

RENAISSANCE
LITERATURE and
ITS FORMAL
ENGAGEMENTS

EDITED BY
MARK DAVID RASMUSSEN



Renaissance Literature And Its Formal Engagements

Joel Elliot Slotkin



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

Beyond the Cloister Jenna Lay, 2016-07-12 Representations of Catholic women appear with surprising frequency in the literature of post Reformation England Playwrights and poets from William Shakespeare to Andrew Marvell invoke the figure of the nun to powerful and often perplexing effect and works that never directly address female Catholicism such as Christopher Marlowe's *Hero and Leander* share a discourse with contemporary debates regarding the status of recusant women Catholic Englishwomen whether living in convents on the European continent or as recusants in their own country contributed to these debates but even as their writings addressed the central religious and political issues of their time their contributions were effaced and now are largely forgotten Exploring the writings of Catholic women in conversation with those of Shakespeare Marvell Marlowe Donne and other canonical authors *Beyond the Cloister* shows that nuns and recusants were centrally important to the development of English literature The defining narratives of early modern England cast nuns as the relics of an unenlightened past and equated Catholic femininity with the dangerous charms of the Whore of Babylon With careful attention to literary figurations of Catholic femininity and to the vibrant manuscript culture in the English convents Jenna Lay reveals a far more complex reality Through their use of tropes figures generic patterns and literary allusions Catholic women produced politically incendiary and rhetorically powerful lyrics prayers polemics and hagiographies Drawing on the insights of religious studies historical formalism and feminist criticism *Beyond the Cloister* offers a reassessment of crucial decades in the development of English literary history

Forms in Early Modern Utopia Nina Chordas, 2017-11-30 Though much has been written about connections between early modern utopia and nascent European imperialism the author brings a fresh perspective to the topic by exploring it through some of the sub genres that comprise early modern utopia identifying and discussing each specific form in the cultural and historical contexts that render it suitable for the creation and promulgation of utopian programs whether imaginary or intended for actual implementation This study transforms scholarly understanding of early modern utopia by first complicating our notion of it as a single genre and secondly by fusing our paradoxically fragmented view of it as alternately a literary or social phenomenon Her analysis shows early modern utopia to be not a single genre but rather a conglomeration of many forms or sub genres including travel writing ethnography dialogue pastoral and the sermon each with its own relationship to nascent imperialism These sub genres bring to utopian writing a variety of discourses anthropological theological philosophical legal

and more not usually considered fictional presented in a humanist guise these discourses lend to early modern utopia an authority that serves to counteract the general contemporary distrust of fiction The author shows how early modern utopia in conjunction with the authoritative forms of its sub genres is not only able to impose its fictions upon the material world but in doing so contributes to the imperialistic agendas of its day This volume contains a bibliographical essay as well as a chronology of utopian publications and projects in Europe and the New World Forms of Engagement Elizabeth Scott-Baumann, 2013-06-13 What does it mean for a woman to write an elegy ode epic or blazon in the seventeenth century How does their reading affect women s use of particular poetic forms and what can the physical appearance of a poem in print and manuscript reveal about how that poem in turn was read Forms of Engagement shows how the aesthetic qualities of early modern women s poetry emerge from the culture in which they write It reveals previously unrecognized patterns of influence between women poets Katherine Philips Lucy Hutchinson and Margaret Cavendish and their peers and predecessors how Lucy Hutchinson responded to Ben Jonson and John Milton how Margaret Cavendish responded to Thomas Hobbes and the scientists of the early Royal Society and how Katherine Philips re worked Donne s lyrics and may herself have influenced Abraham Cowley and Andrew Marvell This book places analysis of form at the centre of an historical study of women writers arguing that reading for form is reading for influence Hutchinson Philips and Cavendish were immersed in mid seventeenth century cultural developments from the birth of experimental philosophy to the local and state politics of civil war and the rapid expansion of women s print publication For women poets reworking poetic forms such as elegy ode epic and couplet was a fundamental engagement with the culture in which they wrote By focusing on these interactions rather than statements of exclusion and rejection a formalist reading of these women can actually provide a more nuanced historical view of their participation in literary culture **The Work of Form** Elizabeth Scott-Baumann, Ben Burton, 2014 The Work of Form investigates ways of reading early modern poetry which unite historical and formal approaches Essays explore a wide range of meanings of form drawing on early modern literary theory as well as practice to expand definitions and understandings of early modern poetic form 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 **Texts and readers in the Age of Marvell** Christopher D'Addario,Matthew C. Augustine,2018-08-07 Texts and Readers in the Age of Marvell offers fresh perspectives from leading and emerging scholars on seventeenth century British literature with a focus on the surprising ways that texts interacted with writers and readers at specific cultural moments *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 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 **The Drama of Complaint** Emily Shortslef,2023 The first book length study of complaint in Shakespearean drama arguing that poetic forms

of complaint expressions of discontent and unhappiness operate as sites of thought about human flourishing and that Shakespearean configurations of these forms of complaint in theatrical scenes model new ways of thinking about ethical subjectivity

