

ELIZABETHAN MYTHOLOGIES

Studies in Poetry, Drama and Music



Robin Headlam Wells

Elizabethan Mythologies

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Elizabethan Mythologies:

Elizabethan Mythologies Robin Headlam Wells, 1994-05-12 For lovers of music and poetry the legendary figure of Orpheus probably suggests a romantic ideal But for the Renaissance he is essentially a political figure Mythographers interpreted the Orpheus story as an allegory of the birth of civilization because they recognized in the arts in which Orpheus excelled an instrument of social control so powerful that with it you could as one writer put it winne Cities and whole Countries Dealing with plays poems songs and the iconography of musical instruments Robin Headlam Wells re examines the myth central to the Orpheus story of the transforming power of music and poetry Elizabethan Mythologies first published in 1994 contains numerous illustrations from the period and will be of interest to scholars and students of Renaissance poetry drama and music and of the history of ideas *The Metamorphoses of Myth in Fiction since 1960* Kathryn Hume, 2020-02-20 Why do contemporary writers use myths from ancient Greece and Rome Pharaonic Egypt the Viking north Africa s west coast and Hebrew and Christian traditions What do these stories from premodern cultures have to offer us The Metamorphoses of Myth in Fiction since 1960 examines how myth has shaped writings by Kathy Acker Margaret Atwood William S Burroughs A S Byatt Neil Gaiman Norman Mailer Toni Morrison Thomas Pynchon Kurt Vonnegut Jeanette Winterson and others and contrasts such canonical texts with fantasy speculative fiction post singularity fiction pornography horror and graphic narratives These artistic practices produce a feeling of meaning that doesn t need to be defined in scientific or materialist terms Myth provides a sense of rightness a recognition of matching a pattern a feeling of something missing a feeling of connection It not only allows poetic density but also manipulates our moral judgments or at least stimulates us to exercise them Working across genres populations and critical perspectives Kathryn Hume elicits an understanding of the current uses of mythology in fiction **Shakespeare's Politics** Robin Headlam Wells, 2009-01-06 Shakespeare s Politics is an invaluable introduction to the political world of Shakespeare s plays It includes passages from the plays together with extracts from contemporary historical and political documents The clear jargon free narrative introduces and explains the extracts and provides an overview of the key political issues that were debated in late Elizabethan and early Stuart England The introduction outlines the historical context in which Shakespeare wrote and explains the intellectual principles that informed early modern thinking about politics By reading Shakespeare alongside contemporary documents students will be able to develop their own informed critical interpretations of the plays Shakespeare s Politics is essential for anyone studying Shakespeare while tutors and postgraduate students will find the book s up to date survey of modern Shakespeare criticism useful and provocative **The Elizabethans** A. N. Wilson, 2012-04-24 In Wilson s hands these familiar stories make for gripping reading The New York Times Book Review New York Times Book Review Editors Choice Author of Dante in Love A sweeping panorama of the Elizabethan age a time of remarkable strange personages and great political and social change by one of our most renowned historians A time of exceptional creativity wealth creation larger than life royalty and political

expansion the Elizabethan age was also more remarkable than any other for the Technicolor personalities of its royals and subjects Apart from the complex character of the Virgin Queen herself A N Wilson s *The Elizabethans* follows the stories of Francis Drake a privateer who not only defeated the Spanish Armada but also circumnavigated the globe with a drunken mutinous crew and without reliable navigational instruments political intriguers like William Cecil and Francis Walsingham and Renaissance literary geniuses from Sir Philip Sidney to Christopher Marlowe and William Shakespeare Most crucially this was the age when modern Britain was born and established independence from mainland Europe both in its resistance to Spanish and French incursions and in its declaration of religious liberty from the pope and laid the foundations for the explosion of British imperial power and eventual American domination An acknowledged master of the all encompassing single volume history Wilson tells the exhilarating story of the Elizabethan era with all the panoramic sweep of his bestselling *The Victorians* and with the wit and iconoclasm that are his trademarks

In Small Proportions Daniel Fischlin,1998 The English ayre which enjoyed a short vogue from about 1596 to 1622 is a distinctive subgenre of the lyric Based on Edward Doughtie s seminal critical edition *LYRICS FROM ENGLISH AIRS 1596 1622* and published in 1970 *SMALL PROPORTIONS* provides the first extended examination of the ayre s literary devices and attributes 25 illustrations

