

The Subtext of Form in the English Renaissance

PROPORTION POETICAL



S. K. HENINGER, JR.

Subtext Of Form In The English Renaissance Proportion Poetical

Charles H. Carman



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

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

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

Arthur Golding's 'A Morall Fabletalk' and Other Renaissance Fable Translations Liza Blake, Kathryn Vomero Santos, 2017-01-03 This volume brings together five translations of Aesopian fables that range from the beginning to the end of the English Renaissance At the centre of the volume is an edition of the entirety of Arthur Golding's manuscript translation of emblematic fables *A Morall Fabletalke* c 1580s By situating Golding's text

alongside William Caxton's early printed translation from French 1485 Richard Smith's English version of Robert Henryson's Middle Scots Moral Fabillis 1577 John Brinsley's grammar school translation 1617 and John Ogilby's politicized fables translated at the end of the English Civil War 1651 this book shows the wide ranging forms and functions of the fable during this period

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

Frame, Glass, Verse Rayna Kalas, 2018-12-15 In a book that draws attention to some of our most familiar and unquestioned habits of thought from framing to perspective to reflection Rayna Kalas suggests that metaphors of the poetic imagination were once distinctly material and technical in character Kalas explores the visual culture of the English Renaissance by way of the poetic image showing that English writers avoided charges of idolatry and fancy through conceits that were visual but not pictorial Frames mirrors and windows have been pervasive and enduring metaphors for texts from classical antiquity to modernity as a result those metaphors seem universally to emphasize the mimetic function of language dividing reality from the text that represents it This book dissociates those metaphors from their earlier and later formulations in order to demonstrate that figurative language was material in translating signs and images out of a sacred and iconic context and into an aesthetic and representational one Reading specific poetic images in works by Spenser Shakespeare Gascoigne Bacon and Nashe together with material innovations in frames and glass Kalas reveals both the immanence and the agency of figurative language in the early modern period *Frame Glass Verse* shows finally how this earlier understanding of poetic language has been obscured by a modern idea of framing that has structured our apprehension of works of art concepts and even historical periods Kalas presents archival research in the history of

frames mirrors windows lenses and reliquaries that will be of interest to art historians cultural theorists historians of science and literary critics alike Throughout *Frame Glass Verse* she challenges readers to rethink the relationship of poetry to technology

"A Natural Delineation of Human Passions", 2016-08-09 Most of the articles in *A Natural Delineation of Human Passions* originated in the Twelfth October Conference held in Leiden to celebrate the bicentenary of the publication of *Lyrical Ballads* The first article by the editor An Historic Moment *A Natural Delineation of Human Passions* as a New Morality attempts to establish an historic and an historical context both personal and political for the six articles that follow by ke Bergvall Myra Cottingham C P Seabrook Wilkinson James McGonigal Jacqueline Schoemaker and Suzanne E Webster which consider the themes of vagrancy and wandering in *Lyrical Ballads* the expression of loss and compensation and the consequences both beneficial and perilous for the language and rhetoric of poetry Then three articles by Annemarie Estor Daniel Sanjiv Roberts and Paul E A van Gestel consider the ambience of science and philosophy in which Wordsworth and Coleridge strove to affirm the creative participation of poetry After this Jacqueline M Labbe Titus P Bicknell Robert Druce and M Van Wyk Smith discuss the parallel contributions of some of the more neglected contemporaries of the authors of *Lyrical Ballads* not necessarily in English nor necessarily in England Mary Robinson Walter Savage Landor Robert Bloomfield and Thomas Pringle The volume concludes with an extended examination by Timothy Webb of the responses both admiring and scornful of the younger generation of Romantics to the legacy of *Lyrical Ballads*

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

[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

Siting Federico Barocci and the Renaissance Aesthetic Peter Gillgren, 2017-07-05 Focusing on what he calls the performative gaze the author explores the artistic world of the Urbino painter Federico Barocci 1535 1612 in the context of

