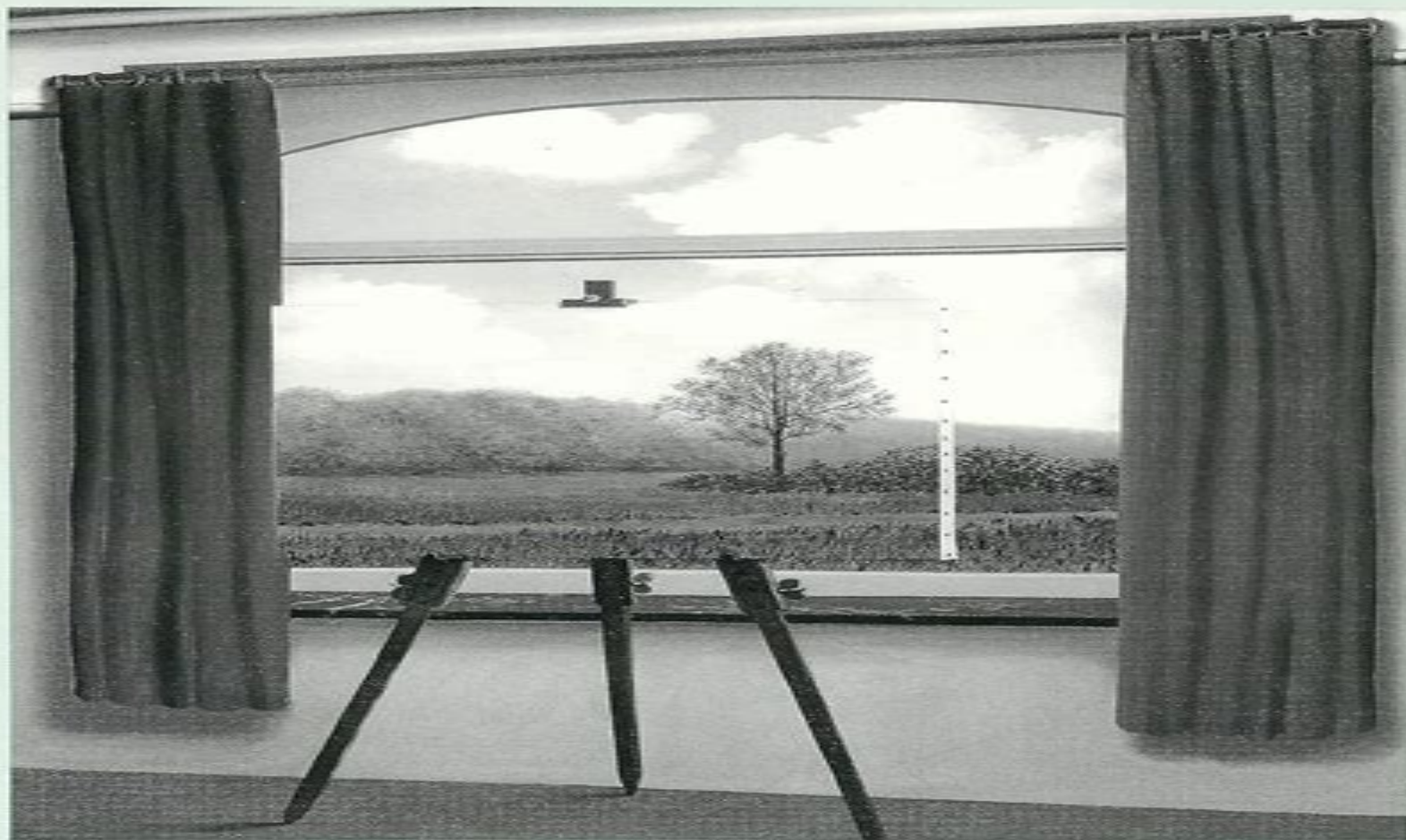


The Subtext of Form in the English Renaissance

PROPORTION POETICAL



S. K. HENINGER, JR.

Subtext Of Form In The English Renaissance

S. K. Heninger



Subtext Of Form In The English Renaissance:

