

DOWNLOAD PDF THE TROUBLESOME REIGN OF JOHN, KING OF ENGLAND.

Chapter 1 : The Troublesome Reign of John, King of England, by John Stephen Farmer

The Troublesome Reign of John, King of England, commonly called The Troublesome Reign of King John (c.) is an Elizabethan history play, probably by George Peele, that is generally accepted by scholars as the source and model that William Shakespeare employed for his own King John (c.).

It is, and too good an answer for so proud a message. Queen Eleanor My lordâ€”that stands upon defiance thusâ€” Commend me to my nephew; tell the boy, that I, Queen Eleanor, his grandmother, Upon my blessing charge him leave his arms, Whereto his headstrong mother pricks him so. Her pride we know, and know her for a dame That will not stick to bring him to his end, So she may bring herself to rule a realm. Next wish him to forsake the king of France, And come to me and to his uncle here, And he shall want for nothing at our hands. Chatillon This shall I do, and thus I take my leave. King John Pembroke, convey him safely to the sea, But not in haste; for as we are advised, We mean to be in France as soon as he, To fortify such towns as we possess In Anjou, Touraine, and in Normandy. Enter the Shrieve, and whispers the Earl of Salisbury in the ear. Salisbury Please it your Majesty, here is the shrieve of Northamptonshire, with certain persons that of late committed a riot, and have appealed to your Majesty beseeching your Highness for special cause to hear them. Will they come near, and while we hear the cause, Go, Salisbury, and make provision; We mean with speed to pass the sea to France. Say shrieve, what are these men? My Lord of Essex, will the offenders to stand forth, and tell the cause of their quarrel. Philip Please it your majesty, the wrong is mine; yet will I abide all wrongs, before I once open my mouth to unrip the shameful slander of my parents, the dishonor of myself, and the wicked dealing of my brother in this princely assembly. Robert Then by my prince his leave shall Robert speak, And tell your majesty what right I have To offer wrong, as he accounteth wrong. His name, Sir Robert Falconbridge of Mountberry. King John Fond youth, to trouble these our princely ears Or make a question in so plain a case: Speak, is this man thine elder brother born? Robert Please it your grace with patience for to hear; I not deny but he mine elder is, Mine elder brother too; yet in such sort, As he can make no title to the land. King John A doubtful tale as ever I did hear, Thy brother and thine elder, and no heir. Explain this dark enigma. Indeed the world reputes him lawful heir; My father in his life did count him so; And here my mother stands to prove him so. Mother My gracious lord, and you, thrice reverend dame, That see the tears distilling from mine eyes, And scolding sighs blown from a rented heart, For honor and regard of womanhood, Let me entreat to be commanded hence. Let not these ears receive the hissing sound Of such a viper, who with poisoned words Doth macerate the bowels of my soul. King John Lady, stand up, be patient for awhile; And fellow, say, whose bastard is thy brother? Philip Not for myself, nor for my mother now, But for the honor of so brave a man, Whom he accuseth with adultery, Here I beseech your grace upon my knees, To count him mad, and so dismiss us hence. But forward with thy proof. Robert The proof so plain, the argument so strong, As that your Highness and these noble lords, And allâ€”save those that have no eyes to seeâ€” Shall swear him to be bastard to the king. And all the realm suspected what befell: But more than this: King John Is this thy proof, and all thou hast to say? Robert I have no more, nor need I greater proof. This will not hold, proceed unto the next. Spit in your hand and to your other proofs: Many mischances hap in such affairs To make a woman come before her time. Robert Then, good my lord, be you indifferent judge, And let me have my living and my right. Queen Eleanor Nay, hear you sir, you run away too fast. Know you not, omne simile non est idem? Robert Madam, you wrong me thus to jest it out, I crave my right! King John, as thou art king, So be thou just, and let me have my right. King John Why, foolish boy, thy proofs are frivolous, Nor canst thou challenge anything thereby. But thou shalt see how I will help thy claim. This is my doom, and this my doom shall stand Irrevocable, as I am King of England. Robert My lord, herein I challenge you of wrong, To give away my right, and put the doom Unto themselves. Can there be likelihood That she will loose? Or he will give the living from himself? It may not be, my lord. Why should it be? King John Lords, keep him back, and let him hear the doom. Essex, first ask the mother thrice who was his sire. Mother Please it your majesty, Sir

