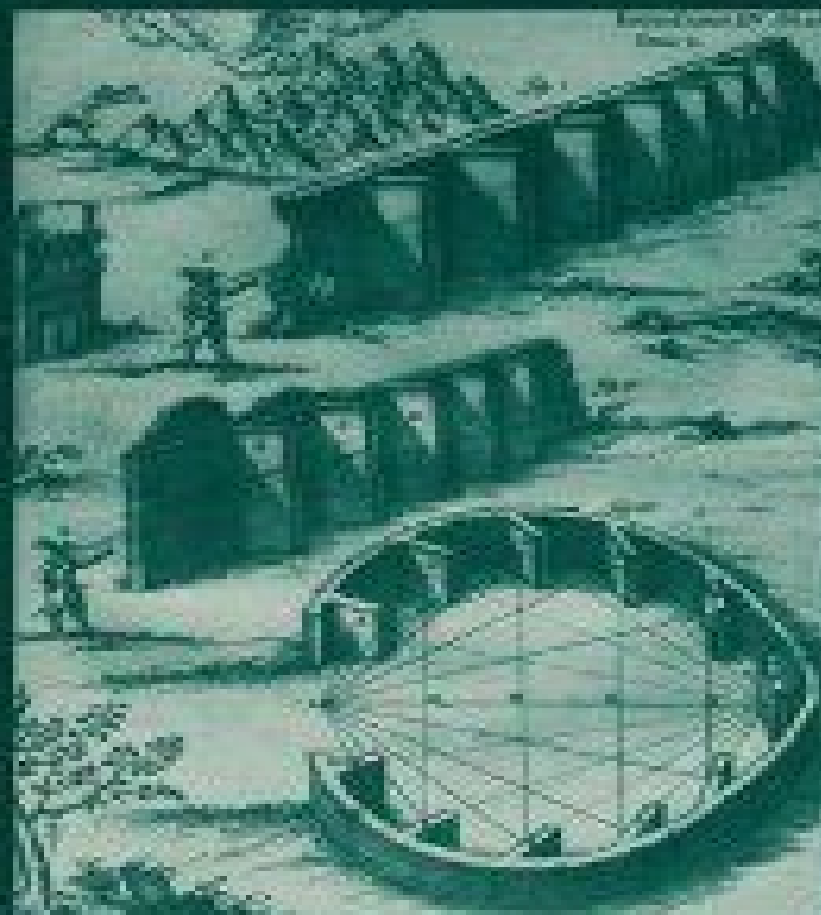


Responsive Readings

*Versions of Echo in Pastoral,
Epic, and the Jonsonian Masque*

Joseph Loewenstein



Responsive Readings Versions Of Echo In Pastoral Epic And The Jonsonian Masque

TD Snyder



Responsive Readings Versions Of Echo In Pastoral Epic And The Jonsonian Masque:

Responsive Readings Joseph Loewenstein, 1984-01 **Poetry and Politics in the Cockney School** Jeffrey N.

Cox, 2004-05-20 Jeffrey N Cox refines our conception of second generation Romanticism by placing it within the circle of writers around Leigh Hunt that came to be known as the Cockney School Offering a theory of the group as a key site for cultural production Cox challenges the traditional image of the Romantic poet as an isolated figure by recreating the social nature of the work of Shelley Keats Hunt Hazlitt Byron and others as they engaged in literary contests wrote poems celebrating one another and worked collaboratively on journals and other projects Cox also recovers the work of neglected writers such as John Hamilton Reynolds Horace Smith and Cornelius Webb as part of the rich social and cultural context of Hunt's circle This book not only demonstrates convincingly that a Cockney School existed but shows that it was committed to putting literature in the service of social cultural and political reform Renaissance Magic and the Return of the Golden

