



**Renaissance Perspectives  
in Literature and  
the Visual Arts**

*by Murray Roston*

Roston

Renaissance Perspectives in  
Literature and the Visual Arts

PROSECTIONS (42)

# Renaissance Perspectives In Literature And The Visual Arts

**Julia Schneider**



## **Renaissance Perspectives In Literature And The Visual Arts:**

**Renaissance Perspectives in Literature and the Visual Arts** Murray Roston, 2014-07-14 Roston demonstrates that what emerges is not a fixed or monolithic pattern for each generation but a dynamic series of responses to shared challenges The book relates leading English writers and literary modes to contemporary developments in architecture painting and sculpture exploring by a close reading of the texts and the artistic works the insights such comparison offers Originally published in 1987 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

**Changing Perspectives in Literature and the Visual Arts, 1650-1820** Murray Roston, 2014-07-14 Continuing with the theme of his work *Renaissance Perspectives in Literature and the Visual Arts* Murray Roston applies to a later period the same critical principle that for each generation there exists a central complex of inherited ideas and urgent contemporary concerns to which each creative artist and writer responds in his or her own way Roston demonstrates that what emerges is not a fixed or monolithic pattern for each generation but a dynamic series of responses to shared challenges The book relates leading English writers and literary modes to contemporary developments in architecture painting and sculpture A sumptuous book Clearly and gracefully written and cogently argued Roston's admirable achievement is of paramount significance to literary studies to cultural and art history and to aesthetics Outstanding Choice 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

**The English Mannerist Poets and the Visual Arts** L. E. Semler, 1998 In this study L E Semler begins with a comprehensive historical definition of Mannerism in visual arts from which he derives four key terms that constitute the nucleus of the aesthetic technical precision elegance *grazia* and the *difficulta facilita* formula These principles interwoven with one another and with *maniera* are derived from visual arts but are specifically designed to be transferable to any medium The rest of the book situates the English poets in relation to the visual arts including painting limning gold and silversmithery architecture and garden design and discusses their verse in relation to the key Mannerist principles

Graham Greene's Narrative Strategies M. Roston, 2006-07-31 In *Narrative Strategies* Roston focuses upon the Greene's texts themselves and their manipulation of reader response highlighting the innovative strategies that Greene developed to cope with the mid century invalidation of the

traditional hero The result is a stimulating new reading of the major novels **Andrew Marvell's Liminal Lyrics** Joan Faust, 2012-10-12 Andrew Marvell's *Liminal Lyrics* The Space Between is an interdisciplinary study of the major lyric poems of seventeenth century British metaphysical poet Andrew Marvell The poet and his work have generally proven enigmatic to scholars because both refuse to fit into normal categories and expectations This study invites Marvell readers to view the poet and some of his representative lyrics in the context of the anthropological concept of liminality as developed by Victor Turner and enriched by Arnold Van Gennep Jacques Lacan and other observers of the in between aspects of experience The approach differs from previous attempts to explain Marvell in that it allows multidisciplinary and multi media contexts in a broad matrix of the areas of experience and representation that defy boundaries that blur the line at which entrance becomes exit This study acknowledges that the poems discussed and by implication the entire corpus of Marvell's work and the life that produced it derive from a refusal to draw a definite divide In analyzing a small selection of Marvell's life and lyrics as explorations of various realms of liminality in word and image readers can see a passageway to the poet's works that never really reaches a destination instead the unlimited possibilities of the journey remain Thus the in between aspects of the poet and his poetry actually define his technique as well as his brilliance **The Variorum Edition of the Poetry of John Donne, Volume 7, Part 1** John Donne, Gary A. Stringer, Paul A. Parrish, 2005-12-01 Praise for previous volumes This variorum edition will be the basis of all future Donne scholarship Chronicle This is the 4th volume of The Variorum Edition of the Poetry of John Donne to appear This volume presents a newly edited critical text of the Holy Sonnets and a comprehensive digest of the critical scholarly commentary on them from Donne's time through 1995 The editors identify and print both an earlier and a revised authorial sequence of sonnets as well as presenting the scribal collection which contains unique authorial versions of several of the sonnets inscribed by Donne's friend Rowland Woodward in the Westmoreland manuscript **The Portrait of Eccentricity: Arcimboldo and the Mannerist Grotesque**, 1991 *Literature and Architecture in Early Modern England* Anne M. Myers, 2013-01-01 Our built environment inspires writers to reflect on the human experience discover its history or make it up Buildings tell stories Castles country homes churches and monasteries are documents of the people who built them owned them lived and died in them inherited and saved or destroyed them and recorded their histories *Literature and Architecture in Early Modern England* examines the relationship between sixteenth and seventeenth century architectural and literary works By becoming more sensitive to the narrative functions of architecture Anne M Myers argues we begin to understand how a range of writers viewed and made use of the material built environment that surrounded the production of early modern texts in England Scholars have long found themselves in the position of excusing or explaining England's failure to achieve the equivalent of the Italian Renaissance in the visual arts Myers proposes that architecture inspired an unusual amount of historiographic and literary production including poetry drama architectural treatises and diaries Works by William Camden Henry Wotton Ben Jonson Andrew Marvell George

