, possibly co-authored by John Fletcher and William Shakespeare. In a departure from most scholarship to date, the contributors fold Double Falsehood back into the milieu for which it was created rather than searching for traces of Shakespeare in the text. Robert D. Hume's knowledge of theatre history permits a fresh take on the forgery question as well as the Shakespeare authorship controversy. Diana Solomon's understanding of eighteenth-century rape culture and Jean I. Marsden's command of contemporary adaptation practices both emphasise the play's immediate social and theatrical contexts. And, finally, Deborah C. Payne's familiarity with the eighteenth-century stage allows for a reconsideration of Double Falsehood as integral to a debate between Theobald, Alexander Pope, and John Gay over the future of the English drama.

Intersectionalities of Class in Early Modern English Drama - Ronda Arab

The Turn of the Soul - 2012-01-06

Focusing on conversion as one of early modern Europe's most pressing issues, the present book offers a comprehensive reading of artistic and literary ways in which spiritual transformations and exchanges of religious identities were given meaning.

Shell Games - Victoria University (Toronto, Ont.). Centre for Reformation and Renaissance Studies 2004

Islamic Conversion and Christian Resistance on the Early Modern Stage - Jane Hwang Degenhardt 2010-08-19

This book explores the threat of Christian conversion to Islam in twelve early modern English plays. In works by Shakespeare, Marlowe, Massinger, and others, conversion from Christianity to Islam is represented as both tragic and erotic, as a fate worse than death and as a sexual seduction. Degenhardt examines the stage's treatment of this intercourse of faiths to reveal connections between sexuality, race, and confessional identity in early modern English drama and culture. In addition, she shows how England's encounter with Islam reanimated post-Reformation debates about the embodiment of Christian faith. As

Degenhardt compellingly demonstrates, the erotics of conversion added fuel to the fires of controversies over Pauline universalism, Christian martyrdom, the efficacy of relics and rituals, and even the Knights of Malta.

Sexual Violence on the Jacobean Stage - Karen Bamford 2000

Drawing on feminist and historical criticism, Karen Bamford examines the use of sexual assault in a wide range of Jacobean drama, including Shakespeare's *Pericles*, *Measure for Measure* and *Cymbeline*, Middleton's *The Revenger's Tragedy* and Heywood's *Rape of Lucrece*. She explores the verbal and stage imagery that is used to dramatize the threat to chastity the scapegoating of the victim, who is both sanctified and demonized and the tension between overt values and implicit exploitation of sexual assault as erotic entertainment. What emerges is an early modern definition of chastity as a specifically physical state, unrelated to spiritual purity and the woman's consent or lack of consent to sexual intercourse. While chastity is a woman's chief virtue, it is beyond her moral control, and Jacobean drama repeatedly embeds the assumption that the woman has brought the assault upon herself.

Game of Thrones as a Contemporary Feminist Revenge Tragedy - Lea M. Peters 2023-10-11

It is common knowledge that the television series *Game of Thrones* and revenge go together well, but whether *Game of Thrones* and feminism are compatible is debatable, to say the least. This book shows how the series' female characters in particular utilise revenge to acquire autonomy, fight objectification, and pursue equality. On the one hand, they do so by mirroring the female characters of English Renaissance Revenge Tragedies. On the other, prevailing feminist ideas of the 21st century are also incorporated. The resulting tension between models from the Renaissance and current feminist impulses allows for an interpretation of *Game of Thrones* as a contemporary, feminist version of a Revenge Tragedy. Thus, this book discusses gender, equality, and representation, problematising the heteronormative, binary perspective so commonly given on the series. As such, the book is for everyone interested in popular culture and its influences and developments, both fans and critics of the show, feminists, and those who aspire to educate themselves.