Age John S. Mebane, 1992-01-01 For all their pride in seeing this world clearly the thinkers and artists of the English Renaissance were also fascinated by magic and the occult The three greatest playwrights of the period devoted major plays The Tempest Doctor Faustus The Alchemist to magic Francis Bacon often referred to it and it was ever present in the visual arts In Renaissance Magic and the Return of the Golden Age John S Mebane reevaluates the significance of occult philosophy in Renaissance thought and literature constructing the most detailed historical context for his subject yet attempted *Ben Jonson* David Riggs, 1989-01-01 Ben Jonson's contemporaries admired him above all other playwrights and poets of the English Renaissance He was the great refiner who alchemized the bleakest aspects of everyday life into brilliant images of folly and deceit He was also a celebrated reprobate and an ambitious entrepreneur David Riggs illuminates every facet of this extraordinary career giving us the first major biography of Jonson in over sixty years The story of Jonson's life provides a broad view of the literary procession in early modern England and the milieu in which Elizabethan drama was produced Beginning as a journeyman actor Jonson was soon a novice playwright his first important play was staged in 1598 with Shakespeare in the cast He was by turns the self-styled leader of a literary elite a writer of court masques the first dramatist to publish his own Works a royal pensioner and a genteel poet As Jonson transformed himself from an artisan into a gentleman his need to transcend his class origins led him to murder to his notorious quarrels with Thomas Dekker John Marston and Inigo Jones and to his lifelong rivalry with Shakespeare Riggs traces the roots of Jonson's aggressiveness back to the turmoil of his childhood and adolescence He offers new and convincing accounts of Jonson's latent hostility toward his bricklayer stepfather his reckless marriage to Anne Lewis and his conflicted relationships with his children This vivid portrait synthesizes six decades of scholarship and new historical evidence Sixty halftones beautifully illustrate the story and capture the spirit of the age With Riggs' original interpretations of Jonson's masterpieces and lesser known works *Ben Jonson A Life* will prove the standard account of this complex man's life and works for many years to come **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 Configurations G. McMullan, 2016-01-08 Renaissance Configurations is a ground-breaking collection of essays on the structures and strategies of Early Modern culture as embodied in issues of gender, sexuality, and politics by a group of critics from the new generation of Early Modern specialists. The essays focus on the relations of public and private, of verbal and spatial, of textual and material, reading and re-reading texts, both canonical and non-canonical, with a textual and historical rigour often considered lacking in work with theoretical premises. The collection as a whole offers a clear sense of the direction to be taken by Early Modern studies over the next decade.

Shades of Difference Sujata Iyengar, 2013-04-12 Was there such a thing as a modern notion of race in the English Renaissance, and if so, was skin color its necessary marker? In fact, early modern texts described human beings of various national origins, including English, as turning white, brown, tawny, black, green, or red for any number of reasons: from the effects of the sun's rays or imbalance of the bodily humors to sexual desire or the application of makeup. It is in this cultural environment that the seventeenth-century London Gazette used the term black to describe both dark-skinned African runaways and dark-haired Britons such as Scots, who are now unquestioningly conceived of as white. In *Shades of Difference*, Sujata Iyengar explores the cultural mythologies of skin color in a period during which colonial expansion and the slave trade introduced Britons to more dark-skinned persons than at any other time in their history. Looking to texts as divergent as sixteenth-century Elizabethan erotic verse, seventeenth-century lyrics, and Restoration prose romances, Iyengar considers the construction of race during the early modern period without oversimplifying the emergence of race as a color-coded

classification or a black white opposition Rather race embodiment and skin color are examined in their multiple contexts historical geographical and literary Iyengar engages works that have not previously been incorporated into discussions of the formation of race such as Marlowe's Hero and Leander and Shakespeare's Venus and Adonis By rethinking the emerging early modern connections between the notions of race skin color and gender Shades of Difference furthers an ongoing discussion with originality and impeccable scholarship *Love in a Green Shade* Richard F. Hardin, 2000-01-01 *Love in a Green Shade* examines for the first time in depth the reception history of Daphnis and Chloe in literature beginning with its Renaissance rediscovery and working through its various transformations in English French Spanish and other literatures At the same time Richard F Hardin launches a groundbreaking exploration of the idyllic romance tradition in fiction and drama While Virgil and Theocritus beget a tradition of poetry concerned with male eroticism idyllic romance centers on the couple in a story pointing toward marriage In addition to Daphnis and Chloe this study considers numerous works influenced by the idyllic romance tradition including Shakespeare's *The Tempest* Milton's *Paradise Lost* Bernardin's *Paul et Virginie* Stowe's *The Pearl of Orr's Island* Cather's *O Pioneers* novels by Sand Hardy and Pardo Bazan Louis Hemon's *Maria Chapdelaine* and Mishima's *The Sound of Waves* **Spenser's Famous Flight** Patrick Cheney, 1993-12-15 In Spenser's famous Flight Patrick Cheney challenges the received wisdom about the shape and goal of Spenser's literary career He contends that Spenser's idea of a literary career is not strictly the conventional Virgilian pattern of pastoral to epic but a Christian revision of that pattern in light of Petrarch and the Reformation Cheney demonstrates that far from changing his mind about his career as a result of disillusionment Spenser embarks upon and completes a daring progress that secures his status as an Orphic poet In October Spenser calls his idea of a literary career the famous flight Both classical and Christian culture has authorized the myth of the winged poet as a primary myth of fame and glory Cheney shows that throughout his poetry Spenser relies on an image of flight to accomplish his highest goal *An Aesthetic Education in the Era of Globalization* Gayatri Chakravorty Spivak, 2013-05-06 During the past twenty years the world's most renowned critical theorist the scholar who defined the field of postcolonial studies has experienced a radical reorientation in her thinking Finding the neat polarities of tradition and modernity colonial and postcolonial no longer sufficient for interpreting the globalized present she turns elsewhere to make her central argument that aesthetic education is the last available instrument for implementing global justice and democracy Spivak's unwillingness to sacrifice the ethical in the name of the aesthetic or to sacrifice the aesthetic in grappling with the political makes her task formidable As she wrestles with these fraught relationships she rewrites Friedrich Schiller's concept of play as double bind reading Gregory Bateson with Gramsci as she negotiates Immanuel Kant while in dialogue with her teacher Paul de Man Among the concerns Spivak addresses is this Are we ready to forfeit the wealth of the world's languages in the name of global communication Even a good globalization the failed dream of socialism requires the uniformity which the diversity of mother tongues must challenge Spivak writes The tower of Babel is our refuge In essays on theory translation

