

REVISIONARY PLAY

STUDIES IN THE
SPENSERIAN DYNAMICS



HARRY BERGER, JR.

*With an Introductory Essay
by Louis Montrose*

Revisionary Play Studies In The Spenserian Dynamics

Harry Berger (Jr.)



Revisionary Play Studies In The Spenserian Dynamics:

Revisionary Play Harry Berger (Jr.), 1988 What critic of Spenser's poetry does not know and acknowledge a debt to Harry Berger The collection at last of these seminal essays into a single volume is welcome news indeed for the generation of scholars who learned from them and can now more easily send their own students to them Their importance as documents of the discovery of Spenser and the Spenserian mode in the 1960s is given new prominence moreover by Berger's recent essays here on the metapastoralism of *The Shepheardes Calendar* In them this New Critic comes home again to Spenser recognizing the value of recent critical trends but arguing passionately for the centrality of the close reading of text The result is a powerful case for reconciliation and consolidation of methods that have dominated literary study over the second half of this century Donald Cheney co editor of *The Spenser Encyclopedia* *Revisionary Play* Harry Berger, 1988 **Revisionary Play** Harry Berger, 1988 *Spenser's Forms of History* Bart Van Es, 2002 In *Spenser's Forms of History* Bart van Es describes six modes through which Early Modern England addressed the past chronicle chorography antiquarian discourse euhemerism typology and prophecy By setting this material alongside the works of Edmund Spenser the book explores allusive strategies ranging in effect from eulogy to polemic Key Spenserian texts including *The Faerie Queene* *The Shepheardes Calendar* and *A View of the Present State of Ireland* are read against Elizabethan cultural documents extending from popular print to restricted manuscripts Over the course of six chapters each focusing on a single form the book shows Spenser to have been an exceptional historical thinker Drawing on recent studies of nationhood the study not only offers a new picture of the English Poet Historical but also makes an innovative contribution to current debates concerning the relationship between literature and history *Literature, Politics and National Identity* Andrew Hadfield, 1994-06-23 A challenging reinterpretation of the sixteenth century through the work of major writers of the time **Spenser and Virgil** Syrithe Pugh, 2016-10-07 Dubbed the English Virgil in his own lifetime Spenser has been compared to the Augustan laureate ever since He invited the comparison expecting a readership intimately familiar with Virgil's works to notice and interpret his rich web of allusion and imitation but also his significant departures and transformations This volume considers Spenser's pastoral poetry the genre which announces the inception of a Virgilian career in *The Shepheardes Calendar* and to which he returns in *Colin Clouts Come Home Againe* throwing the Virgilian career into reverse His sustained dialogue with Virgil's *Eclogues* betrays at once a profound debt to Virgil and a deep seated unease with his values and priorities not least his subordination of pastoral to epic Drawing on the commentary tradition and engaging with current critical debates this study of Spenser's interpretation imitation and revision of Virgil casts new light on both poets and on the genre of pastoral itself

Edmund Spenser Andrew Hadfield, 2014 The first biography in sixty years of the most important non dramatic poet of the English Renaissance From publisher description **Resisting Allegory** Harry Berger, 2020-01-07 Spenser is a delirious poet He can't plough straight What he builds is shiftier twistier than anything dreamed up or put down by M C Escher So

begins *Resisting Allegory* in which the leading Spenser critic of our time sums up a lifelong commitment to the theory and practice of textual interpretation Spenser's great poem provides the occasion for a searching and comprehensive interdisciplinary exploration of reading practices^{3 4} those the author advocates as well as those he adapts or criticizes in entertaining a wide range of critical arguments with his celebrated combination of intellectual generosity and rigorous questioning Berger is interested in how details of the poem's language phrases images figures on which we haven't put enough interpretive pressure disconcert traditional interpretations and big discourses that the poem has often been thought to serve Central to this volume is an attention to the deployment of gender in conjunction with the Berger's notion of narrative complicity *Resisting Allegory* offers a model of theoretically sophisticated criticism that never wavers in its close attention to the text Berger offers a sustained and brilliantly articulated resistance not only to allegory as the title indicates but also to prevalent modes of cultural and historical criticism As in all of Berger's books a lucid reflection on questions of method based on a profound and richly theoretically informed understanding of the workings of language and of the historical situations of the people involved in it are interwoven with an interpretive practice that serves as an exemplary pedagogical model Berger attends to historical and political context while deeply respecting the ways in which text can never be reduced to context This distinctive and original book makes clear the scope and coherence of the critical vision elaborated Berger has elaborated in a lifetime of seminal and still challenging critical arguments