Both from the Ears and Mind Linda Phyllis Austern,2020-07-15 Both from the Ears and Mind offers a bold new understanding of the intellectual and cultural position of music in Tudor and Stuart England Linda Phyllis Austern brings to life the kinds of educated writings and debates that surrounded musical performance and the remarkable ways in which English people understood music to inform other endeavors from astrology and self care to divinity and poetics Music was considered both art and science and discussions of music and musical terminology provided points of contact between otherwise discrete fields of human learning This book demonstrates how knowledge of music permitted individuals to both reveal and conceal membership in specific social intellectual and ideological communities Attending to materials that go beyond music s conventional limits these chapters probe the role of music in commonplace books health maintenance and marriage manuals rhetorical and theological treatises and mathematical dictionaries Ultimately Austern illustrates how music was an indispensable frame of reference that became central to the fabric of life during a time of tremendous intellectual social and technological change

Reverberating Song in Shakespeare and Milton Erin Minear,2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare s and Milton s understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial

harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture **William Lawes (1602-1645)**

Andrew Ashbee, 2019-05-20 First published in 1998 this volume comprises papers given at a conference on Lawes and his music held at Oxford in September 1995 to commemorate the 350th anniversary of his death They examine not only Lawes's music but the milieu in which he worked Part One examines the musical life of the English Court in Lawes's day noting his activities there and his involvement with companies of players Manuscript studies and a detailed account of the fatal battle are also included Part Two comprises seven essays exploring the wide range of his instrumental and vocal music William Lawes is acknowledged as the most exciting and innovative composer working in England during the reign of Charles I His tragic early death at the Siege of Chester in 1645 only served to heighten his reputation among his contemporaries lending him also the cloak of martyrdom in the service of his king *Dowland: Lachrimae (1604)* Peter Holman, 1999-10-28 Dowland's *Lachrimae* 1604 is perhaps the greatest but most enigmatic publication of instrumental music from before the eighteenth century This new handbook the first detailed study of the collection investigates its publication history its instrumentation its place in the history of Renaissance dance music and its reception history Two extended chapters examine the twenty-one pieces in the collection in detail discussing the complex internal relationships between the cycle of seven *Lachrimae* pavans the relationships between them and other pieces inside and outside the collection and possible connections between the Latin titles of the seven pavans and Elizabethan conceptions of melancholy The extraordinarily multi-faceted nature of the collection also leads the author to illuminate questions of patronage the ordering and format of the collection pitch and transposition tonality and modality and even numerology **Magical Epistemologies** Anannya Dasgupta, 2021-07-22 This

book began with a simple question when readers such as us encounter the term magic or figures of magicians in early modern texts dramatic or otherwise how do we read them In the twenty-first century we have recourse to an array of genres and vocabulary from magical realism to fantasy fiction that does not however work to read a historical figure like John Dee or a fictional one he inspired in Shakespeare's Prospero Between longings to transcend human limitation and the actual work of producing translating and organizing knowledge figures such as Dee invite us to re-examine our ways of reading magic only as metaphor If not metaphor then what else As we parse the term magic it reveals a rich context of use that connects various

aspects of social cultural religious economic legal and medical lives of the early moderns Magic makes its presence felt not only as a forms of knowledge but in methods of knowing in the Renaissance The arc of dramatists and texts that this book draws between Doctor Faustus The Tempest The Alchemist and Comus A Masque at Ludlow Castle offers a sustained examination of the epistemologies of magic in the context of early modern knowledge formation Please note Taylor Francis does not sell or distribute the Hardback in India Pakistan Nepal Bhutan Bangladesh and Sri Lanka **Gender and Song in Early Modern England** Leslie C. Dunn, Katherine R. Larson, 2016-04-15 Song offers a vital case study for examining the rich interplay of music gender and representation in the early modern period This collection engages with the question of how gender informed song within particular textual social and spatial contexts in sixteenth and seventeenth century England Bringing together ongoing work in musicology literary studies and film studies it elaborates an interdisciplinary consideration of the embodied and gendered facets of song and of song s capacity to function as a powerful and flexible gendered signifier The essays in this collection draw vivid attention to song as a situated textual and musical practice and to the gendered processes and spaces of song s circulation and reception In so doing they interrogate the literary and cultural significance of song for early modern readers performers and audiences *English Renaissance Rhetoric and Poetics* Heinrich F. Plett, 2023-08-14 This volume is the first comprehensive reference work on English Renaissance rhetoric and poetics It is arranged in four sections A bibliographies B primary sources C secondary sources D indices Section B lists more than 500 books on rhetoric and poetics published in the British Isles and abroad between 1479 and 1660 Detailed information is provided on each of them transcription of the title page of the editio princeps call number of the library copy consulted further historical and modern editions together with the relevant secondary literature Section C covers the whole range of applied rhetoric and poetics totalling some 2 000 titles between 1900 and 1994 It deals systematically with such topics a General Studies Rhetorical Genres and Rhetoric Poetics and Individual Authors An introductory essay outlines the principles of the bibliography *Sounding Objects* Carla Zecher, 2007-01-01 Often abstracted by the aesthetic implications of music itself musical instruments can be seen as physical signifiers apart from the music that they produce In *Sounding Objects* Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties as well as from their aesthetic product *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich nuanced vocabulary for reflecting on their own art and its roles in courtly life the civic arena and salon society Poets not only depicted the world of musical practice but also appropriated it using musical instruments figuratively to establish their literary identities Drawing on music treatises and archival sources as well as poems paintings and engravings this unique study aims to enrich our understanding of the interplay of poetry music and art in this period and highlights the importance of musical materiality to Renaissance culture **Shakespeare In The New Europe** Boika

