English Reformation Literature The Tudor Origins Of The Protestant Tradition

This is a one volume, up-to-date collection of more than fifty wide-ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference. Provides new perspectives on established texts. Orientates the new student, while providing advanced students with current and new directions. Pioneered by leading scholars. Occupies a unique niche in Renaissance studies. Illustrated with 12 single-page black and white prints.

This extensively revised anthology makes available the most important poetry and prose from the period between the accession of Henry VIII in 1509 and the English Revolution of 1640. Responding to the broadening of the canon in recent years, it balances the work of familiar Renaissance figures with important texts by women writers, supported by helpful introductions and annotations. A new edition of this popular anthology, which includes many writings from women and from lesser-known writers, alongside established Renaissance figures Includes work by prominent writers of the period, such as such as Spenser, Shakespeare, and Donne, alongside important texts by women, including Queen Elizabeth I, Lady Mary Wroth, and Elizabeth Cary Brings together a variety of key works of the period, along with introductions and annotations to the texts, reflecting developments in critical and cultural theory and the latest Renaissance scholarship Extensively revised, corrected, and expanded to increase the level of annotation, and to make the volume more user-friendly Now includes a thematic table of contents and timeline, and a substantially expanded introduction to enable students to consider entries more easily in the social, cultural, and historical context of the period

NEW YORK TIMES BESTSELLER • For the first time in decades comes a fresh look at the fabled Tudor dynasty, comprising some of the most enigmatic figures ever to rule a country. "A thoroughly readable and often compelling narrative . . . Five centuries have not diminished the appetite for all things Tudor."—Associated Press In 1485, young Henry Tudor, whose claim to the throne was so weak as to be almost laughable, crossed the English Channel from France at the head of a ragtag little army and took the crown from the family that had ruled England for almost four hundred years. Half a century later his son, Henry VIII, desperate to rid himself of his first wife in order to marry a second, launched a reign of terror aimed at taking powers no previous monarch had even dreamed of possessing. In the process he plunged his kingdom into generations of division and disorder, creating a legacy of blood and betrayal that would blight the lives of his children and the destiny of his country. The boy king Edward VI, a fervent believer in reforming the English church, died before bringing to fruition his dream of a second English Reformation. Mary I, the disgraced daughter of Catherine of Aragon, tried and failed to reestablish the Catholic Church and produce an heir. And finally came Elizabeth I, who devoted her life to creating an image of herself as Gloriana the Virgin Queen but, behind that mask, sacrificed all chance of personal happiness in order to survive. The Tudors weaves together all the sinners and saints, the tragedies and triumphs, the high dreams and dark crimes, that reveal the Tudor era to be, in its enthralling, notorious truth, as momentous and as fascinating as the fictions audiences have come to love. BONUS: This edition contains a The Tudors discussion guide. Praise for The Tudors "A rich and vibrant tapestry."—The Star-Ledger "Energetic and comprehensive . . . [a] sweeping history of the gloriously infamous Tudor era . . . Unlike the somewhat ponderous British biographies of the Henrys, Elizabeths, and Boleyns that seem to pop up perennially, The Tudors displays flashy, fresh irreverence [and cuts] to the quick of the action."—Kirkus Reviews "[A] cheeky, nuanced, and authoritative perspective . . . brims with enriching
background discussions."—Publishers Weekly “[A] lively new history.”—Bloomberg

This handbook of English Renaissance literature serves as a reference for both students and scholars, introducing recent debates and developments in early modern studies. Using new theoretical perspectives and methodological tools, the volume offers exemplary close readings of canonical and less well-known texts from all significant genres between c. 1480 and 1660. Its systematic chapters address questions about editing Renaissance texts, the role of translation, theatre and drama, life-writing, science, travel and migration, and women as writers, readers and patrons. The book will be of particular interest to those wishing to expand their knowledge of the early modern period beyond Shakespeare.

This is the first major collection of essays to look at the literature of the entire Tudor period, from the reign of Henry VII to death of Elizabeth I. It pays particularly attention to the years before 1580. Those decades saw, amongst other things, the establishment of print culture and growth of a reading public; the various phases of the English Reformation and process of political centralization that enabled and accompanied them; the increasing emulation of Continental and classical literatures under the influence of humanism; the self-conscious emergence of English as a literary language and determined creation of a native literary canon; the beginnings of English empire and the consolidation of a sense of nationhood. However, study of Tudor literature prior to 1580 is not only of worth as a context, or foundation, for an Elizabethan 'golden age'. As this much-needed volume will show, it is also of artistic, intellectual, and cultural merit in its own right. Written by experts from Europe, North America, and the United Kingdom, the forty-five chapters in The Oxford Handbook to Tudor Literature recover some of the distinctive voices of sixteenth-century writing, its energy, variety, and inventiveness. As well as essays on well-known writers, such as Philip Sidney or Thomas Wyatt, the volume contains the first extensive treatment in print of some of the Tudor era's most original voices.

Leading scholars from both sides of the Atlantic explore translations as a key agent of change in the wider religious, cultural and literary developments of the early modern period, and restore translation to the centre of our understanding of the literature and history of Tudor England.

The proto-Liberalism of the late seventeenth century in England reverses all the central persuasions of illiberal evangelical religion of the early sixteenth century. Free-will, division of powers, non-literalist Biblical reading, aesthetics, theatricality: each reverses cardinal positions of Lutheran and Calvinist religion. How? Permanent Revolution argues that all revolutions take about 150 years to settle down. In the case of the Reformation in England, the first revolution (what Simpson calls "permanent revolution") was heady and radical. It was also ultimately unsustainable. In about 150 years it produced its opposite, the second Reformation which led to the Enlightenment. In our own times, the author says, liberals make a dangerous mistake when they do not understand that Evangelical fundamentalists descend from the same parent as themselves - the "permanent revolution" of the early Reformation. The core of the book is about the English Reformation and the archive is largely literary. Yet the political and intellectual ramifications exceed the remit of literary studies. The story of the proto-Enlightenment narrated here is not a story of secularist repudiation from outside. Instead, it is primarily a story of transformation and reversal of the Protestant tradition from within. The second Reformation (the one that became the Enlightenment) is less a secularist opponent of the first than its dissident younger sibling, driven and marked, if not scarred, by its older evangelical sibling and competitor.--

Just as the Reformation was a movement of intertwined theological and political aims, many individual authors of the time shifted back and forth between biblical
interpretation and political writing. Two foundational figures in the history of the Renaissance Bible, Desiderius Erasmus and William Tyndale, are cases in point, one writing in Latin, the other in the vernacular. Erasmus undertook the project of retranslating and annotating the New Testament at the same time that he developed rhetorical approaches for addressing princes in his Education of a Christian Prince (1516); Tyndale was occupied with biblically inflected works such as his Obedience of a Christian Man (1528) while translating and annotating the first printed English Bibles. In The Book of Books, Thomas Fulton charts the process of recovery, interpretation, and reuse of scripture in early modern England, exploring the uses of the Bible as a supremely authoritative text that was continually transformed for political purposes. In a series of case studies linked to biblical translation, polemical tracts, and works of imaginative literature produced during the reigns of successive English rulers, he investigates the commerce between biblical interpretation, readership, and literary culture. Whereas scholars have often drawn exclusively on modern editions of the King James Version, Fulton turns our attention toward the specific Bibles that writers used and the specific manner in which they used them. In doing so, he argues that Spenser, Shakespeare, Milton, and others were in conversation not just with the biblical text itself, but with the rich interpretive and paratextual structures that accompanied it, revolving around sites of social controversy as well as the larger, often dynastically oriented conditions under which particular Bibles were created. A fascinating account of writings penned by early modern prisoners, including Thomas More, Lady Jane Grey and Thomas Wyatt.

This volume is an examination of the debate over clerical marriage in Reformation polemic, and of its impact on the English clergy in the second half of the sixteenth century. Clerical celibacy was more than an abstract theological concept; it was a central image of mediaeval Catholicism which was shattered by the doctrinal iconoclasm of Protestant reformers. This study sets the debate over clerical marriage within the context of the key debates of the Reformation, offering insights into the nature of the reformers' attempts to break with the Catholic past, and illustrating the relationship between English polemicists and their continental counterparts. The debate was not without practical consequences, and the author sets this study of polemical arguments alongside an analysis of the response of clergy in several English dioceses to the legalisation of clerical marriage in 1549. Conclusions are based upon the evidence of wills, visitation records, and the proceedings of the ecclesiastical courts. Despite the printed rhetoric, dogmatic certainties were often beyond the reach of the majority, and the author’s conclusions highlight the chasm which could exist between polemical ideal and practical reality during the turmoil of the Reformation.

English Drama before Shakespeare surveys the range of dramatic activity in English up to 1590. The book challenges the traditional divisions between Medieval and Renaissance literature by showing that there was much continuity
throughout this period, in spite of many innovations. The range of dramatic activity includes well-known features such as mystery cycles and the interludes, as well as comedy and tragedy. Para-dramatic activity such as the liturgical drama, royal entries and localised or parish drama is also covered. Many of the plays considered are anonymous, but a coherent, biographical view can be taken of the work of known dramatists such as John Heywood, John Bale, and Christopher Marlowe. Peter Happé’s study is based upon close reading of selected plays, especially from the mystery cycles and such Elizabethan works as Thomas Kyd's The Spanish Tragedy. It takes account of contemporary research into dramatic form, performance (including some important recent revivals), dramatic sites and early theatre buildings, and the nature of early dramatic texts. Recent changes in outlook generated by the publication of the written records of early drama form part of the book's focus. There is an extensive bibliography covering social and political background, the lives and works of individual authors, and the development of theatrical ideas through the period. The book is aimed at undergraduates, as well as offering an overview for more advanced students and researchers in drama and in related fields of literature and cultural studies.

The Later Tudors is an authoritative and comprehensive study of England between the accession of Edward VI and the death of Elizabeth I—a turbulent period of conflict amongst European nations, and between warring Catholics and Protestants. These internal and external struggles created anxiety in England, but by the end of Elizabeth's reign the nation had achieved a remarkable sense of political and religious identity. Penry Williams combines the political, religious and economic history of the nation with a broader analysis of English society, family relations, and culture, in order to explain the workings and development of the English state. The result is an incisive and wide-ranging analysis that culminates in an assessment of England's part in the shaping of the New World. Literature and politics in the English Reformation is a study of the English Reformation as a political and literary event. Focusing on an eclectic group of texts, unified by their articulation of the key elements of the cultural history of the period 1510-80, the book unravels the political, poetic and religious themes of the era. --book jacket.

Bringing together scholarship on multilingual and intercultural medieval Britain like never before, The Encyclopedia of Medieval Literature in Britain comprises over 600 authoritative entries spanning key figures, contexts and influences in the literatures of Britain from the fifth to the sixteenth centuries. A uniquely multilingual and intercultural approach reflecting the latest scholarship, covering the entire medieval period and the full tapestry of literary languages comprises over 600 authoritative yet accessible entries on key figures, texts, critical debates, methodologies, cultural and isitroical contexts, and related terminology. Represents all the literatures of the British Isles including Old and Middle English, Early Scots, Anglo-Norman, the Norse, Latin and French of Britain, and the Celtic
LITERATURES OF WALES, IRELAND, SCOTLAND AND CORNWALL

Boasts an impressive chronological scope, covering the period from the Saxon invasions to the fifth century to the transition to the Early Modern Period in the sixteenth. Covers the material remains of Medieval British literature, including manuscripts and early prints, literary sites and contexts of production, performance and reception as well as highlighting narrative transformations and intertextual links during the period.

In this revised and greatly expanded edition of the Companion, 80 scholars come together to offer an original and far-reaching assessment of English Renaissance literature and culture. A new edition of the best-selling Companion to English Renaissance Literature, revised and updated, with 22 new essays and 19 new illustrations.


Features essays discussing material culture, sectarian writing, the history of the body, theatre both in and outside the playhouses, law, gardens, and ecology in early modern England. Orientates the beginning student, while providing advanced students and faculty with new directions for their research. All of the essays from the first edition, along with the recommendations for further reading, have been reworked or updated.

This pioneering Handbook offers a comprehensive consideration of the dynamic relationship between English literature and religion in the early modern period. The sixteenth and seventeenth centuries were the most turbulent times in the history of the British church and, perhaps as a result, produced some of the greatest devotional poetry, sermons, polemics, and epics of literature in English. The early-modern interaction of rhetoric and faith is addressed in thirty-nine chapters of original research, divided into five sections. The first analyses the changes within the church from the Reformation to the establishment of the Church of England, the phenomenon of puritanism and the rise of non-conformity. The second section discusses ten genres in which faith was explored, including poetry, prophecy, drama, sermons, satire, and autobiographical writings. The middle section focuses on selected individual authors, among them Thomas More, Christopher Marlowe, John Donne, Lucy Hutchinson, and John Milton. Since authors never write in isolation, the fourth section examines a range of communities in which writers interpreted their faith: lay and religious households, sectarian groups including the Quakers, clusters of religious exiles, Jewish and Islamic communities, and those who settled in the new world. Finally, the fifth section considers some key topics and debates in early modern religious literature, ranging from ideas of authority and the relationship of body and soul, to death, judgment, and eternity. The Handbook is framed by a succinct introduction, a chronology of religious and literary landmarks, a guide for new researchers in this field, and a full bibliography of primary and secondary texts relating to early modern English literature and religion.

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The Description for this book, English Reformation Literature: The Tudor Origins of the Protestant Tradition, will be forthcoming.

Since publication in 1979 Isabel Rivers' sourcebook has established itself as the essential guide to English Renaissance poetry. It provides an account of the main classical and Christian ideas, outlining their meaning, their origins and their transmission to the Renaissance; illustrates the ways in which Renaissance poetry drew on classical and Christian ideas; contains extracts from key classical and Christian texts and relates these to the extracts of the English poems which draw on them; includes suggestions for further reading, and an invaluable bibliographical appendix.

Publisher Description

A consistent, indigenous English doctrine of scriptural perspicuity correlates with a commitment to the availability of the vernacular scriptures in English and supports the English roots of the Early English Reformation (EER). Although political events and figures dominate the EER, its religious component springing from John Wyclif and streaming throughout the tradition must be recognized more widely. This book critically surveys the doctrine of scriptural perspicuity from the beginning of the Church in the first century (noted as early as John Chrysostom) through the seventeenth century, examining its impact on the current debates concerning competing hermeneutical systems, reader response hermeneutics, and the debates in conservative American Presbyterianism and Reformed theology on subscription to the Westminster Confession of Faith, the length of «creation days», and other issues.

Following on from Foundation, Tudors is the second volume in Peter Ackroyd's astonishing series, The History of England. Rich in detail and atmosphere and told in vivid prose, Tudors recounts the transformation of England from a settled Catholic country to a Protestant superpower. It is the story of Henry VIII's cataclysmic break with Rome, and his relentless pursuit of both the perfect wife and the perfect heir; of how the brief reign of the teenage king, Edward VI, gave way to the violent reimposition of Catholicism and the stench of bonfires under 'Bloody Mary'. It tells, too, of the long reign of Elizabeth I, which, though marked by civil strife, plots against the queen and even an invasion force, finally brought stability. Above all, however, it is the story of the English Reformation and the making of the Anglican Church. At the beginning of the sixteenth century, England was still largely feudal and looked to Rome for direction; at its end, it was a country where good governance was the duty of the state, not the church, and where men and women began to look to themselves for answers rather than to those who ruled them.

This 2003 book is a full-scale history of early modern English literature, offering perspectives on English literature produced in Britain between the Reformation and the Restoration. While providing the general coverage and specific information expected of a major history, its twenty-six chapters address recent methodological and interpretive developments in English literary studies. The book has five sections: 'Modes and Means of Literary Production, Circulation, and Reception', 'The Tudor Era from the Reformation to Elizabeth I', 'The Era of Elizabeth and James VI', 'The Earlier Stuart Era', and 'The Civil War and Commonwealth Era'. While England is the principal focus, literary production in Scotland, Ireland and Wales is treated, as are other subjects less frequently examined in previous histories, including women's writings and the literature
of the English Reformation and Revolution. This history is an essential resource for specialists and students.

A Companion to Tudor Literature presents a collection of thirty-one newly commissioned essays focusing on English literature and culture from the reign of Henry VII in 1485 to the death of Elizabeth I in 1603. Presents students with a valuable historical and cultural context to the period Discusses key texts and representative subjects, and explores issues including international influences, religious change, travel and New World discoveries, women’s writing, technological innovations, medievalism, print culture, and developments in music and in modes of seeing and reading

Reformation Fictions rehabilitates some twenty polemical dialogues published in Elizabethan England, for the first time giving them a literary, historicist and, to a lesser extent, theological reading. By juxtaposing these Elizabethan publications with key Lutheran and Calvinist dialogues, theological tracts, catechisms, sermons, and dramatic interludes, Antoinina Bevan Zlatar explores how individual dialogists exploit the fictionality of their chosen genre. Writers like John Véron, Anthony Gilby, George Gifford, John Nicholls, Job Throckmorton, and Arthur Dent, to name the most prolific, not only understood the dialogue’s didactic advantages over other genres, they also valued it as a strategic defence against the censor. They were convinced, as Erasmus had been before them, that a cast of lively characters presented antithetically, often with a liberal dose of Lucianic humour, worked wonders with carnal readers. Here was an exemplary way to make doctrine entertaining and memorable, here was the honey to make the medicine go down. They knew too that these dialogues, particularly their use of manifestly imaginary interlocutors and a plot of conversion, licensed the delivery of singularly radical messages. What comes to light is a body of literature, often scurrilous, always serious, that gives us access to early modern concepts of fiction, rhetoric, and satire. It showcases the imagery of Protestant polemic against Catholicism, and puritan invective against the established Elizabethan Church, all the while triggering the frisson that comes from the illusion of eavesdropping on early modern conversations.

Patricia Crawford explores how the study of gender can enhance our understanding of religious history, in this study of women and their apprehensions of God in early modern England. Patricia Crawford demonstrates how the consideration of gender is central to our understanding of religious history. Women and Religion has three broad themes: the role and experience of women in the religious upheaval in the period from the Reformation to the Restoration; the significance of religion to contemporary women, focusing on the range of practices and beliefs; and the gendered nature of religious beliefs, institutions and language in the early modern period.

Writing the Nation in Reformation England offers a major re-evaluation of English writing between 1530 and 1580. Studying authors such as Andrew Barde, John Leland, William Thomas, Thomas Smith, and Thomas Wilson, Cathy Shrank highlights the significance of these decades to the formation of English nationhood and examines the impact of the break with Rome on the development of a national language, literary style, and canon. As well as demonstrating the close relationship between literary culture and English identities, it reinvests Tudor writers with a sense of agency. As authors, counsellors, and thinkers they were active citizens participating within, and helping to shape, a national community. In the process, their works were also used to
project an image of themselves as authors, playing - and fitted to play - their part in the public domain. In showing how these writers engaged with, and promoted, concepts of national identity, the book makes a significant contribution to our broader understanding of the early modern period, demonstrating that nationhood was not a later Elizabethan phenomenon, and that the Reformation had an immediate impact on English culture, before England emerged as a 'Protestant' nation.

A challenging reinterpretation of the sixteenth century through the work of major writers of the time.

This collection of essays by an international team of experts, explores the wideranging impact of Renaissance humanism on sixteenth century England. Investigating areas as diverse as art, education, religion, political thought, literature and science, the book offers fresh and challenging accounts of prominent Tudor figures such as Thomas More, William Tyndale and John Foxe. As well as historiographical overviews of the subject and a discussion of the fifteenth century background to Tudor developments, one of the book's central themes is the nature of England's fundamental cultural experiences in relation to continental Europe.

John Merbecke (c.1505-c.1585) is most famous as the composer of the first musical setting of the English liturgy, The Booke of Common Praier Noted (BCPN), published in 1550. Not only was Merbecke a pioneer in setting English prose to music but also the compiler of the first Concordance of the whole English Bible (1550) and of the first English encyclopaedia of biblical and theological studies, A Booke of Notes and Common Places (1581). By situating Merbecke and his work within a broader intellectual and religio-cultural context of Tudor England, this book challenges the existing studies of Merbecke based on the narrow theological approach to the Reformation. Furthermore, it suggests a re-thinking of the prevailing interpretative framework of Reformation musical history. On the basis of the new contextual study of Merbecke, this book seeks to re-interpret his work, particularly BCPN, in the light of humanist rhetoric. It sees Merbecke as embodying the ideal of the 'Christian-musical orator', demonstrating that BCPN is an Anglican epitome of the Erasmian synthesis of eloquence, theology and music. The book thus depicts Merbecke as a humanist reformer, through re-evaluation of his contributions to the developments of vernacular music and literature in early modern England. As such it will be of interest, not only to church musicians, but also to historians of the Reformation and students of wider Tudor culture.

Why were so many religious images and objects broken and damaged in the course of the Reformation? Margaret Aston's magisterial new book charts the conflicting imperatives of destruction and rebuilding throughout the English Reformation from the desecration of images, rails and screens to bells, organs and stained glass windows. She explores the motivations of those who smashed images of the crucifixion in stained glass windows and who pulled down crosses and defaced symbols of the Trinity. She shows that destruction was part of a methodology of religious revolution designed to change people as well as places and to forge in the long term new generations of new believers. Beyond blanked walls and whitened windows were beliefs and minds impregnated by new modes of religious learning. Idol-breaking with its emphasis on the treacheries of images fundamentally transformed not only Anglican ways of worship but also of seeing, hearing and remembering.
The Oxford Handbook to Tudor Drama is the authoritative secondary text on Tudor drama. It both integrates recent important research across different disciplines and periods and sets a new agenda for the future study of Tudor drama, questioning a number of the central assumptions of previous studies. Balancing the interests and concerns of scholars in theatre history, drama, and literary studies, its scope reflects the broad reach of Tudor drama as a subject, inviting readers to see the Tudor century as a whole, rather than made up of artificial and misleading divisions between 'medieval' and 'renaissance', religious and secular, pre- and post-Shakespeare. The contributors, both the established leaders in their fields and the brightest young scholars, attend to the contexts, intellectual, theatrical and historical within which drama was written, produced and staged in this period, and ask us to consider afresh this most vital and complex of periods in theatre history. The book is divided into four sections: Religious Drama; Interludes and Comedies, Entertainments, Masques, and Royal Entries; and Histories and political dramas.

Spanning the different phases of the English Reformation from William Tyndale's 1525 translation of the Bible to the death of Elizabeth I in 1603, John King's magisterial anthology brings together a range of texts inaccessible in standard collections of early modern works. The readings demonstrate how Reformation ideas and concerns pervade well-known writings by Spenser, Shakespeare, Sidney, and Marlowe and help foreground such issues as the relationship between church and state, the status of women, and resistance to unjust authority. Plays, dialogues, and satires in which clever laypersons outwit ignorant clerics counterbalance texts documenting the controversy over the permissibility of theatrical performance. Moving biographical and autobiographical narratives from John Foxe's Book of Martyrs and other sources document the experience of Protestants such as Anne Askew and Hugh Latimer, both burned at the stake, of recusants, Jesuit missionaries, and many others. In this splendid collection, the voices ring forth from a unique moment when the course of British history was altered by the fate and religious convictions of the five queens: Catherine Parr, Lady Jane Grey, Mary I, Mary Queen of Scots, and Elizabeth I.

This is the first comprehensive account of English Renaissance literature in the context of the culture which shaped it: the courts of Henry VIII and Elizabeth I, the tumult of Catholic and Protestant alliances during the Reformation, the age of printing and of New World discovery. In this century courtly literature under Henry VIII moves toward a new, more personal poetry of sentiment, narrative and romance. The development of English prose is seen in the writing of More, Foxe and Hooker and in the evolution of satire and popular culture. Drama moves from the churches to the commercial playhouses with the plays of Kyd, Marlowe and the early careers of Shakespeare and Jonson. The Companion tackles all these subjects in fourteen newly-commissioned essays, written by experts for student readers. A detailed chronology of major literary achievements concludes with a list of authors and their dates.

All the reforming mid-Tudor regimes used historical discourses to support the religious changes which they introduced and the Reformation as a historical event was written and rewritten by various historians to offer legitimation for policies. A defining volume of essays in which leading international scholars apply an interdisciplinary approach to the long and evolving relationship between English Literature and Theology.
This volume explores the development of literary culture in sixteenth-century England as a whole and seeks to explain the relationship between the Reformation and the literary renaissance of the Elizabethan period. Its central theme is the 'common' in its double sense of something shared and something base, and it argues that making common the work of God is at the heart of the English Reformation just as making common the literature of antiquity and of early modern Europe is at the heart of the English Renaissance. Its central question is ‘why was the Renaissance in England so late?’ That question is addressed in terms of the relationship between Humanism and Protestantism and the tensions between democracy and the imagination which persist throughout the century. Part One establishes a social dimension for literary culture in the period by exploring the associations of ‘commonwealth’ and related terms. It addresses the role of Greek in the period before and during the Reformation in disturbing the old binary of elite Latin and common English. It also argues that the Reformation principle of making common is coupled with a hostility towards fiction, which has the effect of closing down the humanist renaissance of the earlier decades. Part Two presents translation as the link between Reformation and Renaissance, and the final part discusses the Elizabethan literary renaissance and deals in turn with poetry, short prose fiction, and the drama written for the common stage.

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