

# **RENAISSANCE MINDS AND THEIR FICTIONS**

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SHAKESPEARE

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# Renaissance Minds And Their Fictions Cusanus Sidney Shakespeare

**Susan J. Wolfson, Marshall Brown**



## **Renaissance Minds And Their Fictions Cusanus Sidney Shakespeare:**

**Renaissance Minds and Their Fictions** Ronald Levao, 2023-04-28 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1985 *Philip Sidney and the Poetics of Renaissance Cosmopolitanism* Robert E. Stillman, 2016-04-22 Celebrations of literary fictions as autonomous worlds appeared first in the Renaissance and were occasioned paradoxically by their power to remedy the ills of history Robert E Stillman explores this paradox in relation to Philip Sidney's Defence of Poesy the first Renaissance text to argue for the preeminence of poetry as an autonomous form of knowledge in the public domain Offering a fresh interpretation of Sidney's celebration of fiction making Stillman locates the origins of his poetics inside a neglected historical community the intellectual elite associated with Philip Melanchthon leader of the German Reformation after Luther the so called Philippists As a challenge to traditional Anglo centric scholarship his study demonstrates how Sidney's education by Continental Philippists enabled him to dignify fiction making as a compelling form of public discourse compelling because of its promotion of powerful new concepts about reading and writing its ecumenical piety and its political ambition to secure through natural law from universal Ideas freedom from the tyranny of confessional warfare Intellectually ambitious and wide ranging this study draws together various elements of contemporary scholarship in literary religious and political history in order to afford a broader understanding of the Defence and the cultural context inside which Sidney produced both his poetry and his poetics Renaissance Fantasies Maria Teresa Micaela Prendergast, 1999 Explores why some early modern writers put their masculine literary authority at risk by writing from the perspective of femininity and effeminacy The text argues that such work promoted alternatives to the dominant patriarchal aesthetics by celebrating unruly female and effeminate male bodies Renaissance Romance Dr Nandini Das, 2013-05-28 Romance was criticized for its perceived immorality throughout the Renaissance and even enthusiasts were often forced to acknowledge the shortcomings of its dated narrative conventions Yet despite that general condemnation the striking growth in English fiction in the late sixteenth and early seventeenth centuries is marked by writers who persisted in using this much maligned narrative form In Renaissance Romance Nandini Das examines why the fears and expectations surrounding the old genre of romance resonated with successive new generations at this particular historical juncture Across a range of texts in which romance was adopted by the court by popular print and by women Das shows how the process of realignment and transformation through which the new prose fiction took shape was driven by a generational consciousness that was always inherent in romance In the fiction produced by writers such as Sir Philip Sidney Robert Greene and Lady Mary Wroth the transformative interaction of romance with other emergent forms from the court masque to cartography was determined by specific configurations of social groups

drawn along the lines of generational difference What emerged as a result of that interaction radically changed the possibilities of fiction in the period

**The Rhetoric of Courtship in Elizabethan Language and Literature** Catherine Bates, 1992-06-18 The Rhetoric of Courtship is about the literature of the Elizabethan period with a particular focus on the literature of the court This book considers how writers and courtiers related to Elizabeth I within a system of patronage and how they portrayed this relationship in fictional courtship of poetry and prose

**Five Words** Roland Greene, 2013-06-10 Blood Invention Language Resistance World Five ordinary words that do a great deal of conceptual work in everyday life and literature In this original experiment in critical semantics Roland Greene considers how these words changed over the course of the sixteenth century and what their changes indicate about broader forces in science politics and other disciplines Rather than analyzing works careers or histories Greene discusses a broad swath of Renaissance and transatlantic literature including Shakespeare Cervantes Cam es and Milton in terms of the development of these five words Aiming to shift the conversation around Renaissance literature from current approaches to riskier enterprises Greene also proposes new methods that take advantage of digital resources like full text databases but still depend on the interpreter to fashion ideas out of ordinary language Five Words is an innovative and accessible book that points the field of literary studies in an exciting new direction

*The Visionary Realism of German Economics* Erik S. Reinert, 2019-02-15 The Visionary Realism of German Economics forms a collection of Erik S Reinert s essays bringing the more realistic German economic tradition into focus as an alternative to Anglo Saxon neoclassical mainstream economics Together the essays form a holistic theory explaining why economic development by its very nature is a very uneven process Herein lie the important policy implications of the volume