Herbert Anne Clifford and John Evelyn when considered as a group are texts that overturn the engrained critical notion that a Protestant fear of idolatry sentenced the visual arts and architecture in England to a state of suspicion and neglect **The Cornucopian Mind and the Baroque Unity of the Arts**, 1990 **Shakespeare's Pluralistic Concepts of Character** Imtiaz H. Habib, 1993 The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that seen one way he appears a villain but seen another way he appears a persecuted victim The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage A similar technique can be seen at work in the Histories in the characters of Richard and Bolingbroke who as has long been noted compete contrarily for the audience's ideological sympathies over the course of the play **Staging Spectatorship in the Plays of Philip Massinger** Joanne Rochester, 2017-03-02 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King's Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger's assumptions about interpretation perception and spectator response **Rethinking the Concept of the Grotesque** Shun-Liang Chao, 2017-07-05 How are we to define what is grotesque in art or literature Since the Renaissance the term has been used for anything from the fantastic to the monstrous and been associated with many artistic genres from the Gothic to the danse macabre Shun Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque With this approach Chao explores the imagery of Richard Crashaw Charles Baudelaire and Rene Magritte as individual exemplars of the grotesque in the Baroque Romantic and Surrealist ages in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it **Rubens and the Eloquence of Drawing** Catherine H. Lusheck, 2017-08-07 Rubens and the Eloquence of Drawing re-examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens Flemish 1577-1640 in light of early modern traditions of eloquence particularly as promoted in the late sixteenth and early seventeenth century Flemish Neostoic circles of philologist Justus Lipsius 1547-1606 Focusing on the roles that rhetorical

and pedagogical considerations played in the artist's approach to disegno during and following his formative Roman period 1600-08 this volume highlights Rubens's high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise As in the Lipsian realm of writing personal letters the humanist activity then described as a cognate activity to the practice of drawing a Senecan approach to eclecticism a commitment to emulation and an Aristotelian concern for joining form to content all played important roles Two chapter-long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens's early practice of drawing Focusing on Rubens's *Medea Fleeing with Her Dead Children* Los Angeles Getty Museum and *Kneeling Man* Rotterdam Museum Boijmans Van Beuningen these close-looking case studies demonstrate Rubens's commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself for a new and often troubled age

**Iconotropism** Ellen Spolsky, 2004 The essays in this collection expand the boundaries of inter-art studies claiming that human beings have evolved to draw nourishment from pictures Ellen Spolsky argues in a polemical introduction that the recognition of our embodied need for pictures that is our human iconotropism provides a fresh way of understanding the relationship of works of art to their historical contexts Jacket

*Political Culture in the Reign of Elizabeth I* A. N. McLaren, 1999-12-09 In this major contribution to the Ideas in Context series Anne McLaren explores the consequences for English political culture when with the accession of Elizabeth I imperial kingship came to be invested in the person of a female ruler She looks at how Elizabeth managed to be queen in the face of considerable male opposition and demonstrates how that opposition was enacted Dr McLaren argues that during Elizabeth's reign men were able to accept the rule of a woman partly by inventing a new definition of citizen one that made it an exclusively male identity and she emphasizes the continuities between Elizabeth's reign and the outbreak of the English civil wars in the seventeenth century A significant work of cultural history informed by political thought *Political Culture in the Reign of Elizabeth I* offers a wholesale reinterpretation of the political dynamics of the reign of Queen Elizabeth

The Painted Closet of Lady Anne Bacon Drury H.L. Meakin, 2017-07-05 Lady Anne Bacon Drury 1572-1624 was the granddaughter and niece of two of England's Lord Keepers of the Great Seal Sir Nicholas Bacon and Sir Francis Bacon Lady Anne was also the friend and patroness of John Donne and Joseph Hall however she deserves to be remembered in her own right Within her massive country house Lady Anne created a tiny painted room that she seems to have used as a kind of three-dimensional book The walls consisted of panels of pictures and mottoes grouped under Latin sentences These panels can still be viewed in a Suffolk museum Christchurch Mansion in Ipswich Some panels point to classical and Biblical sources and to popular emblem books The sources of other panels are more recondite while still others are original compositions by Lady Anne The panels exhibit a

