

Lyric Wonder

*Rhetoric and Wit in
Renaissance English Poetry*

JAMES BIESTER

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Lyric Wonder Rhetoric And Wit In Renaissance English Poetry

Jonathan P. A. Sell



Lyric Wonder Rhetoric And Wit In Renaissance English Poetry:

Lyric Wonder James Biester, 2019-05-15 James Biester sees the shift in late Elizabethan England toward a witty rough and obscure lyric style metaphysical wit and strong lines as a response to the heightened cultural prestige of wonder That same prestige was demonstrated in the search for strange artifacts and animals to display in the wonder cabinets of the period By embracing the genres of satire and epigram poets of the Elizabethan court risked their chances for political advancement exposing themselves to the danger of being classified either as malcontents or as jesters who lacked the gravitas required of those in power John Donne himself recognized both the risks and benefits of adopting the admirable style as Biester shows in his close readings of the First and Fourth Satyres Why did courtier poets adopt such a dangerous form of self representation The answer Biester maintains lies in an extraordinary confluence of developments in both poetics and the interpenetrating spheres of the culture at large which made the pursuit of wonder through style unusually attractive even necessary In a postfeudal but still aristocratic culture he says the ability to astound through language performed the validating function that was once supplied by the ability to fight Combining the insights of the new historicism with traditional literary scholarship Biester perceives the rise of metaphysical style as a social as well as aesthetic event

Shakespeare and Renaissance Literary Theories Michele Marrapodi, 2016-04-01 Throwing fresh light on a much discussed but still controversial field this collection of essays places the presence of Italian literary theories against and alongside the background of English dramatic traditions to assess this influence in the emergence of Elizabethan theatrical convention and the innovative dramatic practices under the early Stuarts Contributors respond anew to the process of cultural exchange cultural transaction and generic intertextuality involved in the debate on dramatic theory and literary kinds in the Renaissance exploring with special emphasis on Shakespeare's works the level of cultural appropriation contamination revision and subversion characterizing early modern English drama Shakespeare and Renaissance Literary Theories offers a wide range of approaches and critical viewpoints of leading international scholars concerning questions which are still open to debate and which may pave the way to further groundbreaking analyses on Shakespeare's art of dramatic construction and that of his contemporaries

Shakespeare and Emotion Katharine A. Craik, 2020-10-22 Shakespeare and Emotion devotes sustained attention to the emotions as a novel way of exploring Shakespeare's works in their original contexts A variety of disciplinary approaches drawn from literary theatrical historical cultural and film studies brings the recent upsurge of interest in affect into conversation with some of the most urgent debates in Shakespeare studies The volume provides both a comprehensive account of the current state of scholarship and a speculative forum for new research Its chapters outline some important contexts for understanding Shakespeare's creativity through an emotional lens from religion rhetoric and medicine to language acting and Bollywood and offer a range of case studies which reveal particular emotions at work Considering emotional and passionate experience as an animating and sometimes alienating

force within the plays and poems the volume highlights the continuing importance of Shakespeare today for our sense of who we are and who we might become **Wonders, Marvels, and Monsters in Early Modern Culture** Peter G. Platt,1999

