# Renaissance Minds And Their Fictions Cusanus Sidney Shakespeare

#### Robert H. F. Carver

Renaissance Minds and Their Fictions Ronald Levao, 2023-04-28 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1985.

**Renaissance Fantasies** Maria Teresa Micaela Prendergast,1999 Explores why some early modern writers put their masculine literary authority at risk by writing from the perspective of femininity and effeminacy. The text argues that such work promoted alternatives to the dominant patriarchal aesthetics by celebrating unruly female and effeminate male bodies.

Philip Sidney and the Poetics of Renaissance Cosmopolitanism Robert E. Stillman,2016-04-22 Celebrations of literary fictions as autonomous worlds appeared first in the Renaissance and were occasioned, paradoxically, by their power to remedy the ills of history. Robert E. Stillman explores this paradox in relation to Philip Sidney's Defence of Poesy, the first Renaissance text to argue for the preeminence of poetry as an autonomous form of knowledge in the public domain. Offering a fresh interpretation of Sidney's celebration of fiction-making, Stillman locates the origins of his poetics inside a neglected historical community: the intellectual elite associated with Philip Melanchthon (leader of the German Reformation after Luther), the so-called Philippists. As a challenge to traditional Anglo-centric scholarship, his study demonstrates how Sidney's education by Continental Philippists enabled him to dignify fiction-making as a compelling form of public discourse-compelling because of its promotion of powerful new concepts about reading and writing, its ecumenical piety, and its political ambition to secure through natural law (from universal 'Ideas') freedom from the tyranny of confessional warfare. Intellectually ambitious and wide-ranging, this study draws together various elements of contemporary scholarship in literary, religious, and political history in order to afford a broader understanding of the Defence and the cultural context inside which Sidney produced both his poetry and his poetics.

Shakespearean Neuroplay A. Cook,2010-09-27 Using Shakespeare's Hamlet as a test subject and cognitive linguistic theory of conceptual blending as a tool, Cook unravels the 'mirror held up to nature' at the center of Shakespeare's play and

provides a methodology for applying cognitive science to the study of drama.

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 the Henriad, 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.

Reconceiving the Renaissance Ewan Fernie, Ramona Wray, Mark Thornton Burnett, Clare McManus, 2005-03-31 The last two decades have transformed the field of Renaissance studies, and Reconceiving the Renaissance: A Critical Reader maps this difficult terrain. Attending to the breadth of fresh approaches, the volume offers a theoretical overview of current thinking about the period. Collecting in one volume the classic and cutting-edge statements which define early modern scholarship as it is now practised, this book is a one-stop indispensable resource for undergraduates and beginning postgraduates alike. Through a rich array of arguments by the world's leading experts, the Renaissance emerges wonderfully invigorated, while the suggestive shorter extracts, topical questions and engaged editorial introductions give students the wherewithal and encouragement to do some reconceiving themselves.

Critical Dialogues Isobel Armstrong, Hans-Werner Ludwig, 1995

Shakespearean Narrative R. Rawdon Wilson,1995 The book also relates Shakespeare's understanding of the narrative in the plays to the brilliant narrative poems that he wrote in the early 1590s. It also examines the narrative conventions that are used in the embedded, or inset, narratives in the plays. Particular attention is paid to the way Shakespeare creates fictional entities, such as worlds and characters, in the plays. A great deal of emphasis is placed on Shakespeare's innovative transformations of traditional narrative conventions.

<u>Impossible Desire and the Limits of Knowledge in Renaissance Poetry</u> 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 Rhetoric of Courtship in Elizabethan Language and Literature Catherine Bates,1992-06-18 The Rhetoric of Courtship is about the literature of the Elizabethan period with a particular focus on the literature of the court. This book considers how writers and courtiers related to Elizabeth I within a system of patronage and how they portrayed this relationship in fictional courtship of poetry and prose.