Sokolova, Derek Roper, Michael Hattaway, 2015-12-17 Shakespeare is the national poet of many nations besides his own though a peculiarly subversive one in both east and west This volume contains a score of essays by scholars from Britain Bulgaria Croatia Germany Poland Romania Spain Ukraine and the USA written to show how the momentous changes of 1989 were mirrored in the way Shakespeare has been interpreted and produced The collection offers a valuable record of what Shakespeare has meant in the modern world and some pointers to what he may mean in the future *Music in Shakespeare* Christopher R. Wilson, Michela Calore, 2014-02-27 With an A Z of over 300 entries Music in Shakespeare is the most comprehensive study of all the musical terms found in Shakespeare's complete works It includes a definition of each musical term in its historical and theoretical context and explores the diverse extent of musical imagery across the full range of Shakespeare's dramatic and poetic work as well as analysing the usage of instruments and sound effects on the Shakespearean stage This is a comprehensive reference guide for scholars and students with interests in the thematic and allegorical relevance of music in Shakespeare and the history of performance Identifying all musical terms found in the Shakespeare canon it will also be of use to the growing number of directors and actors concerned with recovering the staging conditions of the early modern theatre **Seeing with Different Eyes** Patrick Curry, Angela Voss

, 2009-05-05 Seeing with Different Eyes Essays in Astrology and Divination represents the cutting edge of contemporary thought and research on divination The thirteen authors come from a variety of academic disciplines ranging from anthropology and classics to English literature and religious studies and all address the question of divination astrology and oracles in a spirit of critical but sympathetic inquiry The emphasis is on a participatory and reflexive approach which is firmly post positivist seeking to understand the divinatory act on its own terms within widely varying contexts ancient Greek and Chaldean philosophy and theurgy Theravadan Buddhism Biblical studies Elizabethan Hermeticism Jacobean drama Heideggerian philosophy Medieval scholasticism 19th century occultism contemporary Guatemalan divination and Western medical practice The authors are all teachers or researchers in the area of divination and symbolism which is a new disciplinary focus developing at the University of Kent Canterbury under the aegis of the MA programme in the Cultural Study of Cosmology and Divination The essays in this volume originally contributed to an international conference of the same name held there in April 2006 *Shakespeare's Humanism* Robin Headlam Wells, 2005-12-08 Renaissance humanists believed that if you want to build a just society you must begin with the facts of human nature This book argues that the idea of a universal human nature was as important to Shakespeare as it was to every other Renaissance writer In doing so it questions the central principle of post modern Shakespeare criticism Postmodernists insist that the notion of defining a human essence was alien to Shakespeare and his contemporaries as radical anti essentialists the Elizabethans were in effect postmodernists before their time In challenging this claim Shakespeare's Humanism shows that for Shakespeare as for every other humanist writer in this period the key to all wise action was the knowledge of our selves and our human condition

Shakespeare And Music David Lindley, 2014-05-29 This unique and comprehensive study examines how music affects Shakespeare's plays and addresses the ways in which contemporary audiences responded to it David Lindley sets the musical scene of Early Modern England establishing the kinds of music heard in the streets the alehouses private residences and the theatres of the period and outlining the period's theoretical understanding of music Focusing throughout on the plays as theatrical performances this work analyzes the ways Shakespeare explores and exploits the conflicting perceptions of music at the time and its dramatic and thematic potential

