

THE END OF CONDUCT

Grobianus and the Renaissance
Text of the Subject | BARBARA
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The End Of Conduct Grobrianus And The Renaissance Text Of The Subject

Natalie K. Eschenbaum, Barbara Correll

The End Of Conduct Grobianus And The Renaissance Text Of The Subject:

The End of Conduct Barbara Correll, 2019-06-07 Grobianus et Grobiana a little known but key Renaissance text is the starting point for this examination of indecency conduct and subject formation in the early modern period First published in 1549 Friedrich Dedekind's ironic poem recommends the most disgusting behavior indecency as a means of instilling decency The poem Barbara Correll maintains not only supplements prior conduct literature but offers a reading of it as well her analysis of the Grobianus texts the neo Latin original the German vernacular adaptation the 1605 English translation and Thomas Dekker's *Guls Horne booke* also provides a historical account of conduct during the shift from a medieval to a Renaissance sensibility According to Correll the effect of Dedekind's text is to establish normative masculine identity through the labor of aversion The gross material body must be subjugated and reconstituted in order to attain its status as the bearer of civil manhood Correll shows how the virtual subject of civil conduct emerges in dominant yet necessarily beleaguered relation to colonized Others whether in feminine animal or peasant guise Referring to Renaissance courtesy literature from Castiglione to Erasmus she identifies this double drama of early modern subject formation as central to conduct books as well as to their grobian extensions Her work places Grobianus in the civilizing process that marked emerging bourgeois society in early modern Europe

On the Edge of Truth and Honesty: Principles and Strategies of Fraud and Deceit in the Early Modern Period, 2021-10-25 In the early modern period deceit and fraud were common issues Acutely aware of the ubiquity and multiplicity of simulation and dissimulation people from this period made serious efforts to gain a better understanding of the phenomenon trying to distinguish between acceptable and unacceptable pleasant and unpleasant wicked and virtuous forms of deceit and seeking to unravel its principles strategies and functions The twelve case studies in this volume focus on the use of deceit by several groups of people in different spheres of life as well as on its representation in literary and artistic genres and its conceptualization in philosophical and rhetorical discourses The studies testify to the rich variety of deceitful strategies applied by people from the early modern period as well as to the subtlety and diversity of the conceptual frameworks they construed in order to grasp the many aspects of the elusive yet all pervasive phenomenon of deceit Contributors include Daniel Acke Jacques Bos Wiep van Bunge Evelien Chayes Paul J C M Franssen Paul van Heck Toon van Houdt Alfons K L Thijs Bert Timmermans Johannes Trapman Mark van Vaeck Natascha Veldhorst and Johan Verberckmoes

Fictions of the Pose Harry Berger, 2000 This lavishly illustrated reading of the structure and meaning of portraiture asks what happens when portraits are interpreted as imitations or likenesses not only of individuals but also of their acts of posing Includes 84 illustrations 40 in color

A Companion to Renaissance Poetry Catherine Bates, 2018-02-20 The most comprehensive collection of essays on Renaissance poetry on the market Covering the period 1520-1680 *A Companion to Renaissance Poetry* offers 46 essays which present an in depth account of the context production and interpretation of early modern British poetry It provides students with a deep appreciation for and sensitivity toward the

ways in which poets of the period understood and fashioned a distinctly vernacular voice while engaging them with some of the debates and departures that are currently animating the discipline *A Companion to Renaissance Poetry* analyzes the historical cultural political and religious background of the time addressing issues such as education translation the Reformation theorizations of poetry and more The book immerses readers in non dramatic poetry from Wyatt to Milton focusing on the key poetic genres epic lyric complaint elegy epistle pastoral satire and religious poetry It also offers an inclusive account of the poetic production of the period by canonical and less canonical writers female and male Finally it offers examples of current developments in the interpretation of Renaissance poetry including economic ecological scientific materialist and formalist approaches Covers a wide selection of authors and texts Features contributions from notable authors scholars and critics across the globe Offers a substantial section on recent and developing approaches to reading Renaissance poetry *A Companion to Renaissance Poetry* is an ideal resource for all students and scholars of the literature and culture of the Renaissance period

