

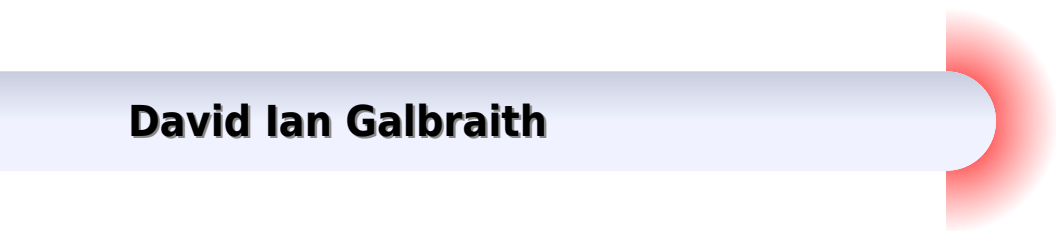
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Medieval and renaissance
moral symbols (Duquesne
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Steadman, John M

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Nature Into Myth Medieval And Renaissance Moral Symbols

David Ian Galbraith



Nature Into Myth Medieval And Renaissance Moral Symbols:

Nature Into Myth John M. Steadman, 1979 *Myth, Emblem, and Music in Shakespeare's Cymbeline* Peggy Muñoz Simonds, 1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare's *Cymbeline* for the modern reader through a rediscovery of the poet's artistic use of Renaissance myths symbols and emblematic topoi that give meaning to the play Although mainly concerned with the rich classical and Christian iconography of *Cymbeline* the book also ranges widely over Shakespeare's dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry drama art theology philosophy emblems and myths to show parallels between the mysteries of this tragicomedy and other examples of Renaissance thought and expression It uncovers actual representations in the visual arts of parallels to the play's descriptive and theatrical moments These iconographic parallels are lavishly illustrated in the book through photographs of Renaissance plaster work embroidery metalwork oil paintings and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period The visual imagery is carefully related to an intellectual explanation of *Cymbeline*'s complex Neoplatonic and Reformation themes The author begins with an extended definition of the genre of Renaissance tragicomedy a form developed for Christian artistic purposes in Italy by Tasso and Guarini Aside from the obviously similar characteristics of a happy ending and the presence of an oracle *Cymbeline* shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido* including the celebration of an Orphic ritual of death and resurrection After a discussion of the Neoplatonic and Ovidian mythology embedded in the play the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites the iconography of primitivism and Wild Men versus courtier as a satire of the British court and the iconography of birds animals vegetation and minerals as evocative of the major themes of doubt repentance reformation reunion and regeneration in *Cymbeline* The final objective of the dramatic conflict is mutual forgiveness and a happy marriage all of which is achieved through temperance or the attainment of musical concord within the individual the state and the world Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound which ultimately leads to psychological harmony with the music of the spheres Simonds also demonstrates that because *Cymbeline* is essentially an Orphic tragicomedy designed to liberate the audience from melancholy the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros from blindness to a vision of divinity from discord to musical harmony from spiritual confusion to joyful enlightenment

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [A Handbook to the Reception of Classical Mythology](#) Vanda Zajko, Helena Hoyle, 2017-04-10 *A Handbook to the Reception of Classical Mythology* presents a collection of essays that explore a wide variety of aspects of Greek and

Roman myths and their critical reception from antiquity to the present day Reveals the importance of mythography to the survival dissemination and popularization of classical myth from the ancient world to the present day Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Offers a series of carefully selected in depth readings including both popular and less well known examples *Through the Daemon's Gate* Dean Swinford,2013-10-08 This book tells the story of the early modern astronomer Johannes Kepler s *Somnium* which has been regarded by science historians and literary critics alike as the first true example of science fiction Kepler began writing his complex and heavily footnoted tale of a fictional Icelandic astronomer as an undergraduate and added to it throughout his life The *Somnium* fuses supernatural and scientific models of the cosmos through a satirical defense of Copernicanism that features witches lunar inhabitants and a daemon who speaks in the empirical language of modern science Swinford s looks at the ways that Kepler s *Somnium* is influenced by the cosmic dream a literary genre that enjoyed considerable popularity among medieval authors including Geoffrey Chaucer Dante John of Salisbury Macrobius and Alan of Lille He examines the generic conventions of the cosmic dream also studying the poetic and theological sensibilities underlying the categories of dreams formulated by Macrobius and Artemidorus that were widely used to interpret specific symbols in dreams and to assess their overall reliability Swinford develops a key claim about the form of the *Somnium* as it relates to early science Kepler relies on a genre that is closely connected to a Ptolemaic or earth centered model of the cosmos as a way of explaining and justifying a model of the cosmos that does not posit the same connections between the individual and the divine that are so important for the Ptolemaic model In effect Kepler uses the cosmic dream to describe a universe that cannot lay claim to the same correspondences between an individual s dream and the order of the cosmos understood within the rules of the genre itself To that end Kepler s *Somnium* is the first example of science fiction but the last example of Neoplatonic allegory **Architectonics of Imitation in**

