

Birth Passages

Krier, Theresa M.

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Birth Passages Maternity And Nostalgia Antiquity To Shakespeare

Morriss Henry Partee



Birth Passages Maternity And Nostalgia Antiquity To Shakespeare:

Birth Passages Theresa M. Krier, 2001 Birth Passages offers a provocative and eloquent challenge to the nostalgia for the maternal sometimes influenced by classic Freudian theory which pervades many discourses Theresa M Krier suggests an alternative to the common characterizations of the maternal as a force inspiring both desire and dread a force that must be repressed if subjectivity and culture are to be established Instead drawing on the work of Melanie Klein D W Winnicott and Luce Irigaray Krier seeks to establish a new model of the relationship between mother and infant one in which birth is seen not as the tragic ending to the prenatal union but rather as the child s claiming both distance from and proximity to this parent Krier s insightful readings of poetic works from antiquity the Middle Ages and the Renaissance show these texts in opposition to their cultures insistent nostalgia for the maternal Their authors she maintains recognize such longing as a symptom of a glamorous but false and disabling fantasy In her analysis of the Song of Songs Lucretius s De rerum natura Chaucer s Parlement of Foules Spenser s Amoretti and Faerie Queene and Shakespeare s Love s Labor s Lost and The Winter s Tale Krier details how the writings represent the intersubjective nature of birth

Maternity and Romance Narratives in Early Modern England Karen Bamford, Naomi J. Miller, 2016-05-06 Though recent scholarship has focused both on motherhood and on romance literature in early modern England until now no full length volume has addressed the notable intersections between the two topics This collection contributes to the scholarly investigation of maternity in early modern England by scrutinizing romance narratives in various forms considering motherhood not as it was actually lived but as it was figured in the fantasy world of romance by authors ranging from Edmund Spenser to Margaret Cavendish Contributors explore the traditional association between romance and women both as readers of fiction and as tellers of old wives tales as well as the tendency of romance plots with their emphasis on the family and its reproduction to foreground matters of maternity Collectively the essays in this volume invite reflection on the uses to which Renaissance culture put maternal stereotypes the virgin mother the cruel step dame as well as the powerful fears and desires that mothers evoke assuage and sometimes express in the fantasy world of romance

Shakespearean Maternities Chris Laoutaris, 2008-06-20 This study explores maternity in the disciplines of early modern England Placing the reproductive female body centre stage in Shakespeare s theatre Laoutaris ranges beyond the domestic sphere in order to recuperate the wider intellectual epistemological and archaeological significance of maternity to the Renaissance imagination Focusing on anatomy in Hamlet natural history in The Tempest demonology in Macbeth and heraldry in Antony and Cleopatra this book reveals the ways in which the maternal body was figured in and in turn contributed towards the re conceptualisation of bodies of knowledge Laoutaris argues that Shakespeare resists a monolithic concept of motherhood presenting instead a range of contested maternities which challenge the distinctive ways of knowing these early disciplines worked to impose on the order of created nature

Childhood in Shakespeare's Plays Morriss Henry Partee, 2006 Original Scholarly Monograph Performing

Maternity in Early Modern England Kathryn R. McPherson, 2016-12-05 Performing Maternity in Early Modern England features essays that share a common concern with exploring maternity's cultural representation performative aspects and practical consequences in the period from 1540-1690. The essays interrogate how early modern texts depict fertility, conception, delivery, and gendered constructions of maternity by analyzing a wealth of historical documents and images in conjunction with dramatic and non-dramatic literary texts. They emphasize that the embodied, repeated, and public nature of maternity defines it as inherently performative and ultimately central to the production of gender identity during the early modern period.

Shakespeare's Literary Authorship Patrick Cheney, 2008-06-26 This book considers Shakespeare as a literary figure, analysing his full professional career both poetry and plays.

Shakespeare and the Middle Ages Curtis Perry, John Watkins, 2009-05-07 Shakespeare and the Middle Ages brings together a distinguished multidisciplinary group of scholars to rethink the medieval origins of modernity. Shakespeare provides them with the perfect focus since his works turn back to the Middle Ages as decisively as they anticipate the modern world. Almost all of the histories depict events during the Hundred Years War, and King John glances even further back to the thirteenth century Angevins. Several of the comedies, tragedies, and romances rest on medieval sources, and there are important medieval antecedents for some of the poetic modes in which he worked as well. Several of the essays reread Shakespeare by recovering aspects of his works that are derived from medieval traditions and whose significance has been obscured by the desire to read Shakespeare as the origin of the modern. These essays taken cumulatively challenge the idea of any decisive break between the medieval period and early modernity by demonstrating continuities of form and imagination that clearly bridge the gap. Other essays explore the ways in which Shakespeare and his contemporaries constructed or imagined relationships between past and present. Attending to the way these writers thought about their relationship to the past makes it possible in turn to read against the grain of our own teleological investment in the idea of early modernity. A third group of essays reads texts by Shakespeare and his contemporaries as documents participating in social cultural transformation from within. This means attending to the way they themselves grapple with the problem of change, attempting to respond to new conditions and pressures while holding onto customary habits of thought and imagination. Taken together, the essays in this volume revisit the very idea of transition in a refreshingly non-teleological way.

