

Nature into myth:
Medieval and renaissance
moral symbols (Duquesne
studies. language and
literature series)

Steadman, John M

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Nature Into Myth Medieval And Renaissance Moral Symbols

Yan Bai



Nature Into Myth Medieval And Renaissance Moral Symbols:

Nature Into Myth John M. Steadman, 1979 *Myth, Emblem, and Music in Shakespeare's Cymbeline* Peggy Muñoz Simonds, 1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare's Cymbeline for the modern reader through a rediscovery of the poet's artistic use of Renaissance myths symbols and emblematic topoi that give meaning to the play Although mainly concerned with the rich classical and Christian iconography of Cymbeline the book also ranges widely over Shakespeare's dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry drama art theology philosophy emblems and myths to show parallels between the mysteries of this tragicomedy and other examples of Renaissance thought and expression It uncovers actual representations in the visual arts of parallels to the play's descriptive and theatrical moments These iconographic parallels are lavishly illustrated in the book through photographs of Renaissance plaster work embroidery metalwork oil paintings and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period The visual imagery is carefully related to an intellectual explanation of Cymbeline's complex Neoplatonic and Reformation themes The author begins with an extended definition of the genre of Renaissance tragicomedy a form developed for Christian artistic purposes in Italy by Tasso and Guarini Aside from the obviously similar characteristics of a happy ending and the presence of an oracle Cymbeline shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido* including the celebration of an Orphic ritual of death and resurrection After a discussion of the Neoplatonic and Ovidian mythology embedded in the play the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites the iconography of primitivism and Wild Men versus courtier as a satire of the British court and the iconography of birds animals vegetation and minerals as evocative of the major themes of doubt repentance reformation reunion and regeneration in Cymbeline The final objective of the dramatic conflict is mutual forgiveness and a happy marriage all of which is achieved through temperance or the attainment of musical concord within the individual the state and the world Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound which ultimately leads to psychological harmony with the music of the spheres Simonds also demonstrates that because Cymbeline is essentially an Orphic tragicomedy designed to liberate the audience from melancholy the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros from blindness to a vision of divinity from discord to musical harmony from spiritual confusion to joyful enlightenment

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Nature Into Myth* John M. Steadman, 1979 *A Handbook to the Reception of Classical Mythology* Vanda Zajko, Helena Hoyle, 2017-04-10 A Handbook to the Reception of Classical Mythology presents a collection of essays

that explore a wide variety of aspects of Greek and Roman myths and their critical reception from antiquity to the present day Reveals the importance of mythography to the survival dissemination and popularization of classical myth from the ancient world to the present day Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Offers a series of carefully selected in depth readings including both popular and less well known examples

Ecocriticism and Early Modern English Literature Todd A. Borlik, 2011-05-11 In this timely new study Borlik reveals the surprisingly rich potential for the emergent green criticism to yield fresh insights into early modern English literature Deftly avoiding the anachronistic casting of sixteenth and seventeenth century authors as modern environmentalists he argues that environmental issues such as nature s personhood deforestation energy use air quality climate change and animal sentience are formative concerns in many early modern texts The readings infuse a new urgency in familiar works by Shakespeare Sidney Spenser Marlowe Raleigh Jonson Donne and Milton At the same time the book forecasts how ecocriticism will bolster the reputation of less canonical authors like Drayton Wroth Bruno Gascoigne and Cavendish Its chapters trace provocative affinities between topics such as Pythagorean ecology and the Gaia hypothesis Ovidian tropes and green phenomenology the disenchantment of Nature and the Little Ice Age and early modern pastoral poetry and modern environmental ethics It also examines the ecological onus of Renaissance poetics while showcasing how the Elizabethans sense of a sophisticated interplay between nature and art can provide a precedent for ecocriticism s current understanding of the relationship between nature and culture as mutually constructive Situating plays and poems alongside an eclectic array of secondary sources including herbals forestry laws husbandry manuals almanacs and philosophical treatises on politics and ethics Borlik demonstrates that Elizabethan and Jacobean authors were very much aware of and concerned about the impact of human beings on their natural surroundings

