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that spawned a new era of
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Greenblatt examines the structure of selfhood as evidenced in major literary figures of the English Renaissance—More, Tyndale, Wyatt, Spenser, Marlowe, and Shakespeare—and finds that in the early modern period new questions surrounding the nature of identity heavily influenced the literature of the era.

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The most frightening model in Renaissance Self-Fashioning, although not explicitly acknowledged as such, is More, for he may be loosely translated in modern

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Terms as the liberal
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vindictive, and

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sixteenth century there appears to be an increased self-consciousness about the fashioning of human identity as a manipulable, artful process. Such self-consciousness had been widespread among the elite in

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To the classical world, but Christianity brought a growing suspicion of man's power to shape identity: "Hands off yourself," Augustine declared.

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Self-fashioning, a term introduced by Stephen Greenblatt (*Renaissance, Self-Fashioning*, 1980), is used to describe the process of constructing one's identity and public persona according to a set of socially acceptable standards. Greenblatt described the process in the Renaissance era where a noble man was

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Shakespeare—and finds that in the early modern period new questions surrounding the nature of identity heavily influenced the literature of the era.

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Greenblatt examined the structure of selfhood as evidenced in major literary figures of the English Renaissance (More, Tyndale,

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The Concept of Self-Fashioning by Stephen Greenblatt ...

From More to Shakespeare.
ISBN 9780226306599.

Published October, 1980. 332 pages. University of Chicago Press. Renaissance Self-Fashioning is a study of sixteenth-century life and literature that spawned a new era of scholarly inquiry. Stephen Greenblatt

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Oxford History (1954).

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