Shakespeare, National Poet-Playwright Patrick Cheney, 2004-11-25 Shakespeare National Poet Playwright is an important book which reassesses Shakespeare as a poet and dramatist. Patrick Cheney contests critical preoccupation with Shakespeare as a man of the theatre by recovering his original standing as an early modern author. He is a working dramatist who composes some of the most extraordinary poems in English. The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence in England as in Europe, including the building of the commercial theatres and the consolidation of the printing press. Cheney traces the literary origin to Shakespeare's favourite author, Ovid, who wrote the *Amores* and *Metamorphoses* alongside the tragedy *Medea*. Cheney also

examines Shakespeare's literary relations with his contemporary authors Edmund Spenser and Christopher Marlowe. The book concentrates on Shakespeare's freestanding poems but makes frequent reference to the plays and ranges widely through the work of other Renaissance writers. *Luce Irigaray and Premodern Culture* Elizabeth D. Harvey, Theresa Krier, 2004-08-02. The essays in this groundbreaking collection stage conversations between the thought of the controversial feminist philosopher linguist and psychoanalyst Luce Irigaray and premodern writers ranging from Empedocles and Homer to Shakespeare, Spenser and Donne. They explore both the pre-Enlightenment roots of Luce Irigaray's thought and the impact that her writings have had on our understanding of ancient, medieval and Renaissance culture. Luce Irigaray has been a major figure in Anglo-American literary theory, philosophy and gender studies ever since her germinal works *Speculum of the Other Woman* and *This Sex Which Is Not One* were published in English translation in 1985. This collection is the first sustained examination of Irigaray's crucial relationship to premodern discourses underpinning Western culture and of the transformative effect she has had on scholars working in pre-Enlightenment periods. Like Irigaray herself, the essays work at the intersections of gender theory, historicism and language. This collection offers powerful ways of understanding premodern texts through Irigaray's theories that allow us to imagine our past and present relationship to economics, science, psychoanalysis, gender, ethics and social communities in new ways.

Women in Shakespeare Alison Findlay, 2014-02-27. This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays. Including over 350 entries, Alison Findlay shows the role of women within Shakespearean drama, their representations on the Shakespearean stage and their place in Shakespeare's personal and professional lives.

Placing the Plays of Christopher Marlowe Sara Munson Deats, 2016-04-22. Focusing upon Marlowe the playwright as opposed to Marlowe the man, the essays in this collection position the dramatist's plays within the dramaturgical, ethical and sociopolitical matrices of his own era. The volume also examines some of the most heated controversies of the early modern period, such as the anti-theatrical debate, the relations between parents and children, Machiavelli's ideology, the legitimacy of sectarian violence and the discourse of addiction. Some of the chapters also explore Marlowe's polysemous influence on the theater of his time and of later periods but most centrally upon his more famous contemporary poet-playwright William Shakespeare. *Lucretius and Shakespeare on the Nature of Things* Richard Allen Shoaf, 2014-10-16. *Lucretius and Shakespeare on the Nature of Things* maps large new vistas for understanding the relationship between *De rerum natura* and Shakespeare's works. In chapters on six important plays across the canon: *King Lear*, *Macbeth*, *Hamlet*, *The Merchant of Venice*, *The Tempest* and *A Midsummer Night's Dream*, it demonstrates that Shakespeare articulates his erotics of being his great creating nature. *The Winter's Tale* by drawing on imagery he learned from Ovid and other classical poets but especially from Lucretius in his powerful epic that celebrates Venus and her endless creativity. Responding to Lucretius's widely admired Latinity in his exposition of the life of man in nature, Shakespeare emerges as an early modern materialist who writes poetry.

that is effectively atomic marked as we might say today by fission hendiadys for example and fusion synoeciosis for example joining and splitting splitting and joining language and character as no other poet has ever done To give away yourself keeps yourself still My grave is like to be my wedding bed I begin To doubt the equivocation of the fiend That lies like truth Readers of Shoaf's book will encounter anew through both fresh evidence and close reading Shakespeare's universally acknowledged commitment to the art of nature and the nature of art With Lucretius's poetry as inspiration Shakespeare becomes the poet of the material both in art and in nature immensely creative with his *d dala lingua* like *d dala natura* his wonder crafting tongue like wonder working nature

Reading Sixteenth-Century Poetry Patrick Cheney, 2011-05-03 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