Squitter-wits and Muse-haters

Peter C. Herman, 1996 This study offers an approach toward Renaissance literary production demonstrating that antipoetic sentiment previously dismissed as an unimportant aspect of Tudor Stuart literary culture constituted a significant shaping presence in Sidney Spenser and Milton

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

A Touch More Rare Nina Levine, David Lee Miller, 2009-08-25

Harry Berger Jr has long been one of our most revered and respected literary and cultural critics Since the late nineties a stream of remarkable and innovative publications have shown how very broad his interests are moving from Shakespeare to baroque painting to Plato to theories of early culture In this volume a distinguished group of scholars gathers to celebrate the work of Harry Berger Jr To celebrate in Berger's words is to visit something either in great numbers or else frequently to go away and come back go away and come back go away and come back Celebrating is what you do the second or third time around but not the first To celebrate is to revisit To revisit is to revise Celebration is the eureka of revision Not only former students but distinguished colleagues and scholars come together in these pages to discover Berger's eureka's to revisit the rigor and originality of his criticism and occasionally to revise its conclusions all through the joy of strenuous engagement Nineteen essays on Berger's Shakespeare his Spenser his Plato and his Rembrandt on his theories of interpretation and cultural

change and on the ethos of his critical and pedagogical styles open new approaches to the astonishing ongoing body of work authored by Berger. An introduction by the editors and an afterword by Berger himself place this festival of interpretation in the context of Berger's intellectual development and the reception of his work from the mid twentieth century into the first decade of the twenty first.

Timely Voices Goran Stanivukovic, 2017-11-13 From the fourteenth century Sir Gawain and the Green Knight to In Parenthesis an epic poem written in 1937 by painter and poet David Jones English writers have looked to romance as a resource and a strategy to expand the imaginary reach of their writing. Rethinking the resilience purpose and place of romance in English literature Timely Voices discusses moments that have altered how we read and interpret this ever changing form. Addressing the various ways in which romance has absorbed and been absorbed by drama prose and poetry contributors to this volume demonstrate that romance texts do not produce something defined or confined by a static genre but rather express a repository of creative possibilities. Covering writers including the anonymous author of Sir Orfeo Jane Austen Geoffrey of Monmouth Lucy Hutchinson William Morris Philip Sidney William Shakespeare and Edmund Spenser essays explore the magic and wonder of romance Irish and Gaelic lore how woodcuts in early books complement and extend printed text how romance was dramatized how it gives language to feminist politics and ideology and how it becomes a counterpoint to finance in the fiction of the early Romantic period. A nuanced reinterpretation of romance in its own terms Timely Voices inspires new appreciation of this form as a solution to textual aesthetic structural ideological and political problems in literature.

Spenser: The Faerie Queene A. C. Hamilton, 2014-06-11 The Faerie Queene is a scholarly masterpiece that has influenced inspired and challenged generations of writers readers and scholars since its completion in 1596. Hamilton's edition is itself a masterpiece of scholarship and close reading. It is now the standard edition for all readers of Spenser. The entire work is revised and the text of The Faerie Queene itself has been freshly edited the first such edition since the 1930s. This volume also contains additional original material including a letter to Raleigh commendatory verses and dedicatory sonnets chronology of Spenser's life and works and provides a compilation of list of characters and their appearances in The Faerie Queene.

