

RENAISSANCE
LITERATURE and
ITS FORMAL
ENGAGEMENTS

EDITED BY
MARK DAVID RASMUSSEN



Renaissance Literature And Its Formal Engagements

Molly Murray



Renaissance Literature And Its Formal Engagements:

Renaissance Literature and its Formal Engagements M. Rasmussen, 2016-04-30 What might a self-conscious turn to formal analysis look like in Renaissance literary studies today after theory and the new historicism The essays collected here address this question from a variety of critical perspectives as part of a renewed willingness within literary and cultural studies to engage questions of form Essays by Paul Alpers Douglas Bruster Stephen Cohen Heather Dubrow William Flesch Joseph Loewenstein Elizabeth Harris Sagaser and Mark Womack together with an introduction of Mark David Rasmussen and an afterword by Richard Strier *Women's Work in Early Modern English Literature and Culture* Michelle M. Dowd, 2009-04-13 Dowd investigates literature's engagement with the gendered conflicts of early modern England by examining the narratives that seventeenth-century dramatists created to describe the lives of working women **Forms of Engagement** Elizabeth Scott-Baumann, 2013-06-13 *Forms of Engagement* sheds light on questions of poetic form in women's poetry It traces the influences on the work of Lucy Hutchinson Katherine Philips and Margaret Cavendish allowing readers to understand better both how women composed their poems and how they engaged with their contemporaries *Feminist Formalism and Early Modern Women's Writing* Lara Dodds, Michelle M. Dowd, 2022 *Feminist Formalism and Early Modern Women's Writing* reexamines the relationship between gender and form in early modern women's writing in essays that elaborate the specific literary strategies of women writers that examine women's debts to and appropriations of different literary genres and that offer practical suggestions for the teaching of women's texts in several different contexts Contributors explore the possibility of feminist formalism a methodology that both attends to the structural rhetorical and other formal techniques of a given text and takes gender as a central category of analysis This collection contends that feminist formalism is a useful tool for scholars of the early modern period and for literary studies more broadly because it marries the traditional questions of formalism including questions of style genre and literary history with the political and cultural concerns of feminist inquiry Contributors reposition works by important women writers such as Margaret Cavendish Hester Pulter Mary Wroth and Katherine Philips as central to the development of English literary tradition By examining a variety of texts written by women including recipes emblems exchanges and poetry *Feminist Formalism and Early Modern Women's Writing* contributes to existing scholarship on early modern women's writing while extending it in new and important directions *New Formalisms and Literary Theory* V. Theile, L. Tredennick, 2013-04-11 Bringing together scholars who have critically followed New Formalism's journey through time space and learning environment this collection of essays both solidifies and consolidates New Formalism as a burgeoning field of literary criticism and explicates its potential as a varied but viable methodology of contemporary critical theory *New Formalist Criticism* F. Bogel, 2013-11-19 *New Formalist Criticism* defines and theorizes a mode of formalist criticism that is theoretically compatible with current thinking about literature and theory New formalism anticipates a move in literary studies back towards the text and in so doing

establishes itself as one of the most exciting areas of contemporary critical theory Staging the Superstitions of Early Modern Europe Andrew D. McCarthy, 2016-04-01 Engaging with fiction and history and reading both genres as texts permeated with early modern anxieties desires and apprehensions this collection scrutinizes the historical intersection of early modern European superstitions and English stage literature Contributors analyze the cultural mechanisms that shape preserve and transmit beliefs They investigate where superstitions come from and how they are sustained and communicated within early modern European society It has been proposed by scholars that once enacted on stage and thus brought into contact with the literary dramatic perspective belief systems that had been preserved and reinforced by historical literary texts underwent a drastic change By highlighting the connection between historical literary and literary dramatic culture this volume tests and explores the theory that performance of superstitions opened the way to disbelief **Islam and Early Modern English Literature** Benedict S. Robinson, 2015-12-17 This book traces the process through which authors like Spenser Shakespeare and Milton adapted rewrote or resisted romance mapping a world in which new cross cultural contacts and religious conflicts demanded a rethinking of some of the most fundamental terms of early modern identity **The Poetics of Conversion in Early Modern English Literature** Molly Murray, 2009-10-15 Christians in post Reformation England inhabited a culture of conversion Required to choose among rival forms of worship many would cross and often recross the boundary between Protestantism and Catholicism This study considers the poetry written by such converts from the reign of Elizabeth I to that of James II concentrating on four figures John Donne William Alabaster Richard Crashaw and John Dryden Murray offers a context for each poet s conversion within the era s polemical and controversial literature She also elaborates on the formal features of the poems themselves demonstrating how the language of poetry could express both spiritual and ecclesiastical change with particular vividness and power Proposing conversion as a catalyst for some of the most innovative devotional poetry of the period both canonical and uncanonical this study will be of interest to all specialists in early modern English literature **The Arden Research Handbook of Contemporary Shakespeare Criticism** Evelyn Gajowski, 2020-10-15 The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of