Fatal Desire - Jean I. Marsden 2018-07-05

Informed by film theory and a broad historical approach, *Fatal Desire* examines the theatrical representation of women in England, from the Restoration to the early eighteenth century—a period when for the first time female actors could perform in public. Jean I. Marsden maintains that the feminization of serious drama during this period is tied to the cultural function of theater. Women served as symbols of both domestic and imperial propriety, and so Marsden links the representation of women on the stage to the social context in which the plays appeared and to the moral and often political lessons they offered the audience. The witty heroines of comedies were usually absorbed into the social fabric by marrying similarly lighthearted gentlemen, but the heroines of tragedy suffered for their sins, real or perceived. That suffering served the dual purpose of titillating and educating the theater audience. Marsden discusses such plays as William Wycherley's *Plain Dealer* (1676), John Vanbrugh's *Provoked Wife* (1697), Thomas Otway's *Orphan* (1680), Thomas Southerne's *Fatal Marriage* (1694), and William Congreve's *Mourning Bride* (1697). The author also addresses tragedies written by three female playwrights, Mary Pix, Catharine Trotter, and Delarivier Manley, and sketches developments in tragedy during the period.

Shakespeare's Comedies of Love - Richard Paul Knowles 2008-01-01

Shakespeare's Comedies of Love is a tribute to Alexander Leggatt, a critic who has shaped the way the world understands Shakespeare and his comedies.

Rape on the Contemporary Stage - Lisa Fitzpatrick 2018-01-22

This book investigates the representation of rape in British and Irish theatre since the second wave of the Women's Movement. Mainly focusing on the period from the 1990s to the present, it identifies key feminist debates on rape and gender, and introduces a set of ideas about the function of rape as a form of embodied, gendered violence to the analysis of dramaturgical and performance strategies used in a range of important and/or controversial works. The chapters explore the dramatic representation of consent; feminist performance strategies that interrogate common attitudes to rape and rape survivors; the use of rape as an allegory for political oppression; the relationships of vulnerability, eroticism and affect in the understanding and representation of sexual violence; and recent work that engages with anti-rape activism to present

women's personal experiences on stage.

Approaches to Teaching English Renaissance Drama - Karen Bamford 2002

Many college students are familiar with the works of William Shakespeare but may know little about other playwrights of his era. This volume explores the compelling dramatic techniques and rich language found in a wide variety of both well-known and less-familiar Renaissance plays. A series of reading, performance, and research tools are outlined for teachers who wish to encourage students not only to understand the English Renaissance as a unique period of time but also to envision their own world from a fresh perspective.

Theatre History Studies 2016, Vol. 35 - Sara Freeman 2016-12-06

Rosemarie K. Bank and Michal Kobialka, eds., *Theatre/Performance Historiography: Time, Space, Matter* / Reviewed by Danny Devlin

Rape in Early Modern England - Helen Barker 2021-11-02

This book is intended for those in the humanities seeking a legal context for writing about rape in early modern England. It takes the premise that over the past four decades misunderstandings about rape law, and misreadings of rape statutes from medieval to Elizabethan times, have become widely cited in criticism. Helen Barker identifies how this has arisen, and discusses the main sources of confusion – including indissoluble issues around the word 'ravishment'. Rape law historically encompassed elopement and abduction; this book offers a succinct overview of the law, and draws attention to the wider social context other than gender opposition in which it is often presented. In addition, critics have been tempted to rely on the ostensibly authoritative seventeenth-century treatise, *The Lawes Resolutions of Womens Rights*, as a legal source. By examining the context of its publication, this book suggests that the treatise is unreliable and can mislead the unwary.

The Renaissance of the Saints After Reform - Gina M. Di Salvo 2023-07-27

The age of miracles was not yet past on the Shakespearean stage. In the first book-length study of the English saint play across the Reformation divide, *The Renaissance of the Saints after Reform* recovers the surprisingly long theatrical life of the saints from a tenth-century monastery to the Restoration stage. Through a reassessment of archival records of performance and religious change, this book challenges the established history of the saint play as a product of medieval devotional culture that ended with the national conversion to Protestantism during the Reformation. Not only did saints in performance frequently diverge from the narratives of devotional literature during the Middle Ages but also saints made a spectacular reappearance in the theatre of the early modern era. In the rupture between those two eras, the English church separated itself from the Cult of the Saints, and saints disappeared from public view until sainthood transformed from a matter of theology into a matter of theatricality. Early modern saint plays document a post-Reformation culture committed to saints—but not all saints. Certain ancient martyrs and British saints returned to the liturgical calendar in the Elizabethan Book of Common Prayer. This limited inventory performed an initial de-Catholicization of these saints, but it did not recover their lives. Instead, the theatre produced new lives of the saints for the English public. A period of experimentation with saints and devils in the 1590s was followed by unprecedented innovation throughout the Stuart era. This book traces the transformation of sainthood in early modern drama from ambiguous supernatural association and negotiated patronage to a renaissance of miraculous theatricality and sacred place-making. By excavating saints in plays by Shakespeare, Heywood, Dekker, Massinger, and Rowley, as well as plays authored by relatively unknown dramatists, this book reconfigures how we think about the legacy of late medieval religious culture, the impact of Reformation change on literary texts and social practices, and the development of English theatre and drama.