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Robert Falconbridge. Robert This is right, ask my fellow there if I be a thief. King John Ask Philip whose son he is. Essex Philip, who was thy father? And you had not taken some pains with her before, I should have desired you to ask my mother. John Say who was thy father. Philip Faith, my lord, to answer you sure he is my father that was nearest my mother when I was gotten, and him I think to be Sir Robert Falconbridge. Robert Was ever man thus wronged as Robert is? Essex Philip, speak, I say, who was thy father? King John Young man, how nowâ€”what, art thou in a trance? Queen Eleanor Philip awake! The man is in a dream. Sprung of ancient kings? Quo me rapit tempestas? What wind of honor blows this fury forth? Or whence proceed these fumes of majesty? Methinks I hear a hollow echo sound, That Philip is the son unto a king: Birds in their flight make music with their wings, Filling the air with glory of my birth! Fond man, ah, whither art thou carried? Knowest thou where thou art? And knowest thou who expects thine answer here? Wilt thou upon a frantic madding vein Go lose thy land, and say thyself base borne? John Speak man, be sudden, who thy father was. Base to a king adds title of more state Than knights begotten, though legitimate. Mother What head-strong fury doth enchant my son? Philip Philip cannot repent, for he hath done. John Then Philip, blame not me; thyself hast lost By willfulness, thy living and thy land. Robert, thou art the heir of Falconbridge; God give thee joy, greater than thy desert. Queen Eleanor Why how now, Philipâ€”give away thy own? John Now, gentlemen, we will away to France, To check the pride of Arthur and his mates. Thus forward lords, let our command be done, And march we forward mightily to France. Manet Philip and his Mother. Philip Madam, I beseech you deign me so much leisure as the hearing of a matter that I long to impart to you. I think your suit in secret, tends to some money matter, which you suppose burns in the bottom of my chest. No madam, it is no such suit as to beg or borrow, But such a suit, as might some other grant, I would not now have troubled you withal. Philip Then madam thus, your ladyship sees well, How that my scandal grows by means of you, In that report hath rumored up and down I am a bastard, and no Falconbridge. If it be true, resolve me of my sire, For pardon, madam, if I think amiss. Be Philip Philip and no Falconbridge, His father doubtless was as brave a man. To you on knees as sometime Phaeton, Mistrusting silly Merop for his sire, Straining a little bashful modesty, I beg some instance whence I am extracted. Must I accuse myself to close with you? Slander myself to quiet your affects? Philip Nay lady mother, hear me further yet, For strong conceit drives duty hence awhile. Can nature so dissemble in her frame, To make the one so like as like may be, And in the other print no character To challenge any mark of true descent? His constitution plain debility Requires the chair, and mine the seat of steel. Nay, what is he, or what am I to him? When any one that knoweth how to carp Will scarcely judge us both one country born. Mother Unhappy talkâ€”must I recount my shame, Blab my misdeeds, or by concealing die? Why wish I so, unhappy as I am? The fault is mine, and he the faulty fruit; I blush, I faint, oh would I might be mute! Philip Mother, be brief: I long to know my name.

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Chapter 2 : John, King of England - Wikipedia

