




Sidney and Spenser

The Poet as Maker

S. K. Heninger, Jr.



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G Orfield



Sidney And Spenser The Poet As Maker:

Sidney and Spenser S. K. Heninger, 1989 Sidney and Spenser reached their artistic maturity as the 1580s began While they responded in individualistic ways to the cultural formation then prevailing they set the course of literature in England for centuries to come With these poets allegory transmutes to fiction Heninger's study is concerned centrally with this transformation and with the historical circumstances that encouraged and sustained it For English writers this change was largely effected by the adoption of Aristotelian imitation as the quiddity of the poetical art As its distinctive feature poetry no longer reflects heavenly beauty or echoes cosmic harmony it isn't rhyming and versing that make a poet Sidney says Instead literature becomes a depictive art a narrative with semantic content The new poetry created speaking pictures and it acquired this ability to address simultaneously both ear and eye by virtue of its medium Language allows poetry to display aural and visual properties allying it with music on the one hand and with painting on the other So this study investigates Renaissance notions of how language engages a reader with both musical and painterly effects By assimilating the principles of Aristotelian mimesis Sidney devises a poetics that assigns meaning to the verbal system itself Writing is making

Sidney's Poetics Michael Mack, 2005 Sidney's Poetics is essential reading not only for students and scholars of Renaissance literature and literary theory but also for all who want to understand how human beings write and read creatively

Encyclopedia of the Essay Tracy Chevalier, 2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies

A Study Guide for Sir Philip Sidney's "Ye Goatherd Gods" Gale, Cengage Learning, 2016 A Study Guide for Sir Philip Sidney's Ye Goatherd Gods excerpted from Gale's acclaimed Poetry for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Poetry for Students for all of your research needs

Sidney's 'The Defence of Poesy' and Selected Renaissance

Literary Criticism Gavin Alexander, 2004-02-26 Controversy raged through England during the 1570-80s as Puritans denounced all manner of games pastimes as a danger to public morals Writers quickly turned their attention to their own art and the first most influential response came with Philip Sidney's Defense Here he set out to answer contemporary critics with reference to Classical models of criticism formulated a manifesto for English literature Also includes George Puttenham's Art of English Poesy Samuel Daniel's Defence of Rhyme passages by writers such as Ben Jonson Francis Bacon George Gascoigne

The Subtext of Form in the English Renaissance S. K. Heninger, 1994 During the sixteenth century in England

the logocentrism of the Middle Ages was confronted by a materialism that heralded the modern world. With remarkable tenacity in music, poetry and painting, the orthodox aesthetic persisted as formal features which served as nonverbal signs and provided a subtext of form. In opposition, however, a radical aesthetic emerged to accommodate the new attention to physical nature. The growing force of materialism occasioned a fundamental rethinking of what an artifact might represent and how that representation might be achieved. This book explores the ontological and epistemological issues that poststructuralist thought raises about that shift in our cultural history. In doing so, it charts a course for Renaissance studies now in disarray that avoids the old positivism while not succumbing to the new nihilism.

The New Poet Richard Danson Brown, 1999-01-01. This gracefully written and well thought out study deals with a neglected collection of poems by Spenser which was issued in 1591 at the height of his career. While there has been a good deal written in recent years on two of the poems in the collection, Mother Hubbard's Tale and Muipotmos, Brown innovatively addresses the collection in its entirety. He urges us to see it as a planned whole with a consistent design. On the reader, he fully acknowledges and even brings out further the heterogeneity of the collection, but he examines it nevertheless as a sustained reflection on the nature of poetry and the auspices for writing in a modern world, distancing itself from the traditions of the immediate past. The strength of this work lies both in the originality of its project and in the precision and enterprise of the close reading that informs its argument. Interest in the concern of Spenser's poetry with the nature of poetry is in the current critical mainstream, but here the attentiveness is both unusually focused and unusually sustained. Brown garners more than would be expected from the translations in the Complaints, while at the same time including striking and individual chapters on the better known Mother Hubbard's Tale and Muipotmos. He advances understanding of these extremely subtle texts and fully justifies his wider approach to the collection as a whole. Arguing that Spenser's relationship to literary tradition is more complex than is often thought, Brown suggests that Spenser was a self-conscious innovator whose gradual move away from traditional poetics is exhibited by the different texts in the Complaints. He further suggests that the Complaints are a poetics in practice which progress from traditional ideas of poetry to a new poetry that emerges through Spenser's transformation of traditional complaint.