The Subtext of Form in the English Renaissance: Proportion Poetical , **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 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 Writing on the Renaissance Stage Frederick Kiefer, 1996 Playwrights also made extraordinary use of metaphors involving the written and printed word to describe the workings of the mind and the interaction of people **Impossible Desire and the Limits of Knowledge in Renaissance Poetry** Wendy Beth Hyman, 2019-04-04 Impossible Desire and the Limits of Knowledge in Renaissance Poetry examines the limits of embodiment knowledge and representation at a disregarded nexus the erotic carpe diem poem in early modern England These macabre seductions offer no compliments or promises but instead focus on the lovers anticipated decline and quite stunningly given the Reformation context humanity's relegation not to a Christian afterlife but to a Marvellian desert of vast Eternity In this way a poetic trope whose classical form was an expression of pragmatic Epicureanism became during the religious upheaval of the Reformation an unlikely but effective vehicle for articulating religious doubt Its ambitions were thus largely philosophical and came to incorporate investigations into the nature of matter time and poetic representation Renaissance seduction poets invited their auditors to participate in a dangerous intellectual game one whose primary interest was expanding the limits of knowledge The book theorizes how Renaissance lyric's own fragile relationship to materiality and time and its self conscious relationship to making positioned it to grapple with these impossible metaphysical and representational problems Although attentive to poetics the book also challenges the commonplace view that the erotic invitation is exclusively a lyrical mode Carpe diem's revival in post Reformation Europe portends its radicalization as debates between man and maid are dramatized in disputes between abstractions like chastity and material facts like death Offered

here is thus a theoretical reconsideration of the generic parameters and aspirations of the carpe diem trope wherein questions about embodiment and knowledge are also investigations into the potentialities of literary form

Renaissance Theories of Vision John Shannon Hendrix, Charles H. Carman, 2016-12-05 How are processes of vision perception and sensation conceived in the Renaissance How are those conceptions made manifest in the arts The essays in this volume address these and similar questions to establish important theoretical and philosophical bases for artistic production in the Renaissance and beyond The essays also attend to the views of historically significant writers from the ancient classical period to the eighteenth century including Plato Aristotle Plotinus St Augustine Ibn Sina Avicenna Ibn al Haytham Alhazen Ibn Sahl Marsilio Ficino Nicholas of Cusa Leon Battista Alberti Gian Paolo Lomazzo Gregorio Comanini John Davies Rene Descartes Samuel van Hoogstraten and George Berkeley Contributors carefully scrutinize and illustrate the effect of changing and evolving ideas of intellectual and physical vision on artistic practice in Florence Rome Venice England Austria and the Netherlands The artists whose work and practices are discussed include Fra Angelico Donatello Leonardo da Vinci Filippino Lippi Giovanni Bellini Raphael Parmigianino Titian Bronzino Johannes Gump and Rembrandt van Rijn Taken together the essays provide the reader with a fresh perspective on the intellectual confluence between art science philosophy and literature across Renaissance Europe

The epigram in England, 1590-1640 James Doelman, 2016-06-17 James Doelman s book is the first major study on the Renaissance English epigram since 1947 It combines thorough description of the genre s history and conventions with consideration of the rootedness of individual epigrams within specific social political and religious contexts

Leon Battista Alberti and Nicholas Cusanus Charles H. Carman, 2016-04-22 Providing a fresh evaluation of Alberti s text *On Painting* 1435 along with comparisons to various works of Nicholas Cusanus particularly his *Vision of God* 1450 this study reveals a shared epistemology of vision And the author argues it is one that reflects a more deeply Christian Neoplatonic ideal than is typically accorded Alberti Whether regarding his purpose in teaching the use of a geometric single point perspective system or more broadly in rendering forms naturalistically the emphasis leans toward the ideal of Renaissance art as highly rational There remains the impression that the principle aim of the painter is to create objective even illusionistic images A close reading of Alberti s text however including some adjustments in translation points rather towards an emphasis on discerning the spiritual in the material Alberti s use of the tropes Minerva and Narcissus for example indicates the opposing characteristics of wisdom and sense certainty that function dialectically to foster the traditional importance of seeing with the eye of the intellect rather than merely with physical eyes In this sense these figures also set the context for his and as the author explains Brunelleschi s earlier invention of this perspective system that posits not so much an objective seeing as an opposition of finite and infinite seeing which moreover approximates Cusanus s famous notion of a coincidence of opposites Together with Alberti s and Cusanus s ideals of vision extensive analysis of art works discloses a ubiquitous commitment to stimulating an intellectual perception of divine essential and unseen realities that

enliven the visible material world **The Oxford Handbook of Shakespeare's Poetry** Jonathan F. S. Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry provides the widest coverage yet of Shakespeare's poetry and its afterlife in English and other languages The Art of Shakespeare's Sonnets Helen Vendler, 1999-11 Analyzes all of Shakespeare's sonnets in terms of their poetic structure semantics and use of sounds and images

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