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Table of Contents Context Likely the most influential writer in all of English literature and certainly the most important playwright of the English Renaissance, William Shakespeare was born in in the town of Stratford-upon-Avon in Warwickshire, England. The son of a successful middle-class glovemaker, Shakespeare attended grammar school, but his formal education proceeded no further. In , he married an older woman, Anne Hathaway, and had three children with her. Around , he left his family behind and traveled to London to work as an actor and playwright. Public and critical success quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theater. His career bridged the reigns of Elizabeth I ruled and James I ruled He was a favorite of both monarchs. Wealthy and renowned, Shakespeare retired to Stratford and died in at age fifty-two. In the absence of definitive proof to the contrary, Shakespeare must be viewed as the author of the 37 plays and sonnets that bear his name. The legacy of this body of work is immense. Rather, it treats history as an unpredictable unfolding of events, in which seemingly decisive moments become insignificant episodes in a haphazard universe. The parallels between the play and these debates are numerous. The pope excommunicates both John and Elizabeth from the Catholic Church. As England is saved by a storm that shipwrecks the French reinforcements, so storms saved England from the brunt of the Spanish Armada. To an extent, this list of parallels oversimplifies both theater and history, but it nevertheless evokes the themes Shakespeare emphasized in this play, including the struggle with the pope, threat of invasion, and the problem of illegitimate rule. John emerges as a supporter of neither the Protestants nor the Catholics; he weakens the Catholic Church by pillaging the finances of the monasteries, but eventually he gives in to Rome. King John was first published in the First Folio of That text is thought to go back to a manuscript from that was subsequently copied by scribes in and Scholars date the initial writing of this play to the period after the defeat of the Spanish Armada and believe it was written after the anonymous play on the same topic. Examination of stage directions and other stylistic analysis suggest that the play was written around

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Chapter 3 : The Troublesome Reign of King John - Wikisource, the free online library

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The work was in performance in the s and may have owed something to the edition of Holinshed Farina The play is "harshly anti-Catholic" Asimov with the Bastard ransacking monasteries and discovering naughty papists. The business concerning the death of Arthur with John "sidestepping" responsibility suggests perhaps Queen Elizabeth not wanting to sanction the execution of Mary, Queen of Scots Anderson The next order of business is that of two brothers and the inheritance of the Fauconbridge estate: John is at first puzzled: The Bastard parts with half-brother Robert: Soon John and his entourage is on the scene. John similarly but less colorfully defies Philip of France. The people of Angiers are summoned to their wall to pronounce to whom they are loyal, but the main Citizen is cautious and ambivalent. The two kings appeal to the Angiers people again, each claiming victory. The main Citizen proposes that they "knit" their "kingly strengths" ii. Everyone is happy with this except Constance, who insists that this deal "springs from Arthurs losse" ii. She hates Elinor especially: But the deal is confirmed, with John sacrificing five provinces to Philip. Constance continues raging about Philip selling out Arthur by making deals with "Elnors damned brat" John ii. The Bastard also wants a chance to avenge his father against "The butcher of the great Plantignet" iii. John makes the Bastard a Duke, but Lymoges is incensed and leaves. John, anachronistically, defies this churchman: Pandulph proclaims complete pardon and forgiveness of sin for anyone warring against John or murdering him, and excommunicates him. This happened to Elizabeth. Philip of France says he must obey the Pope and war against John. The Bastard pursues Lymoges and kills him this time. Elinor is remaining in France. The Bastard looks forward to harassing clergy. Constance comes to say she told them so. SCENE vi In a mostly rhyming scene, the Bastard investigates Franciscans and appropriates the treasures of an Abbot, threatening their executions by hanging. Friar Thomas, Friar Anthony, and Nunne Alice seem to represent a sleazy lot, but the Bastard pretty much is one to them. Amor vincit omnia, so Cato affirmeth, And therefore a Frier whose fancie soone burneth: Because he is mortall and made of mould, He omits what he ought, and doth more than he should. Peter, a local supposed prophet, joins the scene. The Bastard reminds Laurence of the hundred-pound ransom for himself and the others and, knowing he is "a dissembling knave" v. Hubert and Arthur engage in a rhyming philosophical exchange about blame. Finally, Hubert resolves to lie to John that the deed was done. SCENE viii John rejoices in his good fortune and wants to renew his coronation with another ceremony. The Lords advise against it: But John is insistent. The Bastard reports on his marauding and his bringing to court the prophet. John is re-crowned and blindly grants a boon; the Lords request the liberty of Arthur. The Bastard notices five moons, so John wants to consult the prophet, who enters and offers an international reading of the sign. When John curses Hubert, Hubert reveals the good news that he was lying and Arthur is alive and fine. He breaks bones, calls on his mother -- "Why cald I mother, how did I forget? He dies before the Lords arrive and find his corpse "A pray for birds and beasts to gorge upon" ix. The Bastard also tells John that the Lords have allied themselves with Lewes and will invade at any minute. Though John be faultie, yet let subjects beare, He will amend and right the peoples wrongs. A Mother though she were unnaturall, Is better than the kindest Stepdame is: Let never Englishman trust forraine rule. So he kisses up to Pandulph, asking pardon. Essex rails against John without naming him; but who cannot guess? To him, the others are traitors. Theres not an English traytor of them all, John once dispatcht, and I faire Englands King, Shall on his shoulders beare his head one day, But I will crop it for their guilts desert: Nor shall their heires enjoy their Signories, But perish by their parents fowle amisse. When the French arrive, Pandulph in the name of the Pope orders them back to France. Meeting defiance, he excommunicates Lewes and his allies. The Bastard urges John to ignore the church business and fight the French: On the battlefield, a dying Melun informs the English Lords of the