the field and a substantial annotated bibliography *Shakespeare and Historical Formalism* Stephen Cohen, 2016-04-01 Located at the intersection of new historicism and the new formalism historical formalism is one of the most rapidly growing and important movements in early modern studies taking seriously the theoretical issues raised by both history and form it challenges the anti formalist orthodoxies of new historicism and expands the scope of historicist criticism Shakespeare and Historical Formalism is the first volume devoted exclusively to collecting and assessing work of this kind With essays on a broad range of Shakespeare s works and engaging topics from performance theory to the emergence of the literary and from historiography to pedagogy the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole Shakespeare and Historical Formalism begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism The volume is then divided into two sections corresponding to the two chief objectives of historical formalism a historically informed and politically astute formalism and a historicist criticism revitalized by attention to issues of form The first section Historicizing Form explores from a variety of perspectives the historical and political sources meanings and functions of Shakespeare s dramatic forms The second section Re Forming History uses questions of form to rethink our understanding of historicism and of history itself and in doing so challenges some of our fundamental literary critical pedagogical and epistemological assumptions Concluding with suggestions for further reading on historical formalism and related work Shakespeare and Historical Formalism invites scholars to rethink the familiar categories and principles of formal and historical criticism

Temporality, Genre and Experience in the Age of Shakespeare Lauren Shohet, 2018-02-22 Focusing on Shakespeare and his contemporaries these original essays by leading scholars explore how theatrical aesthetic and linguistic forms engage early modern experiences of temporality Encompassing comedy tragedy history and romance some contributions consider how different models of pastness presentness sequentiality memory and historical meaning underwrite particular representational practices Others conversely investigate how aesthetic forms afforded diverse ways for early modern people to understand or experience time and how this can impact us today

The Dynamics of Inheritance on the Shakespearean Stage Michelle M. Dowd, 2015-05-19 Early modern England s system of patrilineal inheritance in which the eldest son inherited his father s estate and title was one of the most significant forces affecting social order in the period Demonstrating that early modern theatre played a unique and vital role in shaping how inheritance was understood Michelle M Dowd explores some of the common contingencies that troubled this system marriage and remarriage misbehaving male heirs and families with only daughters Shakespearean drama helped question and reimagine inheritance practices making room for new formulations of gendered authority family structure and wealth transfer Through close readings of canonical and non canonical plays by Shakespeare Webster Jonson and others Dowd pays particular attention to the significance of space in early modern inheritance and the historical relationship between dramatic

form and the patrilineal economy Her book will interest researchers and students of early modern drama Shakespeare gender studies and socio economic history *Early Modern Women's Writing and the Future of Literary History* Lara Dodds,Michelle M. Dowd,2025-02-03 Early Modern Women s Writing and the Future of Literary History demonstrates that a full accounting of early modern women s literary and creative activities is necessary to the future of literary studies writ large Despite benefiting from a rich body of scholarship and diverse critical practices early modern women s writing is still treated as an optional or secondary component of Renaissance literary studies as a whole In this book Dodds and Dowd offer a state of the field assessment of the critical and theoretical debates that have resulted in this state of affairs in order to advance specific visions for the future Dodds and Dowd examine how perennial questions about authorship canon and literary value have historically influenced scholarship on early modern women s writing and its place within literary studies Early modern women s writing has been perceived as belated out of sync with dominant critical trends Dodds and Dowd show the belatedness of early modern women s writing to be a happy accident that positions women s writing as a resource for the renewal of literary history In both the classroom and in scholarship early modern women s writing shows the way forward for the field whether in the revitalization of formalist approaches to literature through an alliance with feminism or in the integration of newer critical methodologies such as premodern critical race studies This book demonstrates that a feminist literary history that places women s writing at its center is essential to the future of English Renaissance literary studies There is in other words no history of English Renaissance literature without women writers *The Matter of Song in Early Modern England* Katherine Rebecca Larson,2019 This volume treats early modern song as a musical and embodied practice and considers the implications of reading song not just as lyric text but as a musical phenomenon that is the product of the singing body It draws on a variety of genres from theatre to psalm translations sonnets and lyrics and household drama to courtly masques *The Matter of Song in Early Modern England* Katherine R. Larson,2019-08-29 Given the variety and richness of the sixteenth and seventeenth century English songscape it might seem unsurprising to suggest that early modern song needs to be considered as sung When a reader encounters a song in a sonnet sequence a romance and even a masque or a play however the tendency is to engage with it as poem rather than as musical performance Opening up the notion of song from a performance based perspective *The Matter of Song in Early Modern England* considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice Animating the traces of song preserved in physiological and philosophical commentaries singing handbooks poetic treatises and literary texts ranging from Mary Sidney Herbert s *Psalmes* to John Milton s *Comus* the book confronts song s ephemerality its lexical and sonic capriciousness and its airy substance These features can resist critical analysis but were vital to song s affective workings in the early modern period The volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth and seventeenth century England It also makes an

important and timely contribution to our understanding of women's engagement with song as writers and as performers. A companion recording of fourteen songs featuring Larson soprano and Lucas Harris lute brings the project's innovative methodology and central case studies to life.

