

Amoretti Sonnet 79

"What has Jesus Christ to do with English literature?" ask David Lyle Jeffrey and Gregory Maillet in this insightful survey. First and foremost, they reply, many of the world's best authors of literature in English were formed--for better or worse--by the Christian tradition. Then too, many of the most recognized aesthetic literary forms derive from biblical exemplars. And finally, many great works of literature demand of readers evaluative judgments of the good, the true and the beautiful that can only rightly be understood within a Christian worldview. In this book Jeffrey and Maillet offer a feast of theoretical and practical discernment. After an examination of literature and truth, theological aesthetics, and the literary character of the Bible, they turn to a brief survey of literature from medieval times to the present, highlighting distinctively Christian themes and judgments. In a concluding chapter they suggest a path for budding literary critics through the current state of literary studies. Here is a must-read for all who are interested in a Christian perspective on literary studies.

Platonic concerns and conceptions profoundly affected early modern English and continental poetics, yet the effects have had little attention. This book defines Platonism's roles in early modern theories of literature, then reappraise the Platonizing major poet Edmund Spenser. It makes important new contributions to the knowledge of early modern European poetics and advances our understanding of Spenser's role and significance in English literary history. Literary Platonism energized pursuits of the sublime, and knowledge of this approach to poetry yields cogent new understandings of Spenser's poetics, his principal texts, his poetic vocation, and his cultural influence. By combining Christian resources with doctrines of Platonic poetics such as the poet's and lover's inspirational furies, the revelatory significance of beauty, and the importance of imitating exalted ideals rather than the world, he sought to attain a visionary sublimity that would ensure his enduring national significance, and he thereby became a seminal figure in the English literary "line of vision" including Milton and Blake among others. Although readings of Spenser's *Shepherd's Calendar* typically bypass Plato's *Phaedrus*, this text deeply informs the *Calendar's* treatments of beauty, inspiration, poetry's psychagogic power, and its national responsibilities. In *The Faerie Queene*, both heroism and visionary poetics arise from the stimuli of love and beauty conceived Platonically, and idealized mimesis produces its faeryland. Faery's queen, projected from Elizabeth I as in Platonic idealization of the beloved, not only pertains to temporal governance but also points toward the transcendental Ideas and divinity. Whereas Plato's *Republic* valorizes philosophy for bringing enlightenment to counter society's illusions, Spenser champions the learned and enraptured poetic imagination, and proceeds as such a philosopher-poet.

CULTURE AND VALUES: A SURVEY OF THE WESTERN HUMANITIES takes you on a fascinating tour of some of the world's most significant examples of art, music, philosophy, and literature, from the beginnings of civilization to today. New features in the eighth edition are designed to make it easy for you to understand the influence of historical events and values on the works produced by each culture--guided discussions of all of the readings, chapter previews, timelines, Compare and Contrast sections, Big Picture reviews at the end of each chapter, and high-quality images with clear captions. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The painting and the poetry of the Renaissance shared the same goal of imitating nature. English poets of the sixteenth and seventeenth centuries frequently underlined the force of *ut pictura poesis* - the ancient analogy between poetry and painting - by means of ekphrases, or descriptions of works of art, and through metaphors drawn from the visual arts. The present study is concerned with various kinds of allusions and what they can tell us not only about Renaissance poets' attitudes toward the visual arts, but also about their attitudes toward their own art of representation. In their poems lies a neglected source of art criticism. Since, in her view, the language of Renaissance criticism offers our best approach to an understanding of the poetry of the period, Judith Dundas begins her book with Sir Philip Sidney and ends it with John Dryden - the two poet-critics who most clearly enunciate the importance of the analogy between poetry and painting. Between these boundaries are chapters on Shakespeare, Spenser, Chapman, Jonson, a group of seventeenth-century minor poets, and Milton. The order of the chapters is partly chronological and partly thematic - depending on the interest of particular developments in the poets' allusions to the visual arts. The illustrations that accompany the text are chosen to suggest the background of pictorial reality against which the Renaissance poets were writing. They also show the painters' response to the accomplishments of poetry that are, in themselves, a response to nature. In including illustrations, Dundas does not wish to blur the distinction between poetry and painting, since it is in their very difference of medium that the arts achieve their triumphs. These triumphs led to the debate, known as the *paragone*, about which art is the superior; but, as Dundas notes, the significance of this debate is that it served as a *topos* for discussing the relationship of art to truth.