The marvelous follows us always or so the Italian philosopher Francesco Patrizi asserted in 1587 The essays in this book collectively make the case that this assertion could be an epigraph for the Renaissance For Wonder was a concept absolutely central to the early modern period Encompassing both inquiry and astonishment wonder indeed followed the Renaissance everywhere into redefinitions of the mind the body art literature the known world Often called the age of discovery the Renaissance should also be seen as the age of the marvelous However defining just what la maraviglia would have meant for Patrizi and his age is no small task This volume then seeks to explore early modern views of wonder and the marvelous by revealing the complexity of la maraviglia in the Renaissance BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Shakespeare's Sublime Ethos** Jonathan P. A. Sell,2021-07-29 Winner of the AEDEAN Enrique Garc a D ez Literature Research Award 2023 Shakespeare s Sublime Ethos Matter Stage Form breaks new ground in providing a sustained demystifying treatment of its subject and looking for answers to basic questions regarding the creation experience aesthetics and philosophy of Shakespearean sublimity More specifically it explores how Shakespeare generates a sublime mood or ethos which predisposes audiences intellectually and emotionally for the full experience of sublime pathos explored in the companion volume Shakespeare s Sublime Pathos To do so it examines Shakespeare s invention of sublime matter his exploitation of the special characteristics of the Elizabethan stage and his dramaturgical and formal simulacra of absolute space and time In the process it considers Shakespeare s conception of the universe and man s place in it and uncovers the epistemological and existential implications of key aspects of his art As the argument unfolds a case is made for a transhistorically baroque Shakespeare whose bastard art enables the dramatic restoration of an original innocence where ignorance really is bliss Taken together Shakespeare s Sublime Ethos and Shakespeare s Sublime Pathos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that ultimately his is an immanent sublimity of the here and now enfolding a transcendence which may be imagined simulated or evoked but never achieved *Shakespeare and the Truth of Love* J. Bednarz,2012-04-02 A comprehensive study of Shakespeare s forgotten masterpiece The Phoenix and Turtle Bednarz confronts the question of why one of the greatest poems in the English language is customarily ignored or misconstrued by Shakespeare biographers literary historians and critics *English Authorship and the Early Modern Sublime* Patrick Cheney,2018-03-29 Linking ecstasy with art and liberty the book advances understanding of Renaissance literature as a field in the humanities today **Amphion Orator** Michael Taormina,2021-02-15 This new approach to Malherbe s odes interweaves political cultural rhetorical and literary history to show how they constitute a unified sequence whose ambition is to forge a new national community in the aftermath of the Wars of Religion dislodging Malherbe from his moribund critical reception as a grammarian and technician and recovering

the brilliance of a poetic genius whose political mythmaking stems from an impassioned patriotism **Shakespeare and the Culture of Paradox** Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse, one in which opposites can co-exist and perspectives can be altered, and one that asks accepted opinions, beliefs, and truths to be reconsidered, Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in *Othello* and *The Merchant of Venice*, and equity law in *The Comedy of Errors*, *Merchant and Measure for Measure*. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy actor, and gender, and the play audience relationship in *Henry VIII*, *Hamlet*, *As You Like It*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience **Historical Affects and the Early Modern Theater** Ronda Arab, Michelle Dowd, Adam Zucker, 2015-05-15 This collection of original essays honors the groundbreaking scholarship of Jean E. Howard by exploring cultural and economic constructions of affect in the early modern theater. While historicist and materialist inquiry has dominated early modern theater studies in recent years, the historically specific dimensions of affect and emotion remain underexplored. This volume brings together these lines of inquiry for the first time, exploring the critical turn to affect in literary studies from a historicist perspective to demonstrate how the early modern theater showcased the productive interconnections between historical contingencies and affective attachments. Considering well-known plays such as Shakespeare's *Antony and Cleopatra* and Thomas Dekker's *The Shoemaker's Holiday*, together with understudied texts such as court entertainments, and examining topics ranging from dramatic celebrity to women's political agency to the parental emotion of grief, this volume provides a fresh and at times provocative assessment of the historical affects—financial, emotional, and socio-political—that transformed Renaissance theater. Instead of treating history and affect as mutually exclusive theoretical or philosophical contexts, the essays in this volume ask readers to consider how drama emplaces the most personal, unspeakable passions in matrices defined in part by financial exchange, by erotic desire, by gender, by the material body, and by theatricality itself. As it encourages this conversation to take place, the collection provides scholars and students alike with a series of new perspectives, not only on the plays, emotions, and histories discussed in its pages, but also on broader shifts and pressures animating literary studies today **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.

Court Politics, Culture and Literature in Scotland and England, 1500-1540 Jon Robinson, 2017-11-30. The focus of this study is court literature in early sixteenth-century England and Scotland. The author examines courtly poetry and drama in the context of a complex system of entertainment, education, self-fashioning, dissimulation, propaganda, and patronage. He places selected works under close critical scrutiny to explore the symbiotic relationship that existed between court literature and important socio-political, economic, and national contexts of the period 1500 to 1540. The first two chapters discuss the pervasive influence of patronage upon court literature through an analysis of the panegyric verse that surrounded the coronation of Henry VIII. The rhetorical strategies adopted by courtiers within their literary works, however, differed depending on whether the writer was at the time of writing the verse or drama excluded or included from the environs of the court. The different, often elaborate rhetorical strategies are, through close readings of selected verse, delineated and discussed in chapter three on David Lyndsay and chapter four on Thomas Wyatt and Thomas Elyot.