Manhood and the Duel J. Low, 2016-04-30 As cultural practice the early modern duel both indicated and shaped the gender assumptions of wealthy young men it served in fact as a nexus for different often competing notions of masculinity As Jennifer Low illustrates by examining the aggression inherent in single combat masculinity could be understood in spatial terms social terms or developmental terms Low considers each category developing a corrective to recent analyses of gender in early modern culture by scrutinizing the relationship between social rank and the understanding of masculinity Reading a variety of documents including fencing manuals and anti dueling tracts as well as plays by Shakespeare Jonson Middleton and other dramatists Low demonstrates the interaction between the duel as practice as stage device and as locus of early modern cultural debate

The World of the Tavern Beat Kümin, B. Ann Tlusty, 2017-07-05 The subject of drink received a great deal of attention from early modern Europeans Preachers physicians authorities artists and travellers all addressed it from a range of different perspectives At the same time inns taverns and alehouses served as multifunctional centres in towns and villages throughout Europe This combination resulted in a wealth of sources both institutional and cultural which are only now beginning to be explored This anthology features new research on public houses in England Russia and the German lands In a series of general thematic and regional studies contributors engage with broader debates in early modern history shedding light on such key issues as consumption travel and communication state building confessional identity fiscal practice gender and household relations and the use of public spaces The result is a volume that should appeal to anybody with an interest in early modern cultural history

A Defence of Pretence Indira Ghose, 2025-12-02 How the drama of Shakespeare's time demonstrates the tensions within civility Is civility merely a matter of reinforcing status and excluding others Or is it a lubricant in a polarised world enabling us to overcome tribal loyalties and cooperate for the common good In *A Defence of Pretence* Indira Ghose argues that it is both Ghose turns to the drama of Shakespeare's time to explore the notion of civility The theatre she suggests was a laboratory

where many of the era's conflicts played out. The plays test the precepts found in treatises on civility and show that in the complexity and confusion of human life moral purity is an illusion. We are always playing roles. In these plays, as in social life, pretence is inescapable. Could it be a virtue? Civility Ghose finds is radically ambiguous. The plays of Shakespeare, Jonson and Middleton grappling with dissimulation, lies and social performance question the idea of a clear cut boundary between sincerity and dissembling between truth and lies. What is decisive is the use to which our play acting is put. A pretence of mutual respect might serve an ethical end to foster a sense of common purpose. In life as in drama, the concept of the common good might be a fiction but one that is crucial for human society.

Parody and Festivity in Early Modern Art David R. Smith, 2017-07-05 Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture alike, the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art. The concept of carnival supplies the main thread connecting these essays. Bound as festivity often is to popular culture, not all the topics fit the canons of high art and some of the art is distinctly low brow and occasionally ephemeral. Themes include grobianism and the grotesque, scatology, popular proverbs with ironic twists and a wide range of comic reversals, some quite profound. Many hinge on ideas of the world upside down. Though the chapters most often deal with Northern Renaissance and Baroque art, they spill over into other countries, times and cultures while maintaining the carnivalesque air suggested by the book's title.

Civil Vengeance Emily L. King, 2019-09-15 What is revenge and what purpose does it serve? On the early modern English stage, depictions of violence and carnage, the duel between Hamlet and Laertes that leaves nearly everyone dead or the ghastly meal of human remains served at the end of *Titus Andronicus*, emphasize arresting acts of revenge that upset the social order. Yet the subsequent critical focus on a narrow selection of often bloody revenge plays has overshadowed subtler and less spectacular modes of vengeance present in early modern culture. In *Civil Vengeance*, Emily L. King offers a new way of understanding early modern revenge in relation to civility and community. Rather than relegating vengeance to the social periphery, she uncovers how facets of society, church, law and education relied on the dynamic of retribution to augment their power such that revenge emerges as an extension of civility. To revise the lineage of revenge literature in early modern England, King rereads familiar revenge tragedies including Marston's *Antonio's Revenge* and Kyd's *The Spanish Tragedy* alongside a new archive that includes conduct manuals, legal and political documents and sermons. Shifting attention from episodic revenge to quotidian forms, *Civil Vengeance* provides new insights into the manner by which retaliation informs identity formation, interpersonal relationships and the construction of the social body.