Renaissance Poetry Cristina Malcomson, 2016-07-01 This book the first single volume to collate essays about sixteenth and seventeenth century poetry explores the remarkable changes that have occurred in the interpretation of English Renaissance poetry in the last twenty years In the introduction Cristina Malcolmson argues that recent critical approaches have transformed traditional accounts of literary history by analysing the role of poetry in nationalism the changing associations of poetry and class status and the rediscovered writings of women The collection represents many of the critical methodologies which have contributed to these changes new historicism cultural materialism feminism and an historically informed psychoanalytic criticism In particular three diverse readings of Spenser s Bower of Bliss canto illustrate the different approaches of formalist close reading new historicist analysis of cultural imperialism and feminist interpretations of the relation of gender and power The further reading section categorizes recent work according to issues and critical approaches

Rethinking the Mind-Body Relationship in Early Modern Literature, Philosophy,

and Medicine Charis Charalampous, 2015-08-20 This book explores a neglected feature of intellectual history and literature in the early modern period the ways in which the body was theorized and represented as an intelligent cognitive agent with desires appetites and understandings independent of the mind It considers the works of early modern physicians thinkers and literary writers who explored the phenomenon of the independent and intelligent body Charalampous rethinks the origin of dualism that is commonly associated with Descartes uncovering hitherto unknown lines of reception regarding a form of dualism that understands the body as capable of performing complicated forms of cognition independently of the mind The study examines the consequences of this way of thinking about the body for contemporary philosophy theology and medicine opening up new vistas of thought against which to reassess perceptions of what literature can be thought and felt to do Sifting and assessing this evidence sheds new light on a range of historical and literary issues relating to the treatment perception and representation of the human body This book examines the notion of the thinking body across a wide range of genres topics and authors including Montaigne's Essays Spenser's allegorical poetry Donne's metaphysical poetry tragic dramaturgy Shakespeare and Milton's epic poetry and shorter poems It will be essential for those studying early modern literature cognition and the body

Moral Fiction in Milton and Spenser John M. Steadman, 1995 Steadman suggests that these poets along with most other Renaissance poets did not actually regard themselves as divinely inspired but rather resorted to a common fiction to create the appearance of having special insight into the truth Shakespeare, Caravaggio, and the Indistinct Regard Rocco Coronato, 2017-10-31 This volume presents a contrastive study of the overlapping careers of Shakespeare and Caravaggio through the comparison of their strikingly similar conventional belief in symbol and the centrality of the subject only to gradually open it up in an exaltation of multiplicity and the indistinct regard Othello Utilizing a methodological premise on the notions of early modern indistinction and multiplicity Shakespeare Caravaggio and the Indistinct Regard analyses the survival of English art after iconoclasm and the circulation of Italian art and motifs methodologically reassessing the conventional comparison between painting and literature The book examines Caravaggio's and Shakespeare's works in the perspective of the gradual waning of symbolism the emergence of chiaroscuro and mirror imagery underneath their radically new concepts of representation and the triumph of multiplicity and indistinction Furthermore this work assesses the validity of the twin concepts of multiplicity and indistinction as an interpretive tool in a dialectical interplay with much recent work on indeterminacy in literary criticism and the sciences

Architectonics of Imitation in Spenser, Daniel, and Drayton David Ian Galbraith, 2000-01-01 Exploring the boundaries between poetry and history on three of England's epic literary works Galbraith argues that they enter into a dialogue with classical and contemporary predecessors with implications for understanding the English Renaissance

Through the Daemon's Gate Dean Swinford, 2013-10-08 This book tells the story of the early modern astronomer Johannes Kepler's Somnium which has been regarded by science historians and literary critics alike as the first true example of science fiction Kepler began writing