An Collins and the Historical Imagination W. Scott Howard, 2016-04-15. The first edited collection of scholarly essays to focus exclusively on An Collins, this volume examines the significance of an important religious and political poet from seventeenth-century England. The book celebrates Collins's writing within her own time and ours through a comprehensive assessment of her poetics, literary, religious, and political contexts, critical reception, and scholarly tradition. *An Collins and the Historical Imagination* engages with the complete arc of research and interpretation concerning Collins's poetry from 1653 to the present. The volume defines the center and circumference of Collins scholarship for twenty-first-century readers. The book's thematically linked chapters and appendices provide a multifaceted investigation of An Collins's writing, religious and political milieu, and literary legacy within her time and ours.

Surprise Christopher R. Miller, 2016-04-15. Today, in the era of the spoiler alert, surprise in fiction is primarily associated with an unexpected plot twist, but in earlier usage the word had darker and more complex meanings. Originally denoting a military ambush or physical assault, surprise went through a major semantic shift in the eighteenth century from violent attack to pleasurable experience and from external event to internal feeling. In *Surprise*, Christopher R. Miller studies that change as it took shape in literature ranging from *Paradise Lost* through the novels of Jane Austen. Miller argues that writers of the period exploited and arbitrated the dual nature of surprise in its sinister and benign forms. Even as surprise came to be associated with pleasure, it continued to be perceived as a problem, a sign of ignorance or naiveté, an uncontrollable reflex, a paralysis of rationality, and an experience of mere novelty or diversion for its own sake. In close readings of exemplary scenes, particularly those involving astonished or

petrified characters Miller shows how novelists sought to harness the energies of surprise toward edifying or comic ends while registering its underpinnings in violence and mortal danger In the Roman poet Horace s famous axiom poetry should instruct and delight but in the early eighteenth century Joseph Addison signally amended that formula to suggest that the imaginative arts should surprise and delight Investigating the significance of that substitution Miller traces an intellectual history of surprise involving Aristotelian poetics Cartesian philosophy Enlightenment concepts of the passions eighteenth century literary criticism and aesthetics and modern emotion theory Miller goes on to offer a fresh reading of what it means to be surprised by sin in Paradise Lost showing how Milton s epic both harks back to the symbolic functions of violence in allegory and looks ahead to the moral contours of the novel Subsequent chapters study the Miltonic ramifications of surprise in the novels of Defoe Haywood Richardson Fielding and Sterne as well as in the poems of Wordsworth and Keats By focusing on surprise in its inflections as emotion cognition and event Miller s book illuminates connections between allegory and formal realism between aesthetic discourse and prose fiction and between novel and lyric and it offers new ways of thinking about the aesthetic and ethical dimensions of the novel as the genre emerged in the eighteenth century

Strangeness in Jacobean Drama Callan Davies,2020-09-15 Callan Davies presents strangeness as a fresh critical paradigm for understanding the construction and performance of Jacobean drama one that would have been deeply familiar to its playwrights and early audiences This study brings together cultural analysis philosophical enquiry and the history of staged special effects to examine how preoccupation with the strange unites the verbal visual and philosophical elements of performance in works by Marston Shakespeare Middleton Dekker Heywood and Beaumont and Fletcher Strangeness in Jacobean Drama therefore offers an alternative model for understanding this important period of English dramatic history that moves beyond categories such as Shakespeare s late plays tragicomedy or the home of cynical and bloodthirsty tragedies This book will be of great interest to students and scholars of early modern drama and philosophy rhetorical studies and the history of science and technology

Landmark Essays on Rhetoric and Literature Craig Kallendorf,2017-10-03 The studies of rhetoric and literature have been closely connected on the theoretical level ever since antiquity and many great works of literature were written by men and women who were well versed in rhetoric It is therefore well worth investigating exactly what these writers knew about rhetoric and how the practice of literary criticism has been enriched through rhetorical knowledge The essays reprinted here have been arranged chronologically with two essays selected for each of six major periods Antiquity the Middle Ages the Renaissance including Shakespeare the 17th century the 18th century and the 19th and 20th centuries Some are more theoretically oriented whereas others become exercises in practical criticism Some cover well trod ground whereas others turn to parts of the rhetorical tradition that are often overlooked Scholars in the field should benefit from having this material collected together and reprinted in one volume but the essays included here will also be useful to graduate students and advanced undergraduates for course work and general

reading Students of rhetoric seeking to understand how the principles of their field extend into other forms of communication will find this volume of interest as will students of literature seeking to refine their understanding of the various modes of literary criticism