Textual Conversations in the Renaissance Benedict S. Robinson, 2016-12-05 Conversation is the beginning and end of knowledge wrote Stephano Guazzo in his *Civil Conversation* Like Guazzo's this is a book dedicated to the Renaissance concept of conversation a concept that functioned simultaneously as a privileged literary and rhetorical form the dialogue an intellectual and artistic program the humanists' interactions with ancient texts and a political possibility the king's council or the republican concept of mixed government In its varieties of knowledge production the Renaissance was centrally concerned with debate and dialogue not only among scholars but also and perhaps more importantly among and with texts Renaissance reading practices were active and engaged such conversations with texts were meant to prepare the mind for political and civic life and the political itself was conceived as fundamentally conversational The humanist idea of conversation thus theorized the relationships among literature politics and history it was one of the first modern attempts to locate cultural production within a specific historical and political context The essays in this collection investigate the varied ways in which the Renaissance incorporated textual conversation and dialogue into its literary political juridical religious and social practices They focus on the importance of conversation to early modern understandings of ethics on literary history itself as an ongoing authorial conversation and on the material and textual technologies that enabled early modern

conversations Motherhood and Meaning in Medieval Sculpture Marian Bleeke, 2017 An examination of women as mothers in medieval French sculpture What can medieval sculptural representations of women tell us about medieval women's experiences of motherhood Presumably the work of male sculptors working for clerical patrons these sculptures are unlikely to have been shaped by women's maternal experiences during their production Once produced however their beholders would have included women who were mothers and potential mothers thus opening a space between the sculptures intended meanings and other meanings liable to be produced by these women as they brought their own interests and concerns to these works of art Building on theories of reception and response this book focuses on interactions between women as beholders and a range of sculptures made in France in the twelfth through sixteenth centuries aiming to provide insight into women's experiences of motherhood particular sculptures considered include the Annunciation and Visitation from Reims cathedral the *femme aux serpents* from Moissac the *transi* of Jeanne de Bourbon Vendôme the Eve from Autun and a number of French Gothic Virgin and Child sculptures Marian Bleeke is Associate Professor of Art History and Chair of the Department of Art and Design at Cleveland State University Place of Breath in Cinema Davina Quinlivan, 2014-02-11 This study considers the locus of the breathing body in the film experience and its implications for the study of embodiment in film and sensuous spectatorship **Reading the Allegorical Intertext** Judith H. Anderson, 2010-12-01 Judith H. Anderson conceives the intertext as a relation between or among texts that encompasses both Kristevan intertextuality and traditional relationships of influence imitation allusion and citation Like the Internet the intertext is a state or place of potential expressed in ways ranging from deliberate emulation to linguistic free play Relatedly the intertext is also a convenient fiction that enables examination of individual agency and sociocultural determinism Anderson's intertext is allegorical because Spenser's *Faerie Queene* is pivotal to her study and because allegory understood as continued or moving metaphor encapsulates even as it magnifies the process of signification Her title signals the variousness of an intertext extending from Chaucer through Shakespeare to Milton and the breadth of allegory itself Literary allegory in Anderson's view is at once a mimetic form and a psychic one a process thinking that combines mind with matter emblem with narrative abstraction with history Anderson's first section focuses on relations between Chaucer's *Canterbury Tales* and Spenser's *The Faerie Queene* including the role of the narrator the nature of the textual source the dynamics of influence and the bearing of allegorical narrative on lyric vision The second centers on agency and cultural influence in a variety of Spenserian and medieval texts Allegorical form a recurrent concern throughout becomes the pressing issue of section three This section treats plays and poems of Shakespeare and Milton and includes two intertextually relevant essays on Spenser How *Paradise Lost* or Shakespeare's plays participate in allegorical form is controversial Spenser's experiments with allegory revise its form and this intervention is largely what Shakespeare and Milton find in his poetry and develop Anderson's book the result of decades of teaching and writing about allegory especially Spenserian allegory will reorient thinking about fundamental critical issues

and the landmark texts in which they play themselves out **Poetry and Paternity in Renaissance England** Tom MacFaul, 2010-06-17 Becoming a father was the main way that an individual in the English Renaissance could be treated as a full member of the community Yet patriarchal identity was by no means as secure as is often assumed when poets invoke the idea of paternity in love poetry and other forms they are therefore invoking all the anxieties that a culture with contradictory notions of sexuality imposed This study takes these anxieties seriously arguing that writers such as Sidney and Spenser deployed images of childbirth to harmonize public and private spheres to develop a full sense of selfhood in their verse and even to come to new accommodations between the sexes Shakespeare Donne and Jonson in turn saw the appeal of the older poets aims but resisted their more radical implications The result is a fiercely personal yet publicly committed poetry that wouldn't be seen again until the time of the Romantics **Chaucer's Squire's Tale, Franklin's Tale, and Physician's Tale**

Kenneth Bleeth, 2018-11-19 The latest volume in the Chaucer Bibliographies series meticulously assembled by Kenneth Bleeth is the most comprehensive record of scholarship on Chaucer's Squire's Tale Franklin's Tale and Physician's Tale

Fugitive Vision Michael A. Chaney, 2008 Analyzing the impact of black abolitionist iconography on early black literature and the formation of black identity Fugitive Vision examines the writings of Frederick Douglass William Wells Brown William and Ellen Craft Harriet Jacobs and the slave potter David Drake Juxtaposing pictorial and literary representations the book argues that the visual offered an alternative to literacy for current and former slaves whose works mobilize forms of illustration that subvert dominant representations of slavery by both apologists and abolitionists From a portrait of Douglass's mother as Ramses to the incised snatches of proverb and prophesy on Dave the Potter's ceramics the book identifies a fugitive vision that reforms our notions of antebellum black identity literature and cultural production

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