

JENNY C. MANN

Outlaw Rhetoric



FIGURING VERNACULAR
ELOQUENCE IN
SHAKESPEARE'S ENGLAND

Outlaw Rhetoric Figuring Vernacular Eloquence In Shakespeares England

Michael Ulliot



Outlaw Rhetoric Figuring Vernacular Eloquence In Shakespeares England:

Outlaw Rhetoric Jenny C. Mann, 2012-02-15 A central feature of English Renaissance humanism was its reverence for classical Latin as the one true form of eloquent expression Yet sixteenth century writers increasingly came to believe that England needed an equally distinguished vernacular language to serve its burgeoning national community Thus one of the main cultural projects of Renaissance rhetoricians was that of producing a common vernacular eloquence mindful of its classical origins yet self consciously English in character The process of vernacularization began during Henry VIII s reign and continued with fits and starts late into the seventeenth century In *Outlaw Rhetoric* Jenny C Mann examines the substantial and largely unexplored archive of vernacular rhetorical guides produced in England between 1500 and 1700 Writers of these guides drew upon classical training as they translated Greek and Latin figures of speech into an everyday English that could serve the ends of literary and national invention In the process however they confronted aspects of rhetoric that run counter to its civilizing impulse For instance Mann finds repeated references to Robin Hood indicating an ongoing concern that vernacular rhetoric is outlaw to the classical tradition because it is common popular and ephemeral As this book shows however such allusions hint at a growing acceptance of the nonclassical along with a new esteem for literary production that can be identified as native to England Working across a range of genres Mann demonstrates the effects of this tension between classical rhetoric and English outlawry in works by Spenser Shakespeare Sidney Jonson and Cavendish In so doing she reveals the political stakes of the vernacular rhetorical project in the age of Shakespeare

The Rhetoric of Exemplarity in Early Modern England Michael Ulliot, 2022 This book investigates the role of exemplarity as a rhetorical device in late Elizabethan and Jacobean literature and culture Ulliot argues that exemplarity is driven by both reader and author and that positive moral examples were presented as aspirational models in posthumous biography

Elizabethan Narrative Poems: The State of Play Lynn Enterline, 2019-07-11 Tracing the development of narrative verse in London s literary circles during the 1590s this volume puts Shakespeare s *Venus and Adonis* and *The Rape of Lucrece* into conversation with poems by a wide variety of contemporary writers including Thomas Lodge Francis Beaumont Christopher Marlowe Thomas Heywood Thomas Campion and Edmund Spenser Chapters investigate the complexities of this literary conversation and contribute for the current vigorous reassessment of humanism s intended consequences by drawing attention to the highly diverse forms of early modern classicism as well as the complex connection between Latin pedagogy and vernacular poetic invention Key themes and topics include Epyllia masculinity and sexuality Classicism and commerce Genre and mimesis Rhetoric and aesthetics

The Oxford Handbook of Philip Sidney, 2024-11-13 The *Oxford Handbook of Philip Sidney* is the most comprehensive collection of essays on Sidney published to date Written by an expert team of international specialists its fifty chapters cover every aspect of Sidney s life works and the times in which he lived It provides fresh interpretations of Sidney s career texts and legacy drawing on the most recent historical and archival research and

showcasing the range of critical approaches historicist formalist postcolonial post humanist presentist materialist economic ecological affective queer and zoocritical which has opened up so many new perspectives in the study of Renaissance literature in recent years Part I Contexts re examines Sidney s life family relations and friendship groups his roles as courtier and patron and the Sidney legend which largely shaped these narratives round the political agendas of his day Part II Works offers new in depth readings of Sidney s writings including his poetry prose letters and psalms Part III Literary Contexts explores the pedagogic and practical contexts within which these writings were produced including Sidney s own education the humanist emphasis that literature teach and delight newly evolving ideas of authorship and the potentials presented by the circulation of his works in manuscript and print Part IV Sidney s Forms and Genres drills down further into his literary texts showing how they both drew from and contributed to new developments in the writing of sonnets lyric pastoral romance fiction and drama within the larger sphere of the European literary Renaissance Part V Sidney s Poetic Craft illuminates Sidney s distinctive skills as a poetic maker revealing his attention to detail by providing minute analyses of his prosody his interest in song his sentence structure and his unique conception of style Part VI Sidney and His Times embeds Sidney within his period providing individual chapters on his active engagement with its religion philosophy logic rhetoric politics with Europe the colonies maps money class gender the passions animals visual culture music clothes architecture and gardens Finally Part VII Reception investigates Sidney s enduring legacy as his works continued to be read and re written by later generations shaping the course of the English literary tradition to come

Trust and Proof Andrea Rizzi, 2017-11-06 Translators contribution to the vitality of textual production in the Renaissance is still often vastly underestimated Drawing on a wide variety of sources published in Spanish Portuguese Italian Latin German English and Zapotec this volume brings a global perspective to the history of translators and the printed book Together the essays point out the extent to which particular language cultures were liable to shift overlap shrink and expand during one of the most defining periods in the history of print culture Interdisciplinary in approach *Trust and Proof* investigates translators role in the diffusion of discourse about languages and ancient knowledge as well as changing etiquettes of reading and writing

