

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Heather James examines the ways in which Shakespeare handles the inheritance and transmission of the Troy legend. She argues that Shakespeare's use of Vergil, Ovid, and other classical sources demonstrates the appropriation of classical authority in the interests of developing a national myth, and goes on to distinguish Shakespeare's deployment of the myth from "official" Tudor and Stuart ideology. James traces Shakespeare's reworking of the myth in *Titus Andronicus*, *Troilus and Cressida*, *Antony and Cleopatra*, *Cymbeline*, and *The Tempest*, and shows how the legend of Troy in Queen Elizabeth's day differed from that in the time of King James. The larger issue the book confronts is the directly political one of the way in which Shakespeare's textual appropriations participate in the larger cultural project of finding historical legitimation for a realm that was asserting its status as an empire.

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture 22

Shakespeare's Troy

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture

General editor

STEPHEN ORGEL

Jackson Eli Reynolds Professor of Humanities, Stanford University

Editorial board

Anne Barton, *University of Cambridge*

Jonathan Dollimore, *University of Sussex*

Marjorie Garber, *Harvard University*

Jonathan Goldberg, *Duke University*

Nancy Vickers, *Bryn Mawr College*

Since the 1970s there has been a broad and vital reinterpretation of the nature of literary texts, a move away from formalism to a sense of literature as an aspect of social, economic, political and cultural history. While the earliest New Historicist work was criticised for a narrow and anecdotal view of history, it also served as an important stimulus for post-structuralist, feminist, Marxist and psychoanalytical work, which in turn has increasingly informed and redirected it. Recent writing on the nature of representation, the historical construction of gender and of the concept of identity itself, on theatre as a political and economic phenomenon and on the ideologies of art generally, reveals the breadth of the field. *Cambridge Studies in Renaissance Literature and Culture* is designed to offer historically oriented studies of Renaissance literature and theatre which make use of the insights afforded by theoretical perspectives. The view of history envisioned is above all a view of our own history, a reading of the Renaissance for and from our own time.

Recent titles include

The marketplace of print: pamphlets and the public sphere in early modern England

ALEXANDRA HALASZ, Dartmouth College

Courtly letters in the age of Henry VIII: literary culture and the arts of deceit

SETH LERER, Stanford University

The culture of slander in early modern England

M. LINDSAY KAPLAN, Georgetown University

Narrative and meaning in early modern England: Browne's skull and other histories

HOWARD MARCHITELLO, Texas A & M University

The homoerotics of early modern drama

MARIO DIGANGI, Indiana University

A complete list of books in the series is given at the end of the volume

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Shakespeare's Troy

Drama, politics, and the translation of empire

Heather James

University of Southern California



Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire
Heather James

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521592239

© Heather James 1997

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1997

This digitally printed first paperback version 2006

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

James, Heather,

Shakespeare's Troy: drama, politics, and the translation of empire /

Heather James.

p. cm. – (Cambridge studies in Renaissance literature and culture; 22)

ISBN 0 521 59223 2 (hardback)

1. Shakespeare, William, 1564–1616. Troilus and Cressida.

2. Shakespeare, William, 1564–1616 – Political and social views.

3. Politics and literature – Great Britain – History – 17th century.

4. Political plays, English – History and criticism.

5. Troilus (Legendary character) in literature.

6. Trojan War – Literature and the war.

7. Troy (Extinct city) – In literature.

8. English drama – Roman influences.

9. Imperialism in literature. 10. Myth in literature.

I. Title. II. Series.

PR2836.J36 1997

822.3'3 – dc21 96–51770 CIP

ISBN-13 978-0-521-59223-9 hardback

ISBN-10 0-521-59223-2 hardback

ISBN-13 978-0-521-03378-7 paperback

ISBN-10 0-521-03378-0 paperback

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

To my parents, Jan and Jerry James,
and in loving memory of George S. James

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Contents

<i>List of illustrations</i>	<i>page</i> x
<i>Acknowledgements</i>	xi
Introduction: Shakespeare's fatal Cleopatra	1
1 Shakespeare and the Troy Legend	7
2 Blazoning injustices: mutilating Titus Andronicus, Vergil, and Rome	42
3 "Tricks we play on the dead": making history in <i>Troilus and Cressida</i>	85
4 To earn a place in the story: resisting the <i>Aeneid</i> in <i>Antony and Cleopatra</i>	119
5 <i>Cymbeline</i> 's mangle-mangle: Britain's Roman histories	151
6 "How came that widow in?": allusion, politics, and the theater in <i>The Tempest</i>	189
<i>Notes</i>	222
<i>Index</i>	263