The Ashgate Research Companion to The Sidneys, 1500-1700 Mary Ellen Lamb, 2017-02-17. Presented in two volumes, *The Ashgate Research Companion to The Sidneys 1500-1700* assesses the current state of scholarship on members of the Sidney family and their impact as historical and/or literary figures in the period 1500-1700. Volume 2, *Literature*, begins with an exploration of the Sidneys' books and manuscripts and how they circulated, followed by an overview of the contributions of family members: Sir Philip Sidney, Mary Sidney, Herbert, Countess of Pembroke, Lady Mary Wroth, Robert Sidney, Earl of Leicester, and William Herbert, Earl of Pembroke, in the genres of prose, romance, drama, poetry, psalms, and prose. These essays outline major controversies and areas for further research, as well as conducting literary analysis.

Inventing the Critic in Renaissance England William M. Russell, 2020-09-21. The turn of the seventeenth century was an

important moment in the history of English criticism In a series of pioneering works of rhetoric and poetics writers such as Philip Sidney George Puttenham and Ben Jonson laid the foundations of critical discourse in English and the English word critic began for the first time to suggest expertise in literary judgment Yet the conspicuously ambivalent attitude of these critics toward criticism and the persistent fear that they would be misunderstood marginalized scapegoated or otherwise branded with the dignity of a critic suggests that the position of the critic in this period was uncertain In *Inventing the Critic in Renaissance England* William Russell reveals that the critics of the English Renaissance did not passively absorb their practice from Continental and classical sources but actively invented it in response to a confluence of social and intellectual factors Distributed for UNIVERSITY OF DELAWARE PRESS *On Not Defending Poetry* Catherine Bates, 2017 Sidney's *Defence of Poesy* the foundational text of English poetics is generally taken to present a model of poetry as ideal the poet depicts ideals of human conduct and readers are inspired to imitate them Catherine Bates sets out to challenge this received view Attending very closely to Sidney's text she identifies within it a model of poetry that is markedly at variance from the one presumed and shows Sidney's text to be feeling its way toward a quite different indeed a de idealist poetics Following key theorists of the new economic criticism *On Not Defending Poetry* shows how idealist poetics like the idealist philosophy on which it draws is complicit with the money form and with the specific ills that attend upon it among them commodification fetishism and the abuse of power Against culturally approved models of poetry as profitable as benefiting the individual and the state as providing in the form of intellectual moral and social capital a quantifiable yield the *Defence* reveals an unexpected counter argument one in which poetry is modelled rather as pure expenditure a free gift a net loss Where a supposedly idealist *Defence* sits oddly with Sidney's literary writings which depict human behaviour that is very far from ideal a de idealist *Defence* does not In its radical reading of the *Defence* this book thus makes a decisive intervention in the field of early modern studies while raising larger questions about a culture determined to quantify the value of the humanities and to defend the arts on those grounds alone ***Spenser's Ruins and the Art of Recollection*** Rebeca Helfer, 2006-01-01 Beginning with the origins of mnemonic strategies in epic tales Helfer examines how the art of memory speaks to debates about poetry and its place in culture from Plato to Spenser's present day *Nationalism and Historical Loss in Renaissance England* Andrew Escobedo, 2018-07-05 Andrew Escobedo here seeks to provide a new understanding of the emergence of national consciousness in England showing that many Renaissance writers articulated their Englishness temporally through an engagement with a history they perceived as lost or alienated According to Escobedo the English experienced nationalism as a form of community that disrupted earlier religious and social identities making it difficult to link the national present to the medieval past Furthermore he argues the English faced the nation's temporal isolation before the Enlightenment narrative of historical progress emerged as a means to interpret novelty in a positive light Escobedo examines how John Foxe John Dee Edmund Spenser and John Milton used narrative representations of nationhood to mediate what