Renaissance culture Through analysis of Barocci's works Gillgren also sheds new light on Renaissance aesthetic communication generally The first part of the book discusses the poetics of Early Modern painting based on contemporary theories of Reception Aesthetics hermeneutics and phenomenology but grounded in Renaissance culture itself through numerous examples from Early Modern painting The author discusses works by such artists as Botticelli Raphael Titian Velazquez and Poussin from the point of view of their spectator status The second part deals specifically with the art of Federico Barocci showing in detail how his works relate to aspects of the gaze and to their intended spectators Gillgren's method is unusual in that he takes care to set the images within their original physical contexts lighting space framing materials angle of viewer approach as much as possible through careful analysis of early descriptions of now destroyed or modified chapels The third section of the volume contains a brief catalogue of Barocci's paintings presented in a chronological order with a full bibliography and with details about the painting's original locations

The Building in the Text Roy Eriksen, 2010-11 In *The Building in the Text* Roy Eriksen shows that Renaissance writers conceived of their texts in accordance with architectural principles His approach opens the way to wide ranging discussions of the structure and meaning of a variety of literary texts and also provides new insights into the famed architectural ekphrases of Alberti and Vasari Analyzing such words as plot topos fabrica and stanza Eriksen discloses the fundamental spatial symmetries and complexities in the writings of Ariosto Shakespeare and Milton among other major figures Ultimately his book uncovers and clarifies a tradition of literary architecture that is rooted in antiquity and based on correspondences regarded as ordering principles of the cosmos Eriksen's book will be of interest to art historians historians of literature and those concerned with the classical heritage rhetoric music and architecture

The Penguin Book of the Sonnet Various, 2001-11-01 A unique anthology celebrating that most vigorous of literary forms the sonnet The sonnet is one of the oldest and most enduring literary forms of the post classical world a meeting place of image and voice passion and reason elegy and ode It is a form that both challenges and liberates the poet For this anthology poet and scholar Phillis Levin has gathered more than 600 sonnets to tell the full story of the sonnet tradition in the English language She begins with its Italian origins takes the reader through its multifaceted development from the Elizabethan era to the Romantic and Victorian demonstrates its popularity as a vehicle of protest among writers of the Harlem Renaissance and poets who served in the First World War and explores its revival among modern and contemporary poets In her vibrant introduction Levin traces this history discussing characteristic structures and shifting themes and providing illuminating readings of individual sonnets She includes an appendix on structure biographical notes and valuable explanatory notes and indexes And through her narrative and wide ranging selection of sonnets and sonnet sequences she portrays not only the evolution of the form over half a millennium but also its dynamic possibilities

The Myth of Sisyphus Elliott M. Simon, 2007 The myth of Sisyphus symbolizes the archetypal process of becoming without the consolation of absolute achievement It is both a poignant reflection of the human condition and a prominent framing text for