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Illustrations

1. “Insignia Poetarum.” Andrea Alciati, <i>Emblemata</i> (Antwerp, 1577)	9
2. Title page from Richard Grafton, <i>Chronicle</i> (London, 1569)	16
3. Leaf from John Rastell, <i>Cronycles of Englande</i> (London, 1536?)	17
4. Daphne and Apollo. Barthelemy Aneau, <i>Picta Poesis</i> (Lyons, 1552)	45
5. Laurel boughs. Claude Paradin, <i>Emblemes Heroïques</i> (Lyons, 1557)	46
6. Sword ringed with laurels. Claude Paradin, <i>Emblemes Heroïques</i> (Lyons, 1557)	47
7. “Optimus civis.” Claude Paradin, <i>Emblemes Heroïques</i> (Lyons, 1557)	50
8. Neptune calming the waves. Initial “T” from Richard Grafton, <i>Chronicle</i> (London, 1569)	51
9. Aeneas carrying Anchises from burning Troy. Andrea Alciati, <i>Toutes les Emblemes</i> (Lyons, 1558)	54
10. Statue of modesty. Andrea Alciati, <i>Toutes les Emblemes</i> (Lyons, 1558)	59
11. Sacrificial pit in foundation rituals. Andrea Alciati, <i>Emblemata</i> (Antwerp, 1577)	61
12. Philomela and Procne cook Itys. Barthelemy Aneau, <i>Picta Poesis</i> (Lyons, 1552)	75
13. “Non sine causa.” Claude Paradin, <i>Emblemes Heroïques</i> (Lyons, 1557)	76
14. Bloody hand. Claude Paradin, <i>Emblemes Heroïques</i> (Lyons, 1557)	77
15. John Case, frontispiece to <i>Sphaera Civitatis</i> (London, 1588)	82
16. Ship of state. Andrea Alciati, <i>Emblemata</i> (Antwerp, 1577)	203

All items are reproduced by the kind permission of The Huntington Library, San Marino, California.

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

Acknowledgements

I have incurred many pleasurable debts in writing this book. Of my earliest teachers, Harry Berger, Jr., taught me never to be satisfied with a convenient answer, even if no substitute was in sight, and Michael Warren, who read the manuscript with scrupulous care and less alarm than I had feared, taught me to mistrust an untheatrical one. W. S. Anderson and John Lynch made it possible to pursue classical as well as renaissance literature and culture. Patricia Parker first made the translation of empire fascinating on literary and political grounds. At the University of California at Berkeley, Joel Altman, Patrick Cook, Helen Deutsch, Teresa Faherty, Brad Johnson, Laura King, Steven Knapp, and the late William Nestrick sustained the work that led to my dissertation, and Jeffrey Knapp offered timely advice and support. To Janet Adelman, whose critical rigor and kindness were unstinting, I owe thanks above all.

The project largely turned into the present book at Yale University, where I was fortunate to have financial support in the form of two A. Whitney Griswold research grants in 1992 and 1995 and, even more valuably, resident and visiting colleagues who set a high standard of collegiality. The Yale junior faculty works-in-progress group provided invaluable responses to my work at a pivotal stage, and I am particularly grateful to Ian Duncan, Elizabeth Fowler, Suzanne Keen, and Katherine Rowe for their inexhaustible supply of knowledge, insights, and acts of friendship. Elizabeth Freund read an early draft of my argument about *Titus Andronicus* with encouragement and insight, and Jonathan Bate's kind interest in my work led to stimulating discussions of both Ovid and *Titus*. From the early stages of reconceiving the project, David Quint was generous with his knowledge of the field and practical advice, and Eugene Waith prompted me to revisit its foundations toward the end. Richard Brodhead and Susanne Wofford offered welcome, detailed insights into the article on *Antony and Cleopatra* that formed the basis of my chapter. Geoffrey Hartman gave me the opportunity to present my work on *Troilus and Cressida* to the Text Club, of whose members I

Cambridge University Press

978-0-521-03378-7 - Shakespeare's Troy: Drama, Politics, and the Translation of Empire

Heather James

Frontmatter

[More information](#)

xii Acknowledgements

especially thank Leslie Brisman, Paul Fry, Thomas M. Greene, Geoffrey Hartman, David Quint, Claude Rawson, and Alexander Welsh. Although he had little time to do so, Lawrence Manley read the manuscript with characteristic shrewdness and warmth and solved the problem of the book's title.

I wish to thank Lars Engle, who urged me to extend my argument about Shakespeare's ambition to secure cultural legitimacy for the theater, and Stephen Orgel, who encouraged the project and steered me through some bad moments with expertise and wit. I am grateful to the deans of the University of Southern California for providing a timely research grant to secure the illustrations. Leonard Barkan knew where I might find the perfect Trojan horse for the book's cover; many thanks to him.

My husband, Gregory Kuntz, seized every opportunity to support even those labors that took me from circulation in our household. My sister, Sharon L. James, always believed in my work, and my grandfather made sure I was able to complete it. My longest-standing debt, in literary and other matters, is to my parents, whose intelligence and good humor made this book possible.