Five Words Roland Greene, 2020-07-21 Blood. Invention. Language. Resistance. World. Five ordinary words that do a great deal of conceptual work in everyday life and literature. In this original experiment in critical semantics, Roland Greene considers how these five words changed over the course of the sixteenth century and what their changes indicate about broader forces in science, politics, and other disciplines. Greene discusses a broad swath of Renaissance and transatlantic literature - including Shakespeare, Cervantes, Camoes, and Milton - in terms of the development of these words rather than works, careers, or histories. He creates a method for describing and understanding the semantic changes that occur, extending his argument to other words that operate in the same manner. Aiming to shift the conversation around Renaissance literature from current approaches to riskier enterprises, Greene also challenges semantic-historicist scholars, proposing a method that takes advantage of digital resources like full-text databases but still depends on the interpreter to fashion ideas out of ordinary language. Five Words is an innovative and accessible book that points the field of literary studies in an exciting new direction.--Page [4] of cover.

**The Visionary Realism of German Economics** Erik S. Reinert,2019-02-15 The Visionary Realism of German

Economics forms a collection of Erik S. Reinert's essays bringing the more realistic German economic tradition into focus as an alternative to Anglo-Saxon neoclassical mainstream economics. Together the essays form a holistic theory explaining why economic development—by its very nature—is a very uneven process. Herein lie the important policy implications of the volume.

**The Protean Ass** Robert H. F. Carver,2007-12-06 A full account of the reception of the second-century prose fiction The Golden Ass (or Metamorphoses) of Apuleius, which has intrigued readers as diverse as St Augustine, Petrarch, Boccaccio, Sidney, Spenser, Shakespeare, and Milton. Robert H. F. Carver traces readers' responses to the novel from the third to the seventeenth centuries.

Intricate Movements Bradley Tuggle, 2019-03-07 Renaissance humanism takes as one of its subjects for inquiry the category of the human itself. As Intricate Movements: Experimental Thinking and Human Analogies in Sidney and Spenser shows, late sixteenth-century English poets found some remarkably radical ways to interrogate and redefine the status of humans. The recent vogue for posthumanist theory encourages a view of non-human objects and animals in Renaissance literature as pathways to essentially anti-humanist thought. On the contrary, this book argues that Sidney, Spenser, and their contemporaries employ animals, earth, buildings, and fictions as analogies employed toward a better understanding of what makes humans a special category, both ontologically and ethically. Horses and riders are studied by Sidney as a way to understand readers and writers; the 1580 Dover Straits Earthquake provides Spenser and Gabriel Harvey an opportunity to explore human emotion; liturgical spaces are represented by Sidney and Spenser in order to reassess human community; and fictional persons are interrogated by Spenser as models for human interpersonal epistemology. This volume seeks to return critical assessments of the period's engagement with the non-human back to human concerns. Focusing on several early modern analogies between human and non-human entities, Intricate Movements argues Sidney's and Spenser's thinking about the human is both radically experimental and, ultimately, humane.

Unwritten Poetry Scott A. Trudell,2019-03-07 Vocal music was at the heart of English Renaissance poetry and drama. Virtuosic actor-singers redefined the theatrical culture of William Shakespeare and his peers. Composers including William Byrd and Henry Lawes shaped the transmission of Renaissance lyric verse. Poets from Philip Sidney to John Milton were fascinated by the disorienting influx of musical performance into their works. Musical performance was a driving force behind the period's theatrical and poetic movements, yet its importance to literary history has long been ignored or effaced. This book reveals the impact of vocalists and composers upon the poetic culture of early modern England by studying the media through which—and by whom—its songs were made. In a literary field that was never confined to writing, media were not limited to material texts. Scott Trudell argues that the media of Renaissance poetry can be conceived as any node of transmission from singer's larynx to actor's body. Through his study of song, Trudell outlines a new approach to Renaissance

poetry and drama that is grounded not simply in performance history or book history but in a more synthetic media history.

**How the Classics Made Shakespeare** Jonathan Bate,2020-10-13 This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, Ancient Strength: Shakespeare and the Classical Tradition--Preface, page ix.