The Poem, the Garden, and the World Jim Ellis, 2023-02-15 How an early modern understanding of place and movement are embedded in a performative theory of literature. How is a garden like a poem. Early modern writers frequently compared the two and as Jim Ellis shows the metaphor gained strength with the arrival of a spectacular new art form the Renaissance pleasure garden which immersed visitors in a political allegory to be read by their bodies movements. The Poem the Garden and the World traces the Renaissance era relationship of place and movement from garden to poetry to a confluence of both. Starting with the Earl of Leicester's pleasure garden for Queen Elizabeth's 1575 progress visit Ellis explores the political function of the entertainment landscape that plunged visitors into a fully realized golden world a mythical new form to represent the nation. Next he turns to one of that garden's visitors Philip Sidney who would later contend that literature's golden worlds work to move us as we move through them reorienting readers toward a

belief in English empire This idea would later be illustrated by Edmund Spenser's *Faerie Queene* as with the pleasure garden both characters and readers are refashioned as they traverse the poem's dreamlike space Exploring the artistic creations of three of the era's major figures Ellis argues for a performative understanding of literature in which readers are transformed as they navigate poetic worlds *Edmund Spenser's 'The Faerie Queene'* Andrew Zurcher, 2011-05-16 Introduces a Renaissance masterpiece to a modern audience **The Cambridge Companion to Spenser** Andrew Hadfield, 2001-06-18 The Cambridge Companion to Spenser provides an introduction to Spenser that is at once accessible and rigorous Fourteen specially commissioned essays by leading scholars bring together the best recent writing on the work of the most important non-dramatic Renaissance poet The contributions provide all the essential information required to appreciate and understand Spenser's rewarding and challenging work The Companion guides the reader through Spenser's poetry and prose and provides extensive commentary on his life the historical and religious context in which he wrote his wide reading in Classical European and English poetry his sexual politics and use of language Emphasis is placed on Spenser's relationship to his native England and to Ireland where he lived for most of his adult life as well as the myriad of intellectual contexts which inform his writing A chronology and further reading lists make this volume indispensable for any student of Spenser

Rereading Chaucer and Spenser Rachel Stenner, Tamsin Badcoe, Gareth Griffith, 2019-05-10 Rereading Chaucer and Spenser Dan Geffrey with the New Poete offers dynamic new approaches to the relationship between the works of Geoffrey Chaucer and Edmund Spenser Contributors draw on current and emerging preoccupations in contemporary scholarship and offer new perspectives on poetic authority influence and intertextuality Marlowe's Counterfeit Profession Patrick Cheney, 1997-12-01 Cheney argues that Marlowe organizes his canon around an Ovidian career model or *cursus* which turns from amatory poetry to tragedy to epic The first comprehensive reading of the Marlowe canon in over a generation

Placing Elysium in Renaissance Britain Patrick Cheney, 2025-10-02 Placing Elysium in Renaissance Britain Poetry Politics Theology Eros is the first study of Elysium as a place in English Renaissance culture The absence of such a study in the fields of literature and geography is surprising from its captivating origin in the oceanic margins of Homer's *Odyssey* to its presence in the Eden of Milton's *Paradise Lost* Elysium is a destination to be desired it is the land of the blessed As such Elysium becomes a geographical site for an author's most valued space In Britannia Camden provides leadership for this project by citing Plutarch as locating the blessed place in Britain Following Camden Spenser centralizes the idea of Britain as Elysium Subsequently English authors make the Elysian place the site of a liberating sublimity as the height of artistic renown This authorial template becomes the site for literary inflections in the realms of politics theology and eros However Kyd and Marlowe darken the Spenserian project recalling Virgil's geographical positioning of Elysium next to Hell In turn Drayton Chapman and Marston champion the Spenserian idea of Britain as Elysium As this conversation suggests English authors make Elysium the central place of the Renaissance period concept and they do so in the nation building genre of epic

In *The Muses Elizium* Drayton crowns the Spenserian tradition by making the blessed place the monomyth of national poetry. At the centre of the monomyth is the cherished ideal of Renaissance culture: the Elysian capacity of the human to become divine. **Spenser's International Style** David Scott Wilson-Okamura, 2013. David Scott Wilson-Okamura reframes long-standing questions about Edmund Spenser's style in the wider context of long-term European trends.

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