Of Bondage Amanda Bailey, 2013-04-22 The late sixteenth century penal debt bond which allowed an unsatisfied creditor to seize the body of his debtor set in motion a series of precedents that would shape the legal philosophical and moral issue of property in person in England and America for centuries. Focusing on this historical juncture at which debt litigation was not merely an aspect of society but seemed to engulf it completely, *Of Bondage* examines a culture that understood money and the body of the borrower as comparable forms of property that impinged on one another at the moment of default. Amanda Bailey shows that the early modern theater itself dependent on debt bonds was well positioned to stage the complex ethical issues raised by a system of forfeiture that registered as a bodily event. While plays about debt like *The Merchant of Venice* and *The Custom of the Country* did not use the language of political philosophy, they were artistically and financially invested in exploring freedom as a function of possession. By revealing dramatic literature's heretofore unacknowledged contribution to the developing narrative of possessed persons, Amanda Bailey not only deepens our understanding of creditor-debtor relations in the period but also sheds new light on the conceptual conditions for the institutions of indentured servitude and African slavery. *Of Bondage* is vital not only for students and scholars of English literature but also for those interested in British and colonial legal history, the history of human rights, and the sociology of economics.

Imagining Time in the English Chronicle Play Marissa Nicosia, 2023-09-15 *Imagining Time in the English Chronicle Play: Historical Futures 1590-1660* argues that dramatic narratives about monarchy and succession codified speculative futures in the early modern English cultural imaginary. This book considers chronicle plays, plays written for the public stage, and play pamphlets composed when the playhouses were closed during the civil wars in order to examine the formal and material ways that playwrights imagined futures in dramatic works that were purportedly about the past. Through close readings of William Shakespeare's 1, 2 Henry IV, Richard III, Shakespeare's and John Fletcher's *All is True*, Samuel Rowley's *When You See Me You Know Me*, John Ford's *Perkin Warbeck*, and the anonymous play pamphlets *The Leveller*'s *Levelled*, 1, 2 *Craftie Cromwell*, Charles I and Cromwell's *Conspiracy*, the volume shows that imaginative treatments of history in plays that are usually associated with the past also had purchase on the future. While plays about the nation's past retell history, these plays are not restricted by their subject matter to merely document what happened. Playwrights projected possible futures in their accounts of verifiable historical events.

Paper and the Making of Early Modern Literature Georgina Wilson, 2025-09-30 *Paper and the Making of Early Modern Literature* explores the crucial role of paper in the early history of books and of English literature. Taking up four paradigms of literary scholarship: authorship, composition, form, and reuse, Georgina Wilson shows how the material affordances of paper shaped the work of readers, writers, and critics of the seventeenth and eighteenth centuries. Looking past the surface of printed texts to less legible forms

of labor Wilson models literary critical readings of paper's physical aspects from watermarks to rotatable paper dials in Ben Jonson's *Sejanus His Fall* and George Wither's emblems sheets and fragments Turning from paper's specific physical attributes to authors who were preoccupied with its imaginative potential Wilson explores how paper's tangible qualities intervened in what readers and writers did with it tracing formalist legal and political debates on the textual and nontextual uses of paper through the works of John Taylor and eighteenth century it narratives Drawing upon examples from early modern drama poetry and prose to consider the real and imagined women and men who made and used paper Wilson demonstrates how early modern paper was both the product of embodied labor and of the early modern imagination Bringing together close reading critical bibliography archival research and literary theory *Paper and the Making of Early Modern Literature* shows how paper makes literature not only as a physical object but also as a discipline *Economies of Literature and Knowledge in Early Modern Europe* Subha Mukherji, Dunstan Roberts, Rebecca Tomlin, George Oppitz-Trotman, 2020-09-22 Placing literature at the centre of Renaissance economic knowledge this book offers a distinct intervention in the history of early modern epistemology It is premised on the belief that early modern practices of change and exchange produced a range of epistemic shifts and crises which nonetheless lacked a systematic vocabulary These essays collectively tap into the imaginative kernel at the core of economic experience to grasp and give expression to some of its more elusive experiential dimensions The essays gathered here probe the early modern interface between imaginative and mercantile knowledge between technologies of change in the field of commerce and transactions in the sphere of cultural production and between forms of transaction and representation In the process they go beyond the specific interrelation of economic life and literary work to bring back into view the thresholds between economics on the one hand and religious legal and natural philosophical epistemologies on the other

Unveiling the Magic of Words: A Review of "**Renaissance Literature And Its Formal Engagements**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Renaissance Literature And Its Formal Engagements**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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