The Protean Ass Robert H. F. Carver, 2007-12-06 A full account of the reception of the second century prose fiction The Golden Ass or Metamorphoses of Apuleius which has intrigued readers as diverse as St Augustine Petrarch Boccaccio Sidney Spenser Shakespeare and Milton Robert H F Carver traces readers responses to the novel from the third to the seventeenth centuries

**Intricate Movements** Bradley Tuggle, 2019-03-07 Renaissance humanism takes as one of its subjects for inquiry the category of the human itself As Intricate Movements Experimental Thinking and Human Analogies in Sidney and Spenser shows late sixteenth century English poets found some remarkably radical ways to interrogate and redefine the status of humans The recent vogue for posthumanist theory encourages a view of non human objects and animals in Renaissance literature as pathways to essentially anti humanist thought On the contrary this book argues that Sidney Spenser and their contemporaries employ animals earth buildings and fictions as analogies employed toward a better understanding of what makes humans a special category both ontologically and ethically Horses and riders are studied by Sidney as a way to understand readers and writers the 1580 Dover Straits Earthquake provides Spenser and Gabriel Harvey an opportunity to explore human emotion liturgical spaces are represented by Sidney and Spenser in order to reassess human community and fictional persons are interrogated by Spenser as models for human interpersonal

epistemology This volume seeks to return critical assessments of the period's engagement with the non human back to human concerns Focusing on several early modern analogies between human and non human entities Intricate Movements argues Sidney's and Spenser's thinking about the human is both radically experimental and ultimately humane Divine and Poetic Freedom in the Renaissance Ullrich Langer, 2014-07-14 The closely related problems of creativity and freedom have long been seen as emblematic of the Renaissance Ullrich Langer however argues that French and Italian Renaissance literature can be profitably reconceived in terms of the way these problems are treated in late medieval scholasticism in general and nominalist theology in particular Looking at a subject that is relatively unexplored by literary critics Langer introduces the reader to some basic features of nominalist theology and uses these to focus on what we find to be modern in French and Italian literature of the fifteenth and sixteenth centuries Langer demonstrates that this literature often in its most interesting moments represents freedom from constraint in the figures of the poet and the reader and in the fictional world itself In Langer's view nominalist theology provides a set of concepts that helps us understand the intellectual context of that freedom God the secular sovereign and the poet are similarly absolved of external necessity in their relationships to their worlds Originally published in 1990 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Unwritten Poetry** Scott A. Trudell, 2019-03-07 Vocal music was at the heart of English Renaissance poetry and drama Virtuoso actor singers redefined the theatrical culture of William Shakespeare and his peers Composers including William Byrd and Henry Lawes shaped the transmission of Renaissance lyric verse Poets from Philip Sidney to John Milton were fascinated by the disorienting influx of musical performance into their works Musical performance was a driving force behind the period's theatrical and poetic movements yet its importance to literary history has long been ignored or effaced This book reveals the impact of vocalists and composers upon the poetic culture of early modern England by studying the media through which and by whom its songs were made In a literary field that was never confined to writing media were not limited to material texts Scott Trudell argues that the media of Renaissance poetry can be conceived as any node of transmission from singer's larynx to actor's body Through his study of song Trudell outlines a new approach to Renaissance poetry and drama that is grounded not simply in performance history or book history but in a more synthetic media history **How the Classics Made Shakespeare** Jonathan Bate, 2020-10-13 This book grew from the inaugural E H Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London under the title Ancient Strength Shakespeare and the Classical Tradition Preface page ix *Sidney, Spenser and the Royal Reader* Shormishtha