The Politics of Rape - Jennifer L. Airey 2012-09-20

The Politics of Rape: Sexual Atrocity, Propaganda Wars, and the Restoration Stage is the first full-length study to examine representations of sexual violence on the Restoration stage. By reading theatrical depictions of sexual violence alongside political tracts, propaganda pamphlets, and circulating broadsides, this study argues that authors used dramatic representations of rape to respond to and engage with late-century upheavals in British political culture. Beginning with an examination of rape scenes in English Civil War propaganda, *The Politics of Rape* argues that Roundhead authors described acts of rape and atrocity to

demonize their enemies, the Irish, the Catholics, and the Cavaliers. After the Restoration, propagandists and playwrights on each side of every political conflict would follow suit, altering the rhetoric of sexual violence in response to each new moment of political upheaval: The Restoration of Charles II, the Second and Third Anglo-Dutch Wars, the Popish Plot, the Exclusion Crisis, the Glorious Revolution, and the accession of William and Mary. The study offers an intensive look at British propaganda culture, gathering together a wealth of understudied pamphlet texts, and identifying a series of stock figures that recur throughout the century: The demonic Irishman, sexually violent villain of the 1641 Irish Rebellion tracts; the debauched Cavalier, the secretly Catholic royalist rapist; the poisonous Catholic bride, the malignant consort who encourages the rapes of Protestant women; the cannibal father, the evil patriarch who rapes his daughters-in-laws before ingesting his own sons as a symbol of monarchical overreach; and the ravished monarch, the male rape victim whose sexual violation protests his political disenfranchisement. The study also traces the appearance of these figures on the British stage, examining well-known works by Dryden, Rochester, Behn, Lee, and Shadwell, alongside lesser-known plays by Orrery, Howard, Settle, Crowne, Ravenscroft, Pix, Cibber, and Brady. The Politics of Rape thus offers a new method for understanding of the geo-political implications of theatrical sexual violence. Published by University of Delaware Press.

Distributed worldwide by Rutgers University Press.

Writing Rape, Writing Women in Early Modern England - J. Catty 2016-01-08

The word 'rape' today denotes sexual appropriation; yet it originally signified the theft of a woman from her

father or husband by abduction or elopement. In the early modern period, its meaning is in transition between these two senses, while rapes and attempted rapes proliferate in literature. This age also sees the emergence of the woman writer, despite a sexual ideology which equates women's writing with promiscuity. Classical myths, however, associate women's story-telling with resistance to rape. This comprehensive study of rape and representation considers a wide range of texts drawn from prose fiction, poetry and drama by male and female writers, both canonical and non-canonical. Combining close attention to detail with an overview of the period, it demonstrates how the representation of gender-relations has exploited the subject of rape, and uses its understanding of this phenomenon to illuminate the issues of sexual and discursive autonomy which figure largely in women's texts of the period.

Middleton and Rowley - David Nicol 2012-01-01

Can the inadvertent clashes between collaborators produce more powerful effects than their concordances? For Thomas Middleton and William Rowley, the playwriting team best known for their tragedy *The Changeling*, disagreements and friction proved quite beneficial for their work. This first full-length study of Middleton and Rowley uses their plays to propose a new model for the study of collaborative authorship in early modern English drama. David Nicol highlights the diverse forms of collaborative relationships that factor into a play's meaning, including playwrights, actors, companies, playhouses, and patrons. This kaleidoscopic approach, which views the plays from all these perspectives, throws new light on the Middleton-Rowley oeuvre and on early modern dramatic collaboration as a whole.

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