Collections and Books, Images and Texts: Early Modern German Cultures of the Book, 2023-09-20 How did German composers brand their music as Venetian? How did the Other fare in other languages when Cabeza's *Relación* of colonial Americas appeared in translations? How did Altdorf emblems travel to colonial America and Sweden? What does Virtue look like in a library collection? And what was Boccaccio's *Decameron* doing in the *Ethica* section? From representations of

Sophie Charlotte the first queen in Prussia to the Ottoman Turks from German wedding music to Till Eulenspiegel from the translation of Horatian Odes and encyclopedias of heraldry these essays by leading scholars explore the transmission translation and organization of knowledge in early modern Germany contributing sophisticated insights to the history of the early modern book and its contents [Before Intimacy](#) Daniel Juan Gil,2006-01-01 Celebrating the ability of corporeal emotions to interpret connections between people who share nothing in terms of societal structure Before Intimacy shows how these works of early modern literature provide a discourse of sexuality that strives to understand status differences in erotic contexts and thereby question key assumptions of modernity pub desc [Shakespeare and Disgust](#) Bradley J. Irish,2023-02-09 Drawing on both historical analysis and theories from the modern affective sciences Shakespeare and Disgust argues that the experience of revulsion is one of Shakespeare s central dramatic concerns Known as the gatekeeper emotion disgust is the affective process through which humans protect the boundaries of their physical bodies from material contaminants and their social bodies from moral contaminants Accordingly the emotion provided Shakespeare with a master category of compositional tools poetic images thematic considerations and narrative possibilities to interrogate the violation and preservation of such boundaries whether in the form of compromised bodies compromised moral actors or compromised social orders Designed to offer both focused readings and birds eye coverage this volume alternates between chapters devoted to the sustained analysis of revulsion in specific plays Titus Andronicus Timon of Athens Coriolanus Othello and Hamlet and chapters presenting a general overview of Shakespeare s engagement with certain kinds of prototypical disgust elicitors including food disease bodily violation race and sex disgust Disgust the book argues is one of the central engines of human behaviour and somewhat surprisingly it must be seen as a centrepiece of Shakespeare s affective universe [Disgust in Early Modern English Literature](#) Natalie K. Eschenbaum,Barbara Correll,2016-04-20 What is the role of disgust or revulsion in early modern English literature How did early modern English subjects experience revulsion and how did writers represent it in poetry plays and prose What does it mean when literature instructs delights and disgusts This collection of essays looks at the treatment of disgust in texts by Spenser Shakespeare Donne Jonson Herrick and others to demonstrate how disgust perhaps more than other affects gives us a more complex understanding of early modern culture Dealing with descriptions of coagulated eye drainage stinky leeks and blood filled fleas among other sensational things the essays focus on three kinds of disgusting encounters sexual cultural and textual Early modern English writers used disgust to explore sexual mores describe encounters with foreign cultures and manipulate their readers responses The essays in this collection show how writers deployed disgust to draw and sometimes to upset the boundaries that had previously defined acceptable and unacceptable behaviors people and literatures Together they present the compelling argument that a critical understanding of early modern cultural perspectives requires careful attention to disgust **Andrew Marvell, Sexual Orientation, and Seventeenth-Century Poetry** George Klawitter,2017-09-01 Andrew Marvell Sexual Orientation and Seventeenth Century

Poetry examines the important Interregnum Restoration poet Andrew Marvell against a background of his contemporary lyric poets His major works from the early elegies to the later political pieces are discussed with a view to unmasking the poet's own sexuality and his reflection of prevailing sexual attitudes Popular poems like the Mower poems and The Nymph Complaining for the Death of her Fawn are explicated in depth as well as lesser known poems like The Unfortunate Lover and The Gallery Marvell often described as a chameleon has teased readers for hundreds of years This new book will help both new readers as well as established Marvellians to understand cryptic sexual meanings and references in the verses Poems are explicated against current heteronormative theory as well as recent work on homoeroticism autoeroticism and celibacy George Klawitter has devoted much of his recent scholarly life to a study of Marvell's lyric pieces and brings to this new book fresh insights into the suggestive intent of the poet's works