The Oxford History of Poetry in English, 2024-08-08 The Oxford History of Poetry in English OHOPE is designed to offer a fresh multi voiced and comprehensive analysis of poetry from Anglo Saxon culture through contemporary British Irish American and Global culture including English Scottish and Welsh poetry Anglo American colonial and post colonial poetry and poetry in Canada Australia New Zealand the Caribbean India Africa Asia and other international locales OHOPE both synthesizes existing scholarship and presents cutting edge research employing a global team of expert contributors for each of the fourteen volumes By taking as its purview the full seventeenth century 1603 1700 this volume re draws the existing literary historical map and expands upon recent rethinking of the canon Placing the revolutionary years at the centre of a century of poetic transformation and putting the Restoration back into the seventeenth century the volume registers the transformative effects on poetic forms of a century of social political and religious upheaval It considers the achievements of a number of women poets not yet fully integrated into traditional literary histories It assimilates the vibrant literature of the English Revolution to what came before and after registering its long term impact It traces the development of print culture and of the literary marketplace alongside the continued circulation of poetry in manuscript It places John Milton Andrew Marvell Margaret Cavendish and Katherine Philips and other mid century poets into the full century of specifically literary development It traces continuity and change imitation and innovation in the full century trajectory of such poetic genres as sonnet elegy satire georgic epigram ode devotional lyric and epic The volume s attention to poetic form builds on the current upswing in historicist formalism allowing a close focus on poetry as an intensely aesthetic and social literary mode Designed for maximum classroom utility the organization is both thematic and in the authors section chronological After a comprehensive Introduction organizational sections focus on Transitions Materiality Production and Circulation Poetics and Form Genres and Poets

The Reformation of Romance Christina Wald, 2014-08-27 This study takes a fresh look at the abundant scenarios of disguise in early modern prose fiction and suggests reading them in the light of the contemporary religio political developments More specifically it argues that Elizabethan narratives adopt aspects of the heated Eucharist debate during the Reformation including officially renounced notions like transubstantiation to negotiate culturally pressing concerns regarding identity change Drawing on the rich field of research on the adaptation of pre Reformation concerns in Anglican England the book traces a cross fertilisation between the Reformation and the literary mode of romance The study brings together topics which are currently being strongly debated in early modern studies the turn to religion a renewed interest in aesthetics and a growing engagement with prose fiction Narratives which are discussed in detail are William Baldwin s Beware the Cat Robert Greene s Pandosto and Menaphon Philip Sidney s Old and New Arcadia and Thomas Lodge s Rosalynd and A Margarite of America George Gascoigne s Steele Glas John Lyly s Euphues An

Anatomy of Wit and Euphues and his England Barnabe Riche s Farewell Greene s A Quip for an Upstart Courtier and Thomas Nashe s The Unfortunate Traveller **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 Places of Wit in Early**

Modern English Comedy Adam Zucker,2011-03-10 An exploration of wit witlessness and social and comic conventions in the plays of Shakespeare Jonson and their contemporaries **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

Sinister Aesthetics Joel Elliot Slotkin,2017-06-22 This engrossing volume studies the poetics of evil in early modern English culture reconciling the Renaissance belief that literature should uphold morality with the compelling and attractive representations of evil throughout the period s literature The chapters explore a variety of texts including Spenser s Faerie Queene Shakespeare s Richard III broadside ballads and sermons culminating in a new reading of Paradise Lost and a novel understanding of the dynamic interaction between aesthetics and theology in shaping seventeenth century Protestant piety Through these discussions the book introduces the concept of sinister aesthetics artistic conventions that can make representations of the villainous monstrous or hellish pleasurable **Shakespeare's Dramatic Persons** Travis

Curtright,2016-12-05 In Shakespeare s Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare s most famous characters

and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's *Dramatic Persons* focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

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

Reimagining Constancy in the English Civil Wars Rachel Zhang, 2024-09-30 *Reimagining Constancy in the English Civil Wars* exposes writers' reliance on conservative language during one of the most radical periods of English history In case studies of both familiar genres country house poem love lyric epic and understudied ones emblem book prose romance it shows how the conservative language of constancy was used to justify opposing positions in the period's most pressing controversies including monarchical rule ecclesiastical order Catholicism and England's relationship to the wider world At the same time writers like John Milton Andrew Marvell Hester Pulter Percy Herbert and others establish the virtue's importance to literary tradition as they use constancy to retain yet reimagine inherited formal structures and strategies This book thus uses women's writing and non canonical texts to highlight cross factional conservatism and international investment in what scholars often describe as the English Revolution

The Fabulous Dark Cloister Tiffany J.

Werth, 2011-12 Romances were among the most popular books in the sixteenth and seventeenth centuries among both Protestant and Catholic readers. Modeled after Catholic narratives, particularly the lives of saints, these works emphasized the supernatural and the marvelous themes commonly associated with Catholicism. In this book, Tiffany Jo Werth investigates how post-Reformation English authors sought to discipline romance, appropriating its popularity while distilling its alleged Catholic taint. Charged with bewitching readers, especially women, into lust and heresy, romances sold briskly even as preachers and educators denounced them as papist. Protestant reformers, as part of their broader indictment of Catholicism, sought to redirect certain elements of the Christian tradition, including this notorious literary genre. Werth argues that through the writing and circulation of romances, Protestants repurposed their supernatural and otherworldly motifs in order to fashion a godly, virtuous readership. Through careful examinations of the period's most renowned romances—Sir Philip Sidney's *The Countess of Pembroke's Arcadia*, Spenser's *The Faerie Queene*, William Shakespeare's *Pericles*, and Lady Mary Wroth's *Urania*—Werth illustrates how post-Reformation writers struggled to transform the literary genre. As a result, the romance, long regarded as an archetypal form closely allied with generalized Christian motifs, emerged as a central tenet of the religious controversies that divided Renaissance England.

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