contemptus mundi theme and reflect a struggle with ambition pride and even despair Some panels also appear to register carefully veiled but pointed critiques of political and religious events and figures Lady Anne's painted closet or architext is thus relevant to a wide range of early modern scholarship in various disciplines but is as yet largely unappreciated For the first time in four hundred years this book fully describes the closet and places it in its personal social intellectual and aesthetic contexts It argues for the painted closet's importance for understanding early modern conceptualizations of private and public spaces and for illuminating fundamental early modern habits of seeing and reading especially combinations of text and image Finally this book explores the closet as an example of the ingenious ways in which female subjectivity found ways to express itself even within the constraints of early modern patriarchal society in England Rhizomes Nathalie Ramière, Rachel Varshney, 2021-02-19 This volume Rhizomes is a challenging path into a very multidisciplinary set of papers Papers range across cultural studies and film to applied linguistics to sociolinguistics and as gathered in this one volume the result of postgraduate student research of a very high order they force readers to think critically of disciplines their assumed boundaries and most importantly the usefulness of assuming the enduring value of such boundaries This is not to say that anything goes but the diversity of areas under scrutiny means that sharper re thinking of one's own comfort zones is necessarily one key outcome when confronted with a volume like this This is one advantage of the selected papers besides the obvious one of having at your finger tips a simple way of delving into a challenging diversity Brian Ridge Campion College Sydney This is a wonderful collection of papers which demonstrates the power and vitality of contemporary literary and cultural research The scope of the papers the diversity of the subject matter and the willingness of their authors to work across disciplinary boundaries work together to create an exemplary collection of research for the twenty first century multidisciplinary multigeneric and multimodal like 21st century texts and media Greg Hainge's opening paper sets the stage for the diverse and engaging papers that follow With his own examples of rhizomatics drawn from music Greg immediately has the reader acknowledging the multidisciplinary and multimodality of contemporary texts and so the need for research that can address the richness and complexity of these texts In Part 1 we have two papers that address the issue of the limitations of conventional research methodology in their own fields language acquisition film studies and propose alternative and more productive methodologies The exciting thing about this section is that these are fields normally considered very different and without much to say to one another and yet the combination works to create a dialogue that extends across these and many other fields of research Most importantly both challenge the dichotomising of research and analytical methods that has worked to impoverish their fields and the research on which it is based Part 2 presents papers on a range of marginalised social positionings and experiences and in the process demonstrates both the power of research to uncover what has been ignored or elided in contemporary histories how many westerners know of the long history of Chinese women in film Or of an Aboriginal Taiwanese literature as well as the power of new perspectives new ways of thinking the research

subject to open up areas of study such as dating manuals and country music both conventionally dismissed as inherently trivial and or sexist In Part 3 the papers all play brilliantly with the notion of connectivity demonstrating for readers the inextricability of texts and meaning systems verbal visual and other with the cultural contexts in which they operate and so the diverse ways they may be deployed These papers banish forever any reliance on a formalist reading or methodology for the analysis of text and meaning And again the range of subject matter is breath taking and argues the need for cross disciplinary transdisciplinary and multidisciplinary research practice Part 4 takes the reader into the realm of transformations challenging the ways in which textual and systemic changes articulate profound cultural changes in the societies that produce them So we learn about grammatical interventions in the Chinese language as feminine and neuter pronouns are added to the gender free Chinese language and consider the major cultural change that both caused this change and is subsequently produced by it We consider the ways in which cinema has evolved as an art form under the influence of its material and verbal technologies And we consider the ways in which Chinese poetry has entered a range of cultural practices in the west and the east and again consider how its traditional meanings and significance are maintained and communicate to these new contexts and the nature of the transcultural experience this generates For the academic student or interested reader this collection offers a breath taking scope of subject matter and a vital and engaged approach to the material that makes this collection a research page turner Professor Anne Cranny Francis Department of Critical and Cultural Studies Macquarie University Sydney

**Mute Poetry, Speaking Pictures** Leonard Barkan, 2013 No detailed description available for Mute Poetry Speaking Pictures

**Shakespeare and the Twentieth Century** International Shakespeare Association. World Congress, 1998 In close to fifty sessions the congress theme Shakespeare and the Twentieth Century allowed for critical approaches from many directions through twentieth century theater history on almost every continent through a range of media representations from film to databases through the changing theoretical models of the period that extend to the latest politically inflected readings and through appropriations of the play texts by modern art forms such as recent fiction

Sisters Michael Cohen, 1995 The agency of this erasure is a heroic rescue of one sister by the other In both arts the subject of female rescue is resisted and contested



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