Spenser, Daniel, and Drayton David Ian Galbraith,2000-01-01 Exploring the boundaries between poetry and history on three of England s epic literary works Galbraith argues that they enter into a dialogue with classical and contemporary predecessors with implications for understanding the English Renaissance **Renaissance Poetry** Cristina

Malcolmson,2016-07-01 This book the first single volume to collate essays about sixteenth and seventeenth century poetry explores the remarkable changes that have occurred in the interpretation of English Renaissance poetry in the last twenty years In the introduction Cristina Malcolmson argues that recent critical approaches have transformed traditional accounts of literary history by analysing the role of poetry in nationalism the changing associations of poetry and class status and the rediscovered writings of women The collection represents many of the critical methodologies which have contributed to these changes new historicism cultural materialism feminism and an historically informed psychoanalytic criticism In particular

three diverse readings of Spenser's Bower of Bliss canto illustrate the different approaches of formalist close reading, new historicist analysis of cultural imperialism and feminist interpretations of the relation of gender and power. The further reading section categorizes recent work according to issues and critical approaches. *Moral Fiction in Milton and Spenser* John M. Steadman, 1995 Steadman suggests that these poets along with most other Renaissance poets did not actually regard themselves as divinely inspired but rather resorted to a common fiction to create the appearance of having special insight into the truth. Rethinking the Mind-Body Relationship in Early Modern Literature, Philosophy, and Medicine Charis Charalampous, 2015-08-20 This book explores a neglected feature of intellectual history and literature in the early modern period: the ways in which the body was theorized and represented as an intelligent cognitive agent with desires, appetites and understandings independent of the mind. It considers the works of early modern physicians, thinkers and literary writers who explored the phenomenon of the independent and intelligent body. Charalampous rethinks the origin of dualism that is commonly associated with Descartes, uncovering hitherto unknown lines of reception regarding a form of dualism that understands the body as capable of performing complicated forms of cognition independently of the mind. The study examines the consequences of this way of thinking about the body for contemporary philosophy, theology and medicine, opening up new vistas of thought against which to reassess perceptions of what literature can be thought and felt to do. Sifting and assessing this evidence sheds new light on a range of historical and literary issues relating to the treatment, perception and representation of the human body. This book examines the notion of the thinking body across a wide range of genres, topics and authors including Montaigne's *Essays*, Spenser's allegorical poetry, Donne's metaphysical poetry, tragic dramaturgy, Shakespeare and Milton's epic poetry and shorter poems. It will be essential for those studying early modern literature, cognition and the body. *Ecocriticism and Early Modern English Literature* Todd A. Borlik, 2011-05-11 In this timely new study, Borlik reveals the surprisingly rich potential for the emergent green criticism to yield fresh insights into early modern English literature. Deftly avoiding the anachronistic casting of sixteenth and seventeenth century authors as modern environmentalists, he argues that environmental issues such as nature's personhood, deforestation, energy use, air quality, climate change and animal sentience are formative concerns in many early modern texts. The readings infuse a new urgency in familiar works by Shakespeare, Sidney, Spenser, Marlowe, Raleigh, Jonson, Donne and Milton. At the same time, the book forecasts how ecocriticism will bolster the reputation of less canonical authors like Drayton, Wroth, Bruno, Gascoigne and Cavendish. Its chapters trace provocative affinities between topics such as Pythagorean ecology and the Gaia hypothesis, Ovidian tropes and green phenomenology, the disenchantment of Nature and the Little Ice Age, and early modern pastoral poetry and modern environmental ethics. It also examines the ecological onus of Renaissance poetics while showcasing how the Elizabethans' sense of a sophisticated interplay between nature and art can provide a precedent for ecocriticism's current understanding of the relationship between nature and culture as mutually constructive. Situating plays and poems alongside

an eclectic array of secondary sources including herbals forestry laws husbandry manuals almanacs and philosophical treatises on politics and ethics Borlik demonstrates that Elizabethan and Jacobean authors were very much aware of and concerned about the impact of human beings on their natural surroundings **The Mercurian Monarch** Douglas Brooks-Davies, 1983

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