Marxism gender and world literature and on writers such as Assia Djebar J M Coetzee and Rabindranath Tagore Spivak argues for the social urgency of the humanities and renews the case for literary studies imprisoned in the corporate university Perhaps she writes the literary can still do something Reverberating Song in Shakespeare and Milton Erin Minear, 2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare's and Milton's understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture *The English Renaissance Stage* Henry S. Turner, 2006-02-23 Drawing on entirely new evidence *The English Renaissance Stage Geometry Poetics and the Practical Spatial Arts 1580-1630* examines the history of English dramatic form and its relationship to the mathematics technology and early scientific thought during the Renaissance period The book demonstrates how practical modes of thinking that were typical of the sixteenth century resulted in new genres of plays and a new vocabulary for problems of poetic representation In the epistemological moment the book recovers we find new ideas about form and language that would become central to Renaissance literary discourse in this same moment too we find new ways of thinking about the relationship between theory and practice that are typical of modernity new attitudes towards spatial representation and a new interest in both poetics and mathematics as distinctive ways of producing knowledge about the world By emphasizing the importance of theatrical performance the book engages with continuing debates over the cultural function of the early modern stage and with scholarship on the status of modern authorship When we consider playwrights in relation to the theatre rather than the printed book they appear less as authors than as figures whose social position and epistemological presuppositions were very similar to the craftsmen surveyors and engineers who began to flourish during the sixteenth century and whose mathematical knowledge made them increasingly

sought after by men of wealth and power **George Gascoigne** Gillian Austen, 2008 First modern full length study of the Elizabethan poet George Gascoigne **Before Sexuality** Froma I. Zeitlin, John J. Winkler, David M. Halperin, 2020-11-10 A dream in which a man has sex with his mother may promise him political or commercial success according to dream interpreters of late antiquity who unlike modern Western analysts would not necessarily have drawn conclusions from the dream about the dreamer's sexual psychology Evidence of such shifts in perspective is leading scholars to reconsider in a variety of creative ways the history of sexuality In these fifteen original essays eminent cultural historians and classicists not only discuss sex but demonstrate how norms practices and even the very definitions of what counts as sexual activity have varied significantly over time Ancient Greece offers abundant evidence for a radically different set of sexual standards and behaviors from ours Sex in ancient Hellenic culture assumed a variety of social and political meanings whereas the modern development of a sex centered model of personality now leads us to view sex as the key to understanding the individual Drawing on both the Anglo American tradition of cultural anthropology and the French tradition of *les sciences humaines* these essays explore the iconography politics ethics poetry and medical practices that made sex in ancient Greece not a paradise of liberation but an exotic locale hardly recognizable to visitors from the modern world In addition to the editors the contributors to this volume are Peter Brown Anne Carson Franoise Frontisi Ducroux Maud W Gleason Ann Ellis Hanson Franois Lissarrague Nicole Loraux Maurice Olender S R F Price James Redfield Giulia Sissa and Jean Pierre Vernant

Colloquies Desiderius Erasmus, 1997-01-01 Erasmus Familiar Colloquies grew from a small collection of phrases sentences and snatches of dialogue written in Paris about 1497 to help his private pupils improve their command of Latin Twenty years later the material was published by Johann Froben Basel 1518 It was an immediate success and was reprinted thirty times in the next four years For the edition of March 1522 Erasmus began to add fully developed dialogues and a book designed to improve boys use of Latin and their deportment soon became a work of literature for adults although it retained traces of its original purposes The final Froben edition March 1533 had about sixty parts most of them dialogues It was in the last form that the Colloquies were read and enjoyed for four centuries For modern readers it is one of the best introductions to European society of the Renaissance and Reformation periods with lively descriptions of daily life and provocative discussions of political religious social and literary topics presented with Erasmus's characteristic wit and verve Each colloquy has its own introduction and full explanatory historical and biographical notes Volumes 39 and 40 of the Collected Works of Erasmus series Two volume set **Women as Translators in Early Modern England** Deborah Uman, 2012-04-12 Women as Translators in Early Modern England offers a feminist theory of translation that considers both the practice and representation of translation in works penned by early modern women It argues for the importance of such a theory in changing how we value women's work Because of England's formal split from the Catholic Church and the concomitant elevation of the written vernacular the early modern period presents a rich case study for such a theory This era

