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The limits of sense, the tomfoolery that isn ' t quite foolery ... Poems that resort to language like " plastic-laden ocean, " " a post industrial cock or a derivative/ cunt, " " Chemsex, " and " death in ...

Hither & yon

He contrasts a variety of pre-Reformation texts and events, including popular mariology, poetry, tales, drama, pilgrimage, and the emerging ' New Learning', with later sixteenth-century ruins, songs, ...

The Virgin Mary in Late Medieval and Early Modern English Literature and Popular Culture

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He contrasts a variety of pre-Reformation texts and events, including popular mariology, poetry, tales, drama, pilgrimage and the emerging 'New Learning', with later sixteenth-century ruins, songs, ...

Although theories of exploitation and subversion have radically changed our understanding of gender in Renaissance literature, to favour only those theories is to risk ignoring productive exchanges between 'masculine' and 'feminine' in Renaissance culture. 'Appropriation' is too simple a term to describe these exchanges - as when Petrarchan lovers flirt dangerously with potentially destructive femininity. Spenser revises this Petrarchan phenomenon, constructing flirtations whose participants are figures of speech, readers or narrative voices. His plots allow such exchanges to occur only through conditional speech, but this very conditionality powerfully shapes his work. Seventeenth-century works - including a comedy by Jane Cavendish and Elizabeth Brackley, and *Upon Appleton House* by Andrew Marvell - suggest that the civil war and the upsurge of female writers necessitated a reformulation of conditional erotics.

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

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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.

Stephen Hamrick provides a detailed analysis of how previously understudied Tudor poets, Barnabe Googe, George Gascoigne, and Thomas Watson, incorporated images of Catholic practice within Reformation Petrarchanism for the celebration and containment of Elizabeth Tudor and other Court patrons.

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The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state-of-the-art review of current research work on Anglo-Italian Renaissance studies. Written by a team of international scholars and experts in the field, the chapters are grouped into two large areas of influence and intertextuality, corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective – Part 1: "Italian literature and culture" and Part 2: "Appropriations and ideologies". In the first part, prominent Italian authors, artists, and thinkers are examined as a direct source of inspiration, imitation, and divergence. The variegated English response to the cultural, ideological, and political implications of pervasive Italian intertextuality, in interrelated aspects of artistic and generic production, is dealt with in the second part. Constructed on the basis of a largely interdisciplinary approach, the volume offers an in-depth and wide-ranging treatment of the multifaceted ways in which Italy 's material world and its iconologies are represented, appropriated, and exploited in the literary and cultural domain of early modern England. For this reason, contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship, while a purposefully conceived bibliography of primary and secondary sources and a detailed index round off the volume.

"Sixth symposium sponsored by the Center for Renaissance & Baroque Studies, [University of Maryland]"--Pref.

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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*.

Wounds, Flesh and Metaphor in Seventeenth-Century England explores the theme of physical and symbolic woundedness in mid-seventeenth century English literature. This book demonstrates the ways in which writers attempted to represent the politically and religiously fractured state of the time and re-imagined the nation through language and metaphor in the process. By examining the creative permutations of the wound metaphor, Covington argues for the centrality of the charged imagery, and language itself, in shaping the self-representations of an age.

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Explores the close relationship between inner psychology and bodily processes as represented in English Renaissance poetry.

This valuable study illuminates the idea of nobility as display, as public performance, in Renaissance and seventeenth-century literature and society. Ranging widely from Castiglione and French courtesy manuals, through Montaigne and Bacon, to the literature of the Grand Siècle, David Posner examines the structures of public identity in the period. He focuses on the developing tensions between, on the one hand, literary or imaginative representations of 'nobility' and, on the other, the increasingly problematic historical position of the nobility themselves. These tensions produce a transformation in the notion of the noble self as a performance, and eventually doom court society and its theatrical mode of self-presentation. Situated at the intersection of rhetorical and historical theories of interpretation, this book contributes significantly to our understanding of the role of literature both in analysing and in shaping social identity.

Why was literature so often defended and defined in early modern England in terms of its ability to provide the Horatian ideal of both profit and pleasure? This book, first published in 2000, analyses Renaissance literary theory in the context of social transformations of the period, focusing on conflicting ideas about gentility that emerged as the English aristocracy evolved from a feudal warrior class to a civil elite. Through close readings centered on works by Thomas Elyot, Philip Sidney and Edmund Spenser, Matz argues that literature attempted to mediate a complex set of contradictory social expectations. His original study engages

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with important theoretical work such as Pierre Bourdieu's and offers a substantial critique of New Historicist theory. It challenges recent accounts of the power of Renaissance authorship, emphasizing the uncertain status of literature during this time of cultural change, and sheds light on why and how canonical works became canonical.

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