Amelia Bassano Lanier is proved to be a strong candidate for authorship of Shakespeare's plays: Hudson looks at the fascinating life of this woman, believed by many to be the dark lady of the sonnets, and presents the case that she may have written Shakespeare's plays.

In light of the shriveling of the tragic concept in the modern world and the reduction of a total view to the psychology of the protagonist, Krieger contends that the protagonist in a tragedy is now more appropriately designated a "tragic visionary" than a "tragic hero."

Original investigation of courtship in Elizabethan love poetry by male and newly discovered female writers.

This text is a guide to poems written during the Victorian and contemporary periods. There are explications covering Matthew Arnold to William Wordsworth, W.H. Auden to W.B. Yeats and many others. Sources include books, journals, articles, and anthologies.

CULTURE AND VALUES: A SURVEY OF THE WESTERN HUMANITIES takes you on a fascinating tour of some of the world's most significant examples of art, music, philosophy, and literature, from the beginnings of civilization to today. New features in the eighth edition are designed to make it easy for you to understand the influence of historical events and values on the works produced by each culture--guided discussions of all of the readings, chapter previews, timelines, Compare and Contrast sections, Big Picture reviews at the end of each chapter, and high-quality images with clear captions. Volume 2 covers the High Renaissance to the 21st Century. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

-- Brings together the best criticism on the most widely read poets, novelists, and playwrights. -- Presents complex critical portraits of the most influential writers in the English-speaking world -- from the English medievalists to contemporary writers. Prophetic and unsparing, Huxley's *Brave New World* continues to warn us against the dangers of scientific progress.

In "Metaphysical Poetry", there is an emphasis on religious experience, which often touches on diverse kinds of turning. Among them are religious conversion (a turn to God), spatial movement (turning in space), divine transformation (turning from one kind into another), musical tuning (turning as a requisite for harmony) and circular turning. Moreover, there is a strong link between turning and its realisation through the language of the poems. Focusing on John Donne and George Herbert, this study explores various aspects of turning, as well as their interrelation. Dissertation. (Series: Religion and Literature / Religion und Literatur, Vol. 7) [Subject: Poetry]

The Ninth Edition offers more complete works and more teachable groupings than ever before, the apparatus you trust, and a new, free Supplemental Ebook with more than 1,000 additional texts. Read by more than 8 million students, The Norton Anthology of English Literature sets the standard and remains an unmatched value.

Treatment of and reference to the Song of Songs by a variety of authors including Spenser and Milton.

"Distinguished critic and scholar Louis L. Martz refreshingly addresses some of the central concerns in current studies of English poetry from the sixteenth and seventeenth centuries, exploring the context of religious controversy within which this poetry developed and the relationship of poetry to the visual arts."--Publishers website.

The Fifth Edition retains the flexibility and breadth of selection that has defined this classic anthology, while improved and expanded editorial apparatus make it an even more useful teaching tool.

Some of the most important authors in British poetry left their mark on literature before 1600, including Geoffrey Chaucer, Edmund Spenser, and, of course, William Shakespeare. "The Facts On File Companion to British Poetry before 1600" is an encyclopedic guide to British poetry from the beginnings to the year 1600, featuring approximately 600 entries ranging in length from 300 to 2,500 words.

The ninth edition of CULTURE AND VALUES: A SURVEY OF THE HUMANITIES introduces students to the history of humankind through the lens of the humanities -- language and literature, art and architecture, music, philosophy, and religion -- from the dawn of civilization to the contemporary world. CULTURE AND VALUES encourages students to place their own backgrounds and beliefs in context and consider how understanding both their own and other heritages contributes to becoming a citizen of the world in the 21st century. Coauthor Lois Fichner-Rathus continues to bring her pedagogical expertise, clear conversational style, and love of teaching to this beautifully written and illustrated book. New and revised features encourage students to draw comparisons and connections as well as engage their critical thinking skills. Chapter previews, timelines, glossaries, and "Big Picture" reviews provide consistent pedagogical support throughout the text to help students master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The Facts on File Companion to British Poetry Before 1600 Infobase Publishing

Spenser's celebrated manifesto poem, *The Shepherds' Calendar* (1579), together with its original prefatory material and the contemporary glosses by E.K., appears here for the first time in a modernised form, but with the conscious archaisms and dialectal forms retained so that it can now, for the first time since it was published, be read as the linguistic palimpsest Spenser intended it to be.

Provides bibliographies to aid in identifying sources of literary criticism for a specific work of literature.