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intended betrayal of the French against them. John needs to be conveyed to the Swinestead Abbey for a cure for his fever. The Abbot assures the Bastard that they have victuals for the King. John tactlessly remarks, Phillip, thou never needst to doubt of cates, Nor King nor Lord is seated halfe so well, As are the Abbeys throughout all the land, If any plot of ground do passe another, The Friers fasten on it streight When the Abbot returns but remains unperceived, Thomas asks himself aloud, "What if I say to strangle him in his sleepe? The Abbot thinks Thomas intends to murder him for his office. In an exchange, though, Thomas reveals his true intentions and argues for murder of the King. The Abbot is pleased: Thomas receives a free pass to Heaven in advance and a promise for lots of Mass singings. But a messenger reports that the English Lords have fled with their armies to join John. The reversal of fortunes is quick. Lewes claims Philip of France will send reinforcements. Why is the Abbot acting weird? Because the King has no money to pay for the food? Because the "cheere" is "too homely to entertaine so mighty as guest" xv. Because they remember the last time the Bastard came around? The King instructs the Bastard not to drink and starts turning colors. The Bastard advises he forgive all and call on Christ. John laments that since he submitted to Rome he has not prospered xv. The Bastard wants to "beate the power of Fraunce to sea againe" xv. Lewes admits that John "was the chiefest enemie to Fraunce" xvi. The Bastard oversees the crowning of Henry and announces the start of "Englands peace" xvi.

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Chapter 4 : The Troublesome Reign of King John, second edition | Shakespeare Documented

The troublesome reign of John, king of England. Publication date Topics John, \$ c King of England, Publisher [London?] Issued for subscribers.

Childhood and the Angevin inheritance[edit] The Angevin continental empire orange shades in the late 12th century Main article: Some of the traditional ties between parts of the empire such as Normandy and England were slowly dissolving over time. Henry had often allied himself with the Holy Roman Emperor against France, making the feudal relationship even more challenging. Henry the Young King had been crowned King of England in , but was not given any formal powers by his father; he was also promised Normandy and Anjou as part of his future inheritance. Richard was to be appointed the Count of Poitou with control of Aquitaine, whilst Geoffrey was to become the Duke of Brittany. Growing irritated with his subordinate position to Henry II and increasingly worried that John might be given additional lands and castles at his expense, [21] Henry the Young King travelled to Paris and allied himself with Louis VII. In he appropriated the estates of the late Earl of Cornwall and gave them to John. Richard was to be made King of England, albeit without any actual power until the death of his father; Geoffrey would retain Brittany; and John would now become the Duke of Aquitaine in place of Richard. Ireland had only recently been conquered by Anglo-Norman forces, and tensions were still rife between Henry II, the new settlers and the existing inhabitants. His elder brother Geoffrey died during a tournament in , leaving a posthumous son, Arthur of Brittany , and an elder daughter, Eleanor. Longchamp refused to work with Puiset and became unpopular with the English nobility and clergy. John began to explore an alliance with the French king Philip II , freshly returned from the crusade. John hoped to acquire Normandy, Anjou and the other lands in France held by Richard in exchange for allying himself with Philip. Arthur was supported by the majority of the Breton, Maine and Anjou nobles and received the support of Philip II, who remained committed to breaking up the Angevin territories on the continent. John and Philip negotiated the May Treaty of Le Goulet ; by this treaty, Philip recognised John as the rightful heir to Richard in respect to his French possessions, temporarily abandoning the wider claims of his client, Arthur. In order to remarry, John first needed to abandon Isabel, Countess of Gloucester , his first wife; John accomplished this by arguing that he had failed to get the necessary papal permission to marry Isabel in the first place – as a cousin, John could not have legally wed her without this. Contemporary chroniclers argued that John had fallen deeply in love with Isabella, and John may have been motivated by desire for an apparently beautiful, if rather young, girl. Accompanied by William de Roches, his seneschal in Anjou, he swung his mercenary army rapidly south to protect her. De Roches was a powerful Anjou noble, but John largely ignored him, causing considerable offence, whilst the king kept the rebel leaders in such bad conditions that twenty-two of them died. Revenue from the royal demesne was inflexible and had been diminishing slowly since the Norman conquest. English kings had widespread feudal rights which could be used to generate income, including the scutage system, in which feudal military service was avoided by a cash payment to the king. He derived income from fines, court fees and the sale of charters and other privileges. A silver King John penny The result was a sequence of innovative but unpopular financial measures. This inflationary pressure was to continue for the rest of the 13th century and had long-term economic consequences for England. The result was political unrest across the country. They also played an important role in organising and leading military campaigns.