witnessed not only a keen interest in reviving the literary glories of the past but also a growing commitment to humanist education increasing literacy rates among women and laypeople and emerging articulations of national sentiment Moreover the period saw a shift in views of authorship in what it might mean for individuals to seek fame or profit through writing Until relatively recently in early modern scholarship women were understood as excluded from achieving authorial status for a number of reasons their limited education the belief that public writing was particularly scandalous for women and the implicit rule that they should adhere to the holy trinity of chastity silence and obedience While this view has changed significantly women writers are still understood however grudgingly as marginal to the literary culture of the time Fewer women than men wrote they wrote less and their choice of genres seems somewhat impoverished add to this the debate over translation as a potential vehicle of literary expression and we can see why early modern women's writings are still undervalued This book looks at how female translators represent themselves and their work revealing a general pattern in which translation reflects the limitations women faced as writers while simultaneously giving them the opportunity to transcend these limitations Indeed translation gave women the chance to assume an authorial role a role that by legal and cultural standards should have been denied to them a role that gave them ownership of their words and the chance to achieve profit fame status and influence Published by University of Delaware Press Distributed worldwide by Rutgers University Press

Ben Jonson and Possessive Authorship Joseph Loewenstein, 2002-06-27 What is the history of authorship of invention of intellectual property Joseph Loewenstein describes the fragmentary and eruptive emergence of a key phase of the bibliographical ego a specifically Early Modern form of authorial identification with printed writing In the work of many playwrights and non dramatic writers and especially that of Ben Jonson that identification is tinged remarkably with possessiveness This 2002 book examines the emergence of possessive authorship within a complex industrial and cultural field It traces the prehistory of modern copyright both within the monopolistic practices of London's acting troupes and its Stationers Company and within a Renaissance cultural heritage Under the pressures of modern competition a tradition of literary artistic and technological imitation began to fissure unleashing jealous accusations of plagiarism and ingenious new fantasies of intellectual privacy Perhaps no one was more creatively attuned to this momentous transformation in Early Modern intellectual life than Ben Jonson

Milton and the Metamorphosis of Ovid Maggie Kilgour, 2012-02-02 Milton and the Metamorphosis of Ovid contributes to our understanding of the Roman poet Ovid the Renaissance writer Milton and more broadly the transmission and transformation of classical traditions through history It examines the ways in which Milton drew on Ovid's oeuvre as well as the long tradition of reception that had begun with Ovid himself and argues that Ovid's revision of the past and especially his relation to Virgil gave Renaissance writers a model for their own transformation of classical works Throughout his career Milton thinks through and with Ovid whose stories and figures inform his exploration of the limits and possibilities of creativity change and freedom Examining this specific relation

between two very individual and different authors Kilgour also explores the forms and meaning of creative imitation Intertextuality was not only central to the two writers poetic practices but helped shape their visions of the world While many critics seek to establish how Milton read Ovid Kilgour debates the broader question of why does considering how Milton read Ovid matter How do our readings of this relation change our understanding of both Milton and Ovid and does it tell us about how traditions are changed and remade through time *Stage Directions and Shakespearean Theatre* Gillian Woods, Sarah Dustagheer, 2017-12-14 What do stage directions do in early modern drama Who or what are they directing action on the stage or imagination via the page Is the label stage direction helpful or misleading Do these directions provide evidence of Renaissance playhouse practice What happens when we put them at the centre of literary close readings of early modern plays *Stage Directions and Shakespearean Theatre* investigates these problems through innovative research by a range of international experts This collection of essays examines the creative possibilities of stage directions and and their implications for actors and audiences readers and editors historians and contemporary critics Looking at the different ways stage directions make meaning this volume provides new insights into a range of Renaissance plays *Digressive Voices in Early Modern English Literature* Anne Cotterill, 2004-02-19 *Digressive Voices in Early Modern English Literature* looks afresh at major nondramatic texts by Donne Marvell Browne Milton and Dryden whose digressive speakers are haunted by personal and public uncertainty To digress in seventeenth century England carried a range of meaning associated with deviation or departure from a course subject or standard This book demonstrates that early modern writers trained in verbal contest developed richly labyrinthine voices that captured the ambiguities of political occasion and aristocratic patronage while anatomizing enemies and mourning personal loss Anne Cotterill turns current sensitivity toward the silenced voice to argue that rhetorical amplitude might suggest anxieties about speech and attack for men forced to be competitive yet circumspect as they made their voices heard

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