Aldous Huxley began as a poet. He perfected the voice of the modern satirical poet of ideas, who used art against itself to produce a parodic poetry of breakdowns, collapses, stalemates, and dead ends best suited to the apparent pointlessness of the post-war era. His cleverest, most irreverent poems are contrapuntal: they, in effect, silence venerable poets and cancel traditional formats. Huxley's poetic personas either fail to preserve conventional forms or purposely sabotage them. By 1920, Huxley became the parodic equivalent of the formative intelligences (i.e., Dante, Goethe, and Lucretius) who once synthesized their respective eras positively. In this book, author Jerome Meckier explicates most of Huxley's poems, including *Leda*, his masterpiece, an ironical modern myth. Meckier traces Huxley's development in terms of the poets he inserted in five of his eleven novels, along with their poems. These poets mostly fail as poets, their different stances falling apart one after another. But Huxley began to detect a spiritual significance underlying the creative urge. This allowed him to rehabilitate many of the Romantic and Victorian poets he formerly ridiculed as frauds and liars. Eventually, he celebrated mystical contemplation as silent poetry, positing a utopia in which everyone is a poet to the limits of his or her potentiality. Huxley became the perennial philosopher, a neo-Brahmin: the sage-like figure he initially personified parodically. His paradigmatic career took him from a Pyrrhonic silencing of outmoded poems and poets to the advocacy of a poetry of silence. (Series: "Human Potentialities". Studien zu Aldous Huxley & zeitgenössischer Kultur/Studies in Aldous Huxley & Contemporary Culture - Vol. 11)

Reading Sixteenth-Century Poetry combines close readings of individual poems with a critical consideration of the historical context in which they were written. Informative and original, this book has been carefully designed to enable readers to understand, enjoy, and be inspired by sixteenth-century poetry. Close reading of a wide variety of sixteenth-century poems, canonical and non-canonical, by men and by women, from print and manuscript culture, across the major literary modes and genres Poems read within their historical context, with reference to five major cultural revolutions: Renaissance humanism, the Reformation, the modern nation-state, companionate marriage, and the scientific revolution Offers in-depth discussion of Skelton, Wyatt, Surrey, Isabella Whitney, Gascoigne, Philip Sidney, Spenser, Marlowe, Mary Sidney Herbert, Donne, and Shakespeare

Presents a separate study of all five of Shakespeare's major poems - Venus and Adonis, The Rape of Lucrece, 'The Phoenix and Turtle,' the Sonnets, and A Lover's Complaint- in the context of his dramatic career Discusses major works of literary criticism by Plato, Aristotle, Horace, Longinus, Philip Sidney, George Puttenham, Percy Bysshe Shelley, Seamus Heaney, Adrienne Rich, and Helen Vendler

The role of the human body as a poetic and ideological construct in the 1590 Faerie Queene provides the point of departure for David Lee Miller's richly detailed treatment of Spenser's allegory. In this major contribution to the study of Renaissance literature and ideology, Miller finds the poem organized by a fantasy of bodily wholeness that, like the marriage of Arthur and Gloriana, is both anticipated and deferred in the text. Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Basing her approach on historical sources, Rosalie Osmond explores the way the soul has been represented in different cultures and at different times, from ancient Egypt and Greece, through medieval Europe and into the 21st century.

Contains much of Spenser's poetry with descriptive and critical essays.

A literary-historical account of English poetry from Anglo-Saxon writings to the present.

Since the 1970s there has been a broad and vital reinterpretation of the nature of literary texts, a move away from formalism to a sense of literature as an aspect of social, economic, political, and cultural history. While the earliest New Historicist work was criticized for a narrow and anecdotal view of history, it also served as an important stimulus for post-structuralist, feminist, Marxist, and psychoanalytical work, which in turn has increasingly informed and redirected it. Recent writing on the nature of representation, the historical construction of gender and of the concept of identity itself, on theatre as a political and economic phenomenon, and on the ideologies of art generally, reveals the breadth of the field. Cambridge Studies in Renaissance Literature and Culture is designed to offer historically oriented studies of Renaissance literature and theatre which make use of the insights afforded by theoretical perspectives. The view of history envisioned is above all a view of our history, a reading of the Renaissance for and from our own time. Book jacket.

Revises the semiotic paradigm of the early modern 'literary system' dominant since 1983 by adapting methods entailed in the idea that literary works emerge through a series of semiotic events. Davis analyzes Philip Sidney's Arcadia and Astrophil and Stella to demonstrate how design elements stage the scene of reading these works.

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