Shakespeare on Prejudice B. J. Sokol, 2022-02-10 How are unwarranted dislikes and prejudices portrayed in the works of Shakespeare and to what extent does Shakespeare differ from his contemporaries in their portrayal What can we learn about Shakespeare's times and our own through a close reading of prejudice depicted in his plays In this study B J Sokol examines what King Edward in Henry VI Part III calls your scorn and dislike 4.1.23 the unfounded prejudices depicted in Shakespeare's works and targeted at five distinct areas education the arts peace strangers or outsiders and sexual love Through a close reading of his plays comparison with the works of other Elizabethan writers and a consideration of Shakespeare's social environment this study provides a detailed appreciation of Shakespeare's dramatic method and his insights into the psychological motivations behind the prejudices portrayed Presenting Shakespeare's prejudice against education Sokol examines numerous representations of pupils teachers and schooling focusing on anti educational prejudices in *The Merry Wives of Windsor* and in *King Henry VI Part 2* The distaste of characters for art is considered alongside Shakespeare's repeated depiction of the destructive downgrading of the arts that erupts during political upheavals while prejudice against peaceful living is traced in Shakespeare's various portrayals of honour driven feuding such as in *Romeo and Juliet* and in warrior characters such as *Coriolanus* Prejudice against strangers as depicted in plays including *Titus Andronicus* *Othello* and *The Merchant of Venice* is contrasted with that of plays by his contemporaries including Christopher Marlowe's *The Jew of Malta* A final chapter examines prejudice against sex and the representation of many male and female characters who evade the erotic subordinate the erotic to power seeking or regard their own or others erotic attachments with revulsion

Eros and Music in Early Modern Culture and Literature Claire Bardelmann, 2018-05-15 What is the relationship between Eros and music How does the intersection of love and music contribute to define the perimeter of Early Modern love The Early Moderns hold parallel discourses on the metaphysical doctrines of love and music as theories of harmony Statements of love as music of music as love and of both as harmonic ideals are found across a wide range of cultural contexts highlighting the understanding of love as a cultural construct The book assesses the complexity of cultural discourses on this linkage of Eros and music The ambivalence of music as an erotic agent is enacted in the controversy over dancing and reflected in the ubiquitous symbolism of music instruments Likewise the trivialization of musical imagery in madrigal lyrics and love poetry highlights a sense of degradation and places the love music relationship at the meeting point of two epistemes The book also shows the symbolic deployment of the intertwined

ideas of love and music in the English epyllion and offers close readings of Shakespeare's poems *The Rape of Lucrece* and *Venus and Adonis*. The book is the first to propose an overview of the theoretical, cultural, and poetical intersections of Eros and music in Early Modern England. It discusses the connections in a richly interdisciplinary manner, drawing on a wealth of primary material which includes rhetoric, natural philosophy, educational literature, medicine, music theory, and musical performance, dance books, performance politics, Protestant pamphlets, and sermons, and emblem books.

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web in this article we will discuss polyatomic ions the prefix poly means many so a polyatomic ion is an ion that contains more than one atom this differentiates polyatomic ions from monatomic ions which contain only one atom examples of monatomic ions include na fe 3 cl and many many others

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web because these ions contain more than one atom they are called polyatomic ions polyatomic ions have characteristic formulas names and charges that should be memorized for example the nitrate ion has one nitrogen atom and three oxygen atoms with an overall charge of 1

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web aug 23 2019 these are called polyatomic ions table 2 lists the formulas charges and names of some common polyatomic ions only one of them the ammonium ion is a cation the rest are anions most of them also contain oxygen atoms so sometimes

they are referred to as oxyanions

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web polyatomic ions are charged groups of atoms an example is ammonium ion NH_4^+ it has five atoms one nitrogen and four hydrogens that share a charge of 1 the polyatomic ions remain intact and parentheses may be required when using subscripts for example ammonium chloride is NH_4Cl and ammonium sulfide is NH_4S_2

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web rules for naming ionic compounds containing polyatomic ions polyatomic ions are ions which consist of more than one atom for example nitrate ion NO_3^- contains one nitrogen atom and three oxygen atoms the atoms in a polyatomic ion are usually covalently bonded to one another and therefore stay together as a single charged unit

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web aug 11 2022 to identify and name polyatomic ions some ions consist of groups of atoms covalently bonded together and have an overall electric charge because these ions contain more than one atom they are called polyatomic ions the structures names and formulas of some polyatomic ions are found in the below figure and table

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web the formulae of compounds containing polyatomic ions are worked out in a similar way to single atom ions except when there is more than one polyatomic ion then its formula is written

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