Sidney, Spenser and the Royal Reader Shormishtha Panja,2018-04-18 Elizabeth I of England, as a female monarch who did not heed counsel, particularly in the events surrounding the marriage proposal from the much younger Roman Catholic Duke of Alençon and Anjou (c 1579-1586), aroused anxiety and frustration in her Protestant male courtiers. Two of these, Philip Sidney and Edmund Spenser, expressed their dissatisfaction about the "courteous cruell" queen in their literary works and letters. The relationship between the two men was also complex, united as they were in politics, arguing for a strong interventionist role for England in Europe, but divided in poetics. Sidney advocated a classical model for English vernacular poetry while Spenser favoured a homegrown English strain harking back to Chaucer and Skelton. Thoroughly researched and written in an accessible style with close readings of all the major works of Sidney and Spenser that are linked to Elizabeth I, along with a look at their correspondence, this book provides a new way of interweaving the narratives of history and literature, and will be of interest to the academician and the lay reader alike in its analysis of the workings of gender, desire, politics and poetics in the reign of Elizabeth I.

Architectural Rhetoric in Shakespeare and Spenser Jennifer C. Vaught,2019-09-23 Jennifer C. Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber. The recurring figure of the body as a besieged castle in Shakespeare's drama and Spenser's allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play The Castle of Perseverance. Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it. This book approaches the interlacing of identity and place in terms of ecocriticism, posthumanism, cognitive theory, and Cicero's art of memory. Architectural Rhetoric in Shakespeare and Spenser examines figures of the permeable body as a fortified, yet vulnerable structure in Shakespeare's comedies, histories, tragedies, romances, and Sonnets and in Spenser's Faerie Queene and Complaints.

Shakespeare and laughter Indira Ghose, 2013-07-19 This book examines laughter in the Shakespearean theatre, in the context of a cultural history of early modern laughter. Aimed at an informed readership as well as graduate students and scholars in the field of Shakespeare studies, it is the first study to focus specifically on laughter, not comedy. It looks at various strands of the early modern discourse on laughter, ranging from medical treatises and courtesy manuals to Puritan tracts and jestbook literature. It argues that few cultural phenomena have undergone as radical a change in meaning as

laughter. Laughter became bound up with questions of taste and class identity. At the same time, humanist thinkers revalorised the status of recreation and pleasure. These developments left their trace on the early modern theatre, where laughter was retailed as a commodity in an emerging entertainment industry. Shakespeare's plays both reflect and shape these changes, particularly in his adaptation of the Erasmian wise fool as a stage figure, and in the sceptical strain of thought that is encapsulated in the laughter evoked in the plays.

Shakespeare, the Queen's Men, and the Elizabethan Performance of History Brian Walsh,2009-12-10 The Elizabethan history play was one of the most prevalent dramatic genres of the 1590s, and so was a major contribution to Elizabethan historical culture. The genre has been well served by critical studies that emphasize politics and ideology; however, there has been less interest in the way history is interrogated as an idea in these plays. Drawing in period-sensitive ways on the field of contemporary performance theory, this book looks at the Shakespearean history play from a fresh angle, by first analyzing the foundational work of the Queen's Men, the playing company that invented the popular history play. Through innovative readings of their plays including The Famous Victories of Henry V before moving on to Shakespeare's 1 Henry VI, Richard III, and Henry V, this book investigates how the Queen's Men's self-consciousness about performance helped to shape Shakespeare's dramatic and historical imagination.

Unveiling the Power of Verbal Art: An Mental Sojourn through **Renaissance Minds And Their Fictions Cusanus Sidney Shakespeare** 

In a world inundated with screens and the cacophony of instantaneous transmission, the profound power and emotional resonance of verbal art usually disappear in to obscurity, eclipsed by the continuous assault of sound and distractions. Yet, located within the lyrical pages of **Renaissance Minds And Their Fictions Cusanus Sidney Shakespeare**, a captivating work of literary beauty that pulses with natural thoughts, lies an unforgettable trip waiting to be embarked upon. Written with a virtuoso wordsmith, that magical opus guides readers on a psychological odyssey, softly revealing the latent possible and profound influence stuck within the delicate web of language. Within the heart-wrenching expanse of this evocative examination, we can embark upon an introspective exploration of the book is main subjects, dissect their interesting writing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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