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Chapter 5 : King John and The Troublesome Raigne: Sources, Structure, Sequence - Essay - www.nxgvisi.com

The Troublesome Reign of John, King of England By George Peele Charles R. Forker. Published by Manchester University Press. Revels Plays MUP. New in Paperback.

The second conclusion, however, becomes more and more difficult to dislodge. All participants in the debate agree that "the author who worked first from the chronicles undertook a massive reorganization of historical material" Smallwood, p. One of the two authors makes these three crises coalesce by dint of a daring rearrangement of events. So thoroughgoing indeed are his transformations of his material, historical and dramatic, in the rest of the canon that it is difficult to suppose that in this one instance he would have meekly followed a mediocre novice. Shakespeare already had to his credit not only his first comedies and tragedy but four English history plays that had opened up the possibilities of the genre, whereas the author of *The Troublesome Raigne* appears to have written nothing else. It is not enough to point to the mere fact that the chronicles have been so rigorously reworked. We must also ask why. For decades critics have agreed that Arthur provides a focus for King John. This in fact "forms the main theme" Dover Wilson, p. John Bale, in the fiercely anti-papal polemics of his *King Johan* written, simply ignores the death of Arthur. Once he has captured Arthur, John asks him "to forsake his freendship and aliance with the French king, and to leane and sticke to him being his naturali vncler. But Arthur like one that wanted good corniseli, and abounding too much in his owne wilfull opinion, made a presumptuous answer, not onelie denieing so to doo, but also commanding king John to restore vnto him the realme of England, with all those other lands and possessions which king Richard had in his hand at the houre of his death" Holinshed, 2: It was not on his own initiative but "through persuasion of his counsellors" 2. Now the mere fact that *The Troublesome Raigne* is "permeated by a fanatical Protestant spirit" Elson, p. Indeed it would be difficult to exclude every shadow from the portrait of a monarch who earned the disaffection of so many of his subjects and who had to kneel abjectly to the Pope he once proudly spurned. But where it can, *The Troublesome Raigne* exonerates John. In handling the submission to the Pope, for instance, the play strives to eliminate blame, in a way quite unlike Bale, Holinshed, or Shakespeare. Shall we, upon the footing of our land, Send fair-play orders and make compromise, Insinuation, parley, and base truce To arms invasive? Only I say, that were there nothing else To moove us but the Popes most dreadfull curse, Whereof we are assured if we fayle, It were inough to instigate us all With earnestnesse of sprit[e] to seeke a mean To disposses John of his regiment. The Pope of Rome, tis he that is the cause, He curseth thee, he sets thy subjects free From due obedience to their Sovereigne: He animates the Nobles in their warres, He gives away the Crowne to Philips Sonne, And pardons all that seeke to murder thee: And thus blind zeale is still predominant. In Shakespeare, Hubert lies to John, aside, that the orders are completed and Arthur is dead; in *The Troublesome Raigne*, Hubert enters and blithely announces in public: When his noblemen, appalled, storm away, John in Shakespeare immediately asks himself what he has done, but in *The Troublesome Raigne* he harshly denounces the departing lords Proud Rebels as you are to brave me so: Saucie, unciviil, checkers of my will. Your tongues give edge unto the fatali knife: That shall have the passage through your traitrous throats 1. Since John did yeeld unto the Priest of Rome, Nor he nor his have prospred on the earth: Curst are his blessings, and his curse is blisse. But in the spirit I cry unto my God, As did the Kingly Prophet David cry, Whose hands, as mine, with murder were attaint I am not he shall buyld the Lord a house, Or roote these Locusts from the face of earth: But if my dying heart deceave me not, From out these loynes shall spring a Kingly braunch Whose armes shall reach unto the gates of Rome. Not only is it inexplicable, if *The Troublesome Raigne* derives directly from Holinshed, that an author so committed to what Virginia Mason Carr calls "the drama of propaganda" should take great pains to reshape the chronicle material around the very event most likely to mar the image of John as proto-Protestant hero, and then try to minimize the damage; but it also makes no sense that he should eschew the anti-papal ammunition Holinshed offers. Although *The Troublesome Raigne* operates on different principles, it too could have easily furthered its