Custom, Common Law, and the Constitution of English Renaissance Literature Stephanie Elsky, 2020-09-17 Custom Common Law and the Constitution of English Renaissance Literature argues that ironically custom was a supremely generative literary force for a range of Renaissance writers Custom took on so much power because of its virtual synonymity with English common law the increasingly dominant legal system that was also foundational to England s constitutionalist politics The strange temporality assigned to legal custom that is its purported existence since time immemorial furnished it with a unique and paradoxical capacity to make new and foreign forms familiar This volume shows that during a time when novelty was suspect even insurrectionary appeals to the widespread understanding of custom as a legal concept justified a startling array of fictive experiments This is the first book to reveal fully the relationship between Renaissance literature and

legal custom It shows how writers were able to reimagine moments of historical and cultural rupture as continuity by appealing to the powerful belief that English legal custom persisted in the face of conquests by foreign powers Custom Common Law and the Constitution of English Renaissance Literature thus challenges scholarly narratives in which Renaissance art breaks with a past it looks back upon longingly and instead argues that the period viewed its literature as imbued with the aura of the past In this way through experiments in rhetoric and form literature unfolds the processes whereby custom gains its formidable and flexible political power Custom a key concept of legal and constitutionalist thought shaped sixteenth century literature while this literature in turn transformed custom into an evocative mythopoetic

Shakespeare and Hospitality Julia Reinhard Lupton, David Goldstein, 2016-04-20 This volume focuses on hospitality as a theoretically and historically crucial phenomenon in Shakespeare's work with ramifications for contemporary thought and practice Drawing a multifaceted picture of Shakespeare's scenes of hospitality with their numerous scenes of greeting feeding entertaining and sheltering the collection demonstrates how hospitality provides a compelling frame for the core ethical political theological and ecological questions of Shakespeare's time and our own By reading Shakespeare's plays in conjunction with contemporary theory as well as early modern texts and objects including almanacs recipe books husbandry manuals and religious tracts this book reimagines Shakespeare's playworld as one charged with the risks of hosting rape and seduction war and betrayal enchantment and disenchantment and the limits of generosity how much can or should one give the guest with what attitude or comportment and under what circumstances This substantial volume maps the terrain of Shakespearean hospitality in its rich complexity demonstrating the importance of historical rhetorical and phenomenological approaches to this diverse subject

Error in Shakespeare Alice Leonard, 2020-01-27 The traditional view of Shakespeare's mastery of the English language is alive and well today This is an effect of the eighteenth century canonisation of his works and subsequently Shakespeare has come to be perceived as the owner of the vernacular These entrenched attitudes prevent us from seeing the actual substance of the text and the various types of error that it contains and even constitute it This book argues that we need to attend to error to interpret Shakespeare's disputed material text political dramatic interventions and famous literariness The consequences of ignoring error are especially significant in the study of Shakespeare as he mobilises the rebellious marginal and digressive potential of error in the creation of literary drama

The Grammar Rules of Affection Ross Knecht, 2021-04-07 Renaissance writers habitually drew upon the idioms and images of the schoolroom in their depictions of emotional experience Memorable instances of this tendency include the representation of love as a schoolroom exercise conducted under the disciplinary gaze of the mistress melancholy as a process of gradual decline like the declension of the noun and courtship as a practice in which the participants are arranged like the parts of speech in a sentence The Grammar Rules of Affection explores this synthesis of the affective and the pedagogical in Renaissance literature analysing examples from major texts by Philip Sidney William Shakespeare and Ben Jonson Drawing on philosophical approaches to

emotion theories of social practice and the history of education this book argues that emotions appear in Renaissance literature as conventional rule guided practices rather than internal states This claim represents a novel intervention in the historical study of emotion departing from the standard approaches to emotions as either corporeal phenomena or mental states Combining linguistic philosophy and theory of emotion *The Grammar Rules of Affection* works to overcome this dualistic crux by locating emotion in the expressions and practices of everyday life *Making the Miscellany* Megan Heffernan, 2021-03-05 In *Making the Miscellany* Megan Heffernan examines the poetic design of early modern printed books and explores how volumes of compiled poems which have always existed in practice responded to media change in sixteenth and seventeenth century England Heffernan's focus is not only the material organization of printed poetry but also how those conventions and innovations of arrangement contributed to vernacular poetic craft the consolidation of ideals of individual authorship and centuries of literary history The arrangement of printed compilations contains a largely unstudied and undertheorized archive of poetic form Heffernan argues In an evolving system of textual transmission compilers were experimenting with how to contain individual poems within larger volumes By paying attention to how they navigated and shaped the exchanges between poems and their organization she reveals how we can witness the basic power of imaginative writing over the material text *Making the Miscellany* is also a study of how this history of textual design has been differently told by the distinct disciplines of bibliography or book history and literary studies each of which has handled and obscured the formal qualities of early modern poetry compilations and the practices that produced them Revisiting these editorial and critical approaches this book recovers a moment when compilers poets and readers were alert to a poetics of organization that exceeded the limits of the individual poem ***Phantasmatic Shakespeare* Suparna Roychoudhury, 2018-10-15** Representations of the mind have a central place in Shakespeare's artistic imagination as we see in Bottom struggling to articulate his dream Macbeth reaching for a dagger that is not there and Prospero humbling his enemies with spectacular illusions *Phantasmatic Shakespeare* examines the