Barbarous Antiquity Miriam Jacobson, 2014-10-13 In the late sixteenth century English merchants and diplomats ventured into the eastern Mediterranean to trade directly with the Turks the keepers of an important emerging empire in the Western Hemisphere and these initial exchanges had a profound effect on English literature While the theater investigated representations of religious and ethnic identity in its portrayals of Turks and Muslims poetry Miriam Jacobson argues explored East West exchanges primarily through language and the material text Just as English markets were flooded with exotic goods so was the English language awash in freshly imported words describing items such as sugar jewels plants spices paints and dyes as well as technological advancements such as the use of Arabic numerals in arithmetic and the concept of zero Even as these Eastern words and imports found their way into English poetry poets wrestled with paying homage to classical authors and styles In *Barbarous Antiquity* Jacobson reveals how poems adapted from Latin or Greek sources and set in the ancient classical world were now reoriented to reflect a contemporary mercantile Ottoman landscape As Renaissance English writers including Shakespeare Jonson Marlowe and Chapman weighed their reliance on classical poetic models against contemporary cultural exchanges a new form of poetry developed positioned at the crossroads of East and West ancient and modern Building each chapter around the intersection of an Eastern import and a classical model Jacobson shows how Renaissance English poetry not only reconstructed the classical past but offered a critique of that very enterprise with a new set of words and metaphors imported from the East

Mirth Making Chris Holcomb, 2001 MIRTH MAKING examines the complex and often contradictory ways in which writers of rhetoric and courtesy manuals during the English Renaissance counseled their readers on the powers and hazards of jesting Shedding light on a subject largely neglected by contemporary scholars Holcomb's pathbreaking study demonstrates how such humor related advice points to and participates in broader cultural phenomena most notably the era's increase in social and geographic mobility and the contest between authority and subversion Describing the English Renaissance as a brief but crucial phase in the history of jesting discourse Holcomb differentiates humor related counsel of the period from that of classical and medieval sources by its focus on communication between people of different stations Holcomb shows that in a changing society handbook writers presented jesting as a socially conservative force and suggests that with a well placed jest or quip an orator might enhance his status and persuasive power or shame and ridicule those beneath him Holcomb also recognizes however that rhetoricians confronted significant challenges as they sought to capture explain and teach a strategy b

Manuscript Matters Lara M. Crowley, 2018-09-05 *Manuscript Matters* illuminates responses to some of John Donne's most elusive texts by his contemporary audiences Since examples of seventeenth century literary criticism prove somewhat rare and frequently ambiguous this book emphasizes a critical framework rarely used for exhibiting early readers' exegeses of literary texts the

complete manuscripts containing them Many literary manuscripts that include poems by Donne and his contemporaries were compiled during their lifetimes often by members of their circles For this reason and because various early modern poems and prose works satirize topical events and prominent figures in highly coded language attempting to understand early literary interpretations proves challenging but highly valuable Compilers scribes owners and other readers men and women who shared in Donne s political religious and social contexts offer clues to their literary responses within a range of features related to the construction and subsequent use of the manuscripts This study s findings call us to investigate more extensively and systematically how certain early manuscripts were constructed through analysis of such features as scripts titles sequence of contents ascriptions and variant diction While such studies can throw light on many early modern texts exploring artefacts containing Donne s works proves particularly useful because more of his poetry circulated in manuscript than did that of any other early modern poet Manuscript Matters engages Donne s satiric lyric and religious poetry as well as his prose paradoxes and problems Analysing his texts within their manuscript contexts enables modern readers to interpret Donne s poetry and prose through an early modern lens Spenser's International Style David Scott Wilson-Okamura, 2013 David Scott Wilson Okamura reframes long standing questions about Edmund Spenser s style in the wider context of long term European trends

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