classical medieval and renaissance theories of human perfectibility In this unique reading of the myth through classical philosophies pagan and Christian religious doctrines and medieval and renaissance literature we see Sisyphus the most cunning of human beings attempting to transcend his imperfections empowered by his imagination to renew his faith in the infinite potentialities of human excellence BOOK JACKET Du Bartas' Legacy in England and Scotland Peter Auger, 2019-11-12 Guillaume de Saluste Du Bartas was the most popular and widely imitated poet in sixteenth and seventeenth century England and Scotland C S Lewis felt that a reconsideration of his works British reception was long overdue back in the 1950s and this study finally provides the first comprehensive account of how English speaking authors read translated imitated and eventually discarded Du Bartas model for Protestant poetry The first part shows that Du Bartas friendship with James VI and I was key to his later popularity Du Bartas poetry symbolized a transnational Protestant literary culture in Huguenot France and Britain Through James intervention Scottish literary tastes had a significant impact in England Later chapters assess how Sidney Spenser Milton and many other poets justified writing poetic fictions in reaction to Du Bartas austere emphasis on scriptural truth These chapters give equal attention to how Du Bartas example offered a route into original verse composition for male and female poets across the literate population Du Bartas Legacy in England and Scotland responds to recent developments in transnational and translation studies the history of reading women s writing religious literature and manuscript studies It argues that Du Bartas legacy deserves far greater prominence than it has previously received because it offers a richer more democratic and more accurate view of sixteenth and seventeenth century English Scottish and French literature and religious culture *Vladimir Jankélévitch and the Question of Forgiveness* Alan Udoff, 2013-02-14 The essays focus on the work of Vladimir Jank l vitch as a moral philosopher particularly that aspect of his work dealing with the question of forgiveness They treat topics such as the place of moral philosophy in relation to his work as a whole his relationship to contemporary French thought and the backgrounds of classical Judaic tradition and world literature The centerpiece of this tableau is Jank l vitch s book *Le Pardon* Forgiveness Chief among the distinguishing characteristics is its rigorous defense of what might be termed a forgiveness free of the entanglements that taint the common understanding of forgiveness what Jank l vitch refers to as pseudo forgiveness The advocacy of forgiveness in the name of political or social expediency as well as the psychological benefit for the victim are similarly repudiated In their place Jank l vitch substitutes a radical forgiveness that is initial sudden spontaneous not able to erase the past but able to create a new future and thereby a new relationship to the past He does not permit even this future however to serve as forgiveness s justification For him beyond all justifications beyond justice itself forgiveness is a gift akin to love *Word vs Image* E. Spolsky, 2006-11-28 Arguing on recent cognitive evidence that reading a Bible is much more difficult for human brains than seeing images this book exposes the depth and breadth of Protestant theologians misunderstandings about how people could reform their spiritual lives how they could literally change their minds **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. 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. Writing After Sidney Gavin Alexander, 2010 Writing After Sidney examines the literary response to Sir Philip Sidney (1554-86), author of the *Arcadia*, *Astrophil and Stella*, and *The Defence of Poesy* and the most immediately influential writer of the Elizabethan period. It does so by looking closely both at Sidney and at four writers who had an important stake in his afterlife: his sister Mary Sidney, his brother Robert Sidney, his best friend Fulke Greville, and his niece Mary Wroth. At the same time as these authors wrote their own works in response to Sidney, they presented his life and writings to the world and were shaped by other writers as his literary and political heirs. Readings of these five central authors are embedded in a more general study of the literary and cultural scene in the years after Sidney's death, examining the work of such writers as Spenser, Jonson, Daniel, Drayton, and Herbert. The study uses a wide range of manuscript and printed sources, and key use is made of perspectives from Renaissance literary theory, especially Renaissance rhetoric. The book aims to come to a better understanding of the nature of Sidney's impact on the literature of the fifty or so years after his death in 1586; it also aims to improve our understanding both of Sidney and of the other writers discussed by developing a more nuanced approach to the questions of imitation and example so central to Renaissance literature. It thereby adds to the general store of our understanding of how writing of the English Renaissance offered examples to later readers and writers and of how it encountered and responded to such examples itself. **The Watchman in Pieces** David Rosen, Aaron Santesso, 2013-06-18 DIV Spanning nearly 500 years of cultural and social history, this book examines the ways that literature and surveillance have developed together as kindred modern practices. As ideas about personhood, what constitutes a self, have changed over time, so too have ideas about how to represent, shape, or invade the self. The authors show that since the Renaissance, changes in observation strategies have driven innovations in literature; literature in turn has provided a laboratory and forum for the way we think about surveillance and privacy. Ultimately, they contend that the habits of mind cultivated by literature make rational and self-aware participation in contemporary surveillance environments possible. In a society increasingly dominated by interlocking surveillance systems, these habits of mind are consequently necessary for fully realized liberal citizenship. div

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