Flaunting Amanda Bailey, 2007-01-01 In the early modern period the theatrical stage offered one of the most popular forms of entertainment and aesthetic pleasure It also fulfilled an important cultural function by displaying modes of behaviour and dramatizing social interaction within a community Flaunting argues that the theatre in late sixteenth century England created the conditions for a subculture of style whose members came to distinguish themselves by their sartorial extravagance and social impudence Drawing on evidence from legal documents economic treatises domestic manuals accounts of playhouse practices and stage plays Amanda Bailey critiques standard accounts maintaining that those who flaunted their apparel were simply aspirants or gaudy versions of the superiors they sought to emulate Instead she suggests that what mattered most was not what these young men wore but how they wore their clothes These young men shared a distinctive sartorial sensibility and used that sensibility to undermine authority at all levels of society Flaunting therefore examines male style as a visual form of subversion against the norms of Renaissance England with the stage as the primary source of inspiration for collective identification A glimpse into both the celebration of and opposition to social irreverence in the early modern period Flaunting is a fascinating historical account of drama fashion and rebellion with surprisingly close parallels to the contemporary world

The Places of Wit in Early Modern English Comedy Adam Zucker, 2011-03-10 An exploration of wit witlessness and social and comic conventions in the plays of Shakespeare Jonson and their contemporaries

Laughter Anca Parvulescu, 2010-08-27 Uncovering an archive of laughter from the forbidden giggle to the explosive guffaw Most of our theories of laughter are not concerned with laughter Rather their focus is the laughable object whether conceived of as the comic the humorous jokes the grotesque the ridiculous or the ludicrous In *Laughter* Anca Parvulescu proposes a return to the materiality of the burst of laughter itself She sets out to uncover an archive of laughter inviting us to follow its rhythms and listen to its tones Historically laughter especially the passionate burst of laughter has often been a faux pas Manuals for conduct abetted by philosophical treatises and literary and visual texts warned against it offering special injunctions to ladies to avoid jollity that was too boisterous Returning laughter to the history of the passions Parvulescu anchors it at the point where the history of

the grimacing face meets the history of noise In the civilizing process that leads to laughter s falling into disrepute as Nietzsche famously put it we can see the formless contorted face in laughter being slowly corrected into a calm social smile How did the twentieth century laugh Parvulescu points to a gallery of twentieth century laughers and friends of laughter arguing that it is through Georges Bataille that the century laughed its most distinct laugh In Bataille s wake laughter becomes the passion at the heart of poststructuralism Looking back at the century from this vantage point Parvulescu revisits four of its most challenging projects modernism the philosophical avant gardes feminism and cinema The result is an overview of the twentieth century as seen through the laughs that burst at some of its most convoluted junctures **A**

Companion to Shakespeare's Works, Volume III Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare s Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare s plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare s comedies contains original essays on every comedy from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare s comedies on film

Shakespeare s relation to other comic writers of his time Shakespeare s cross dressing comedies and the geographies of Shakespearean comedy *The Intervention of Philology* Jane O. Newman, 2020-05-01 This book examines the interplay of history textuality dramaturgy and politics in the school dramas of Daniel Casper von Lohenstein 1635 1683 The plays are based on well known episodes from classical Roman history and were staged in Breslau by students at two all male humanistic gymnasia Organized exclusively around stories of such female protagonists as Agrippina Cleopatra Epicharis and Sophonisbe these productions required that the young actors dress as women to play roles that routinely involved scenes of political intrigue incest seduction torture and threatened infanticide In print these plays were accompanied by massive annotational apparatuses that delineate the contours of the learned universe of eastern central Europe in exacting detail Newman s study sheds light on the ideological complexity of gender politics and learned culture in the early modern period as it emerges from these intriguing and often bizarre plays Erasmus, Contarini, and the Religious Republic of Letters

Constance M. Furey, 2006 Though the paradigm of modernist progression has been challenged on many fronts Erasmus and other sixteenth century figures are still commonly viewed as people who led the transition from a religious Middle Ages to a

more godless modern era Erasmus Contarini and the Religious Republic of Letters published in 2005 complicates this transition by analysing a unique realm of spiritualised scholarship that cannot fit easily into any conventional intellectual chronology By analysing the lives work and correspondence of Erasmus Thomas More Margaret More Roper Reginald Pole Gasparo Contarini and Vittoria Colonna this book demonstrates how these Catholic men and women of letters created a distinctive kind of religious community rooted in friendship and spiritualised scholarship By spanning the too frequently respected gap between humanist reformers in northern and southern Europe the book uncovers a widespread if previously less visible network that exhibited concerns we still grapple with today

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