Panja,2018-04-18 Elizabeth I of England as a female monarch who did not heed counsel particularly in the events surrounding the marriage proposal from the much younger Roman Catholic Duke of Alen on and Anjou c 1579 1586 aroused anxiety and frustration in her Protestant male courtiers Two of these Philip Sidney and Edmund Spenser expressed their dissatisfaction about the courteous cruell queen in their literary works and letters The relationship between the two men was also complex united as they were in politics arguing for a strong interventionist role for England in Europe but divided in poetics Sidney advocated a classical model for English vernacular poetry while Spenser favoured a homegrown English strain harking back to Chaucer and Skelton Thoroughly researched and written in an accessible style with close readings of all the major works of Sidney and Spenser that are linked to Elizabeth I along with a look at their correspondence this book provides a new way of interweaving the narratives of history and literature and will be of interest to the academician and the lay reader alike in its analysis of the workings of gender desire politics and poetics in the reign of Elizabeth I 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 *Shakespeare and laughter* Indira Ghose,2013-07-19 This book examines laughter in the Shakespearean theatre in the context of a cultural history of early modern laughter Aimed at an informed readership as well as graduate students and scholars in the field of Shakespeare studies it is the first study to focus specifically on laughter not comedy It looks at various strands of the early modern discourse on laughter ranging from medical treatises and courtesy manuals to Puritan tracts and jestbook literature It argues that few cultural phenomena have undergone as radical a change in meaning as laughter Laughter became bound up with questions of taste and class identity At the same time humanist thinkers revalorised the status of recreation and pleasure These developments left their trace on the early modern theatre where laughter was retailed as a commodity in an emerging entertainment industry Shakespeare s plays both reflect and shape these changes particularly in his adaptation of the Erasmian wise fool as a stage figure and in the sceptical strain of thought that is encapsulated in the laughter evoked in the plays *Shakespeare, the Queen's Men, and the Elizabethan Performance of History* Brian Walsh,2009-12-10 The Elizabethan history play was one of the most prevalent dramatic genres of the 1590s

and so was a major contribution to Elizabethan historical culture The genre has been well served by critical studies that emphasize politics and ideology however there has been less interest in the way history is interrogated as an idea in these plays Drawing in period sensitive ways on the field of contemporary performance theory this book looks at the Shakespearean history play from a fresh angle by first analyzing the foundational work of the Queen's Men the playing company that invented the popular history play Through innovative readings of their plays including *The Famous Victories of Henry V* before moving on to Shakespeare's *1 Henry VI* *Richard III* and *Henry V* this book investigates how the Queen's Men's self-consciousness about performance helped to shape Shakespeare's dramatic and historical imagination

**Reading for Form** Susan J. Wolfson, Marshall Brown, 2015-12-14 Reflecting varieties of theory and practice in both verse and prose from the Middle Ages to the twenty-first century these essays by many of America's leading literary scholars call for a reinvigorated formalism that can enrich literary studies open productive routes of commerce with cultural studies and propel cultural theory out of its thematic ruts This book reprints *Modern Language Quarterly's* highly acclaimed special issue *Reading for Form* along with new essays by Marjorie Perloff D Vance Smith and Susan Stewart and a revised introduction by Susan Wolfson With historical case studies and insightful explorations *Reading for Form* offers invaluable material for literary critics in all specializations

*Literatur und Kosmos* Gerhild Scholz Williams, Lynne Tatlock, 1986

**The Spatial Reformation** Michael J. Sauter, 2019-01-11 In *The Spatial Reformation* Michael J Sauter offers a sweeping history of the way Europeans conceived of three-dimensional space including the relationship between Earth and the heavens between 1350 and 1850 He argues that this spatial reformation provoked a reorganization of knowledge in the West that was arguably as important as the religious Reformation Notably it had its own sacred text which proved as central and was as ubiquitously embraced as Euclid's *Elements* Aside from the Bible no other work was so frequently reproduced in the early modern era According to Sauter its penetration and suffusion throughout European thought and experience call for a deliberate reconsideration not only of what constitutes the intellectual foundation of the early modern era but also of its temporal range *The Spatial Reformation* contends that space is a human construct that is it is a concept that arises from the human imagination and gets expressed physically in texts and material objects Sauter begins his examination by demonstrating how Euclidean geometry when it was applied fully to the cosmos estranged God from man enabling the breakthrough to heliocentrism and by extension the discovery of the New World Subsequent chapters provide detailed analyses of the construction of celestial and terrestrial globes Albrecht Dürer's engraving *Melencolia* the secularization of the natural history of the earth and man and Hobbes's rejection of Euclid's sense of space and its effect on his political theory Sauter's exploration culminates in the formation of a new anthropology in the eighteenth century that situated humanity in reference to spaces and places that human eyes had not actually seen *The Spatial Reformation* illustrates how these disparate advancements can be viewed as resulting expressly from early modernity's embrace of Euclidean geometry

**Shakespeare**

**and the Culture of Paradox** Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse, one in which opposites can co-exist and perspectives can be altered, and one that asks accepted opinions, beliefs, and truths to be reconsidered, Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in *Othello* and *The Merchant of Venice*, and equity law in *The Comedy of Errors*, *Merchant*, and *Measure for Measure*. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy actor, and gender, and the play-audience relationship in *The Henriad*, *Hamlet*, *As You Like It*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience.



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