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anti-Catholicism by focusing on Langton, not as the equivalent of a moral abstraction, but as a concrete historical figure from the chronicles. In the Pope sends Pandulph with Stephen Langton to visit King Philip "and to exhort the French king to make warre vpon [John], as a person for his wickednesse excommunicated" 2: As Holinshed phrases it on one occasion: Pandulph asks John why does he "disanull the election of Stephen Langton, whom his Holines hath elected Archbishop of Canterburie" 1. As it does also, of course, in King John. But in King John Arthur serves as a focus throughout. As Bonjour points out p. Why does the author of The Troublesome Raigne make Constance a solitary, unsupported widow, unless he is following Shakespeare, who had a purpose in presenting her thus? Nor is there any indication in any other aspect of the play that he has the literary skill and strength to perform such a complex and subtle task. But where he has neither means nor motive, Shakespeare has both. After all, he is an inexperienced dramatist and Shakespeare is already established as, if not the inventor, at least the foremost creator of the English chronicle play. Again, regardless of their positions on priority, critics accept the Bastard as the "striking novelty" in the plays, the proof of "remarkable inventiveness" on the part of at least one of their authors Hamel, pp. But it is still John who carries the burden of hostility against the church, John, not the Bastard, who gloats about his abbots, monks and friars: Perhaps the dramatist does need to provide John with an agent to ransack the monasteries, but why does he need to make such a person a bastard son of Richard Coeur de Lion? And that the person in whose favour John rules according to the principle of primogeniture is himself the eldest son of Richard Coeur de Lion deepens the already profound ironies of this first scene. Although the author of The Troublesome Raigne has been praised for inventing the structural balance between the two inheritance disputes, he in fact badly skews the shape of his scene. The younger brother, Robert, insists that Philip, the elder, must be the son of the former king: In Shakespeare, that suffices to clinch the case for Eleanor, who offers her grandson a place in her service. In the anonymous play, John admits to the resemblance, but tries to settle the facts of the case by "a contrivance from folk stories: After this embarrassing ploy, there is still worse to come as the author of The Troublesome Raigne tries to follow Shakespeare but cannot quite reconstruct the sequence. Before she comes he has already, regardless of his paternity, renounced his rights to the Falconbridge inheritance. Now he asks his mother who his father was. Since he has already disclaimed his official lineage, she soon divulges the truth. Yet now, at the end of the scene, he tries to badger his mother into telling him who his father was. As in Shakespeare, she resists at first but then gives in. In Shakespeare, that makes perfect dramatic sense. In The Troublesome Raigne, it becomes nonsense, as the playwright wastes over a hundred lines in making the Bastard plead for an answer he already has and his mother resist telling him what in fact she knows and we know he already knows. Perhaps this scene is a structural masterpiece by someone responsible for the "remarkable inventiveness" behind the Bastard himself—although for all his supposed resemblance to Richard Coeur de Lion, the Bastard cuts a lifeless figure in this scene. And as many have commented, his role at the end of the play is markedly less prominent than in King John. In The Troublesome Raigne, by contrast, the Bastard is never assigned leadership, and as Gary shows is treated by the rebel lords with a deference he has not earned. As if the author cannot decide whether to follow Shakespeare or Holinshed, he at one moment 2: Robert Smallwood argues pp. Surely his evidence leads more naturally to the opposite conclusion. If the Bastard contributes so little to The Troublesome Raigne, why does the author go out of his way to invent this one major ahistorical figure? Although the Bastard adds nothing to the plot of The Troublesome Raigne, perhaps his personality accounts for his large share in the play? In fact as I show elsewhere Shakespeare again and again creates from nothing or from the barest hint in his sources a character I call the "verso," who, like the underplot, stands in—and is constructed from—a series of pointed contrasts to the characters and situations of the original story. After this key decision, Shakespeare shows John collapsing into powerlessness as the Bastard steadily gains in authority. As everyone else flees John, the Bastard proves resolutely loyal, the only character in the play to remain constant in a world of catastrophic inconstancy. The next, the Bastard, with his obstreperous stage presence, his satiric asides to the audience, and apparent self-dedications to villainy like "Gain, be my lord, for I will worship thee," owes a lesser but still considerable amount to the