they perceived as a troubling breach in history attempting to bring together the English past present and near future in a complete and continuous story Yet all four authors also register their concern that historical loss may be an inevitable feature of a modern England and they come to see their narratives as long tapestries that spontaneously rip apart as they grow obliging the weaver to return to repair them Focusing on Renaissance England's perplexing sense of its time boundedness Escobedo presents early national consciousness as stranded awkwardly between the premodern and modern 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 Sons and Authors in Elizabethan England Derek B. Alwes,2004 It is the purpose of this study to suggest how such a career finally became conceivable at this historical moment by examining the ways each of these authors managed to negotiate a relationship to writing that enabled them to mature into adulthood not only without relinquishing their writing but actually by means of the self scrutiny and social interaction enabled by that writing This study also investigates some of the many cultural inflections of manhood in Elizabethan England both in the relationship of fathers to sons and the relationship of men to women BOOK JACKET *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 Soundings of Things Done Peter E. Medine,Joseph Anthony Wittreich,1997 The twelve essays gathered in this work are on the literature of the early modern period in honor of S K Heninger Jr professor emeritus of English at the University of North Carolina Chapel Hill The essays proceed on the assumption that works of imaginative literature possess a definable ontology *A Companion to English Renaissance Literature and Culture* Michael Hattaway,2008-04-15 This is a one volume up to date collection of more than fifty wide ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference Provides new perspectives on established texts Orientates the new student while providing advanced students with current and new

directions Pioneered by leading scholars Occupies a unique niche in Renaissance studies Illustrated with 12 single page black and white prints Exemplary Spenser Jane Grogan,2016-12-05 Exemplary Spenser analyses the didactic poetics of The Faerie Queene renewing attention to its avowed attempt to fashion a gentleman or noble person in vertuous and gentle discipline and examining how Spenser mobilises his pedagogic concerns through the reading experience of the poem Grogan's investigation shows how Spenser transacts the public life of the nation heuristically prompting a reflective reading experience that compels engagement with other readers other texts and other political communities Negotiating between competing pedagogical traditions she shows how Spenser's epic challenges the more conservative prevailing impulses of humanist pedagogy to espouse a radical didacticism capable of inventing a more active and responsible reader To this end Grogan examines a wide variety of Spenser's techniques and sources including Philip Sidney's Defence of Poesy and the powerful visually couched epistemological paradigms of early modern culture ekphrasis among them Importantly Grogan examines how Spenser's didactic poetics was crucially shaped by readings of the Greek historian Xenophon's Cyropaedia a text and influence previously overlooked by critics Grogan concludes by reading the last book of The Faerie Queene the Legend of Courtesy as an attempt to reconcile his own didactic sources and poetics with the more recent tastes of his contemporaries for a courtesy theory less concerned with vertuous and gentle discipline Returning to the early modern reading experience Grogan shows the sophisticated intertextual dexterity that goes into reading Spenser where Spenserian pedagogy lies not simply in the textual body of the poem but also in the act of reading it **Science, Reading, and**

Renaissance Literature Elizabeth Spiller,2004-05-27 Science Reading and Renaissance Literature brings together key works in early modern science and imaginative literature from the anatomy of William Harvey and the experimentalism of William Gilbert to the fictions of Philip Sidney Edmund Spenser and Margaret Cavendish The book documents how what have become our two cultures of belief define themselves through a shared aesthetics that understands knowledge as an act of making Within this framework literary texts gain substance and intelligibility by being considered as instances of early modern knowledge production At the same time early modern science maintains strong affiliations with poetry because it understands art as a basis for producing knowledge In identifying these interconnections between literature and science this book contributes to scholarship in literary history history of reading and the book science studies and the history of academic disciplines *John Skelton and Poetic Authority* Jane Griffiths,2006-02-23 John Skelton and Poetic Authority is the first book length study of Skelton for almost twenty years and the first to trace the roots of his poetic theory to his practice as a writer and translator It demonstrates that much of what has been found challenging in his work may be attributed to his attempt to reconcile existing views of the poet's role in society with discoveries about the writing process itself The result is a highly idiosyncratic poetics that locates the poet's authority decisively within his own person yet at the same time predicates his liberty to speak upon the existence of an engaged imaginative audience Skelton is frequently treated as a maverick but this

book places his theory and practice firmly in the context of later sixteenth as well as fifteenth century traditions Focusing on his relations with both past and present readers it reassess his place in the English literary canon

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