his complex and heavily footnoted tale of a fictional Icelandic astronomer as an undergraduate and added to it throughout his life. The *Somnium* fuses supernatural and scientific models of the cosmos through a satirical defense of Copernicanism that features witches, lunar inhabitants, and a daemon who speaks in the empirical language of modern science. Swinford's looks at the ways that Kepler's *Somnium* is influenced by the cosmic dream, a literary genre that enjoyed considerable popularity among medieval authors including Geoffrey Chaucer, Dante, John of Salisbury, Macrobius, and Alan of Lille. He examines the generic conventions of the cosmic dream, also studying the poetic and theological sensibilities underlying the categories of dreams formulated by Macrobius and Artemidorus that were widely used to interpret specific symbols in dreams and to assess their overall reliability. Swinford develops a key claim about the form of the *Somnium* as it relates to early science: Kepler relies on a genre that is closely connected to a Ptolemaic or earth-centered model of the cosmos as a way of explaining and justifying a model of the cosmos that does not posit the same connections between the individual and the divine that are so important for the Ptolemaic model. In effect, Kepler uses the cosmic dream to describe a universe that cannot lay claim to the same correspondences between an individual's dream and the order of the cosmos understood within the rules of the genre itself. To that end, Kepler's *Somnium* is the first example of science fiction, but the last example of Neoplatonic allegory.

Architectural Rhetoric in Shakespeare and Spenser Jennifer C. Vaught, 2019-09-23 Jennifer C. Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber. The recurring figure of the body as a besieged castle in Shakespeare's drama and Spenser's allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play *The Castle of Perseverance*. Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it. This book approaches the interlacing of identity and place in terms of ecocriticism, posthumanism, cognitive theory, and Cicero's art of memory.

Architectural Rhetoric in Shakespeare and Spenser examines figures of the permeable body as a fortified yet vulnerable structure in Shakespeare's comedies, histories, tragedies, romances, and Sonnets, and in Spenser's *Faerie Queene* and *Complaints*.

Pygmalion and Galatea Essaka Joshua, 2021-09-09 This title was published in 2001. *Pygmalion and Galatea* presents an account of the development of the Pygmalion story from its origins in early Greek myth until the twentieth century. It focuses on the use of the story in nineteenth-century British literature, exploring gender issues, the nature of artistic creativity, and the morality of Greek art.

Clerks, Wives and Historians Winfried Rudolf, Thomas Honegger, Andrew James Johnston, 2008 This volume comprises selected papers of SEM VI to VIII. Studientage Englisch-Mittelalter held at Jena, Bochum, and Zurich between 2004 and 2007. It presents a representative cross section of topics in the field of English medieval studies in Germany and Switzerland. The spectrum ranges from philological textual criticism to cultural studies centring around the history of ideas, questions of historical writing, alliteration,

and the depiction of the monstrous in early modern literature to philological and linguistic approaches focussing on morphology and grammar *Reading Material in Early Modern England* Heidi Brayman Hackel,2005-02-17 Reading Material in Early Modern England rediscovers the practices and representations of sixteenth and seventeenth century English readers By telling their stories and insisting upon their variety Brayman Hackel displaces both the singular ideal reader of literacy theory and the elite male reader of literacy history **The Mercurian Monarch** Douglas Brooks-Davies,1983 Shakespeare's Books Stuart Gillespie,2016-02-25 Shakespeare s Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer s place in Shakespeare s time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool Medieval English Drama Sidney E. Berger,2019-07-05 Originally published in 1990 Medieval English Drama is an exhaustive bibliography of scholarship on medieval English drama Each item has been annotated in the bibliography with considerable care these annotations are descriptive rather than critical and give a clear synopsis of the content of each reference the texts with which it deals and a brief indication of its critical position The bibliography is divided into two sections editions and collections of plays and critical works The bibliography is exhaustive rather than selective and provides English annotations for foreign language works as well as a list of reviews for most books The book covers liturgical and folk drama other forms of entertainment and related material useful to researchers in the field The book provides an update of sources not listed in Carl J Stratman s comprehensive Bibliography of Medieval Drama published in 1972 **Shakespeare's Visual Theatre** Frederick Kiefer,2003-09-25 In this study of Shakespeare s visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter s Tale Spring and Winter in Love s Labour s Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare s personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare s time **A Milton Encyclopedia** William Bridges Hunter,1978 This nine volume set presents in easily accessible format the

extensive information now available about John Milton It has grown to be a study of English civilization of Milton s time and a history of literary and political matters since then

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