

# Mannerism and Renaissance Poetry

CONCEPT, MODE, INNER DESIGN

JAMES V. **M**IROLOLO



# Mannerism And Renaissance Poetry Concept Mode Inner Design 1450 1600

**Minjie Lin**



## **Mannerism And Renaissance Poetry Concept Mode Inner Design 1450 1600:**

**Mannerism and Renaissance Poetry** James V. Mirollo, 1984 The nature and significance of mannerism has been a topic of lively debate for centuries This insightful book by James V Mirollo provides not only an introduction to mannerism as a theoretical concept and a historical stylistic mode but also a cogent discussion of some of the literary and artistic manifestations of mannerism in the Renaissance Mirollo begins by offering an updated account of the controversy over mannerism that began in the mid sixteenth century and is only now approaching a consensus Both the survey and the bibliography that accompanies it are unusual in their range and interdisciplinary coverage for they include selected literary art and music theory and criticism from Vasari to the present The following chapters take up the aesthetic sensibility of mannerism as it revealed in Cellini's Vita and in Italian and European Petrarchism literary and visual The essays on Petrarchism focus on the diverse ways in which painters and poets Italian French Spanish and English treated the lyric conventions of the veiled face and the gloved hand The postlude offers a brief exposition of the contrast between mannerism and both Renaissance and baroque styles as evident in a group of English related pastoral poems     **The Portrait of Eccentricity** Giancarlo Maiorino, 1991 In this companion to his *The Cornucopian Mind and the Baroque Unity of the Arts* Maiorino examines the links between Renaissance and the modern versions of the Grotesque In this interdisciplinary study the term eccentricity refers to styles of playful extravagance Maiorino focuses on the rhetorical figures of excess employed by a critic historian Giorgio Vasari on the willful artificiality of a painter Giuseppe Arcimboldo and on the programmatic and interpretive commentary of a theorist Gregorio Comanini Maiorino draws subtle and persuasive connections between the images he discusses and the grotesque face of sixteenth century poetics and rhetoric He sets the mannerist and the grotesque against the philosophical seriousness of Renaissance humanism interpreting them as a celebration of the ludic and fantastic possibilities of art itself Aiming at pleasure rather than instruction this art plays on the boundaries of the natural and the artificial the credible and the impossible taking delight in parody excess disjunction and exaggeration     **Artibus Et Historiae** ,1980     The Best Books for Academic Libraries ,2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers     **Books for College Libraries: Language and literature** ,1988     **The British National Bibliography** Arthur James Wells, 1968     *British Books in Print* ,1985     *Redefining a Period Style* John M. Steadman, 1990 A study questioning current assumptions concerning the inter relationships between concepts of historical periods and the criteria commonly employed to define and differentiate varieties of literary style Of particular concern is the application or frequently misapplication of terms and values derived from the visual arts to the arts of discourse where they are often used so loosely that they become meaningless     **Mannerism** Arnold Hauser, 1965     *Mannerism, the Crisis of the Renaissance & the Origin of Modern Art* Arnold Hauser, 1965     *Mannerism in Art, Literature, and Music* ,1979     The High Renaissance and Mannerism Linda Murray, 1986     **The Renaissance** Walter

Pater, 1980

The Renaissance Studies in Art and Poetry Walter Pater, 1935

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