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Vice, as Julia Van De Water has stressed in lamenting and David Womersley in lauding his characterization. But he takes up only a sentence in Holinshed and his revenge only four lines in Shakespeare. The kind of synthetic imagination at work in creating a bastard son of Richard Coeur de Lion defiantly proud of his true father Dunois , ready to avenge his death Philip , and an aggressive and loyal supporter of John Faukes de Brent , for all that he had seemed he might prove a dangerously ambitious figure in his own right Falconbridge , is the kind of imagination that had recently fused the comic tradition of the shrewish wife, Ariosto, and a story derived from the Arabian Nights in The Taming of the Shrew , and Kyd, Ovid, Seneca and Livy in Titus Andronicus. It would also require us to imagine Shakespeare following this unheralded writer with unprecedented timidity. A Reexamination," in Deborah T. Beaurline, in his New Cambridge edition , Citations from King John are to this edition. Routledge and Kegan Paul, , 4; R. Methuen, , ; A. Braunmuller, Oxford edition , Cairncross, The Problem of Hamlet London: Macmillan, , ; E. Press, , ; William H. Macmillan, , , ; Beaurline, op. Macmillan, , 4: Chatto and Windus, , ; Hamel, Even "selective principle" here understates the case, for events like the ex-communication of John, the rebellion of the barons, and the French invasion at the end of the reign had nothing to do with the death of Arthur at the beginning, and had to be wrenched from context and sequence to forge the links with the prince in the plays. Folger Shakespeare Library, , Future citations by part and line number of this edition. Institut fur Sprache und Literatur, , esp. This description comes from the critic who wants to make the greatest claims for the artistry of the author of The Troublesome Raigne. Methuen, , astonishingly calls this scene as conjecturally re-edited by himself to remove its clumsy repetitions "one of the greatest things in English dramatic literature" p. Press, , A Study of " King Lear " London: Bradbrook, "Virtue is the True Nobility: The Bastard in King John" forthcoming. Essays in Honour of G. Editions and Textual Studies," Shakespeare Survey 38 Aaron in Titus Andronicus" forthcoming.

Chapter 6 : The Troublesome Reign of King John - Wikipedia

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Chapter 7 : Charles R. Forker (ç·"é† of King Richard II)

Full text of "The troublesome reign of John, king of England. " See other formats.. Uubot ^facsimile TTeyts troublesome IReian of Jnljti, ging of (Bngknir Part I.

Chapter 8 : Full text of "The troublesome reign of John, king of England. "

John by the grace of God King of England, Lord of Ireland, Anjou, Touraine, etc, demandeth once again of you his subjects of Angiers, if you will quietly surrender up the town into his hands.

Chapter 9 : The Troublesome Reign of John, King of England : Charles R. Forker :

The Troublesome Reign of King John, second edition Home Exhibition Playwright, actor & shareholder Collaborations and (mis)attributions The first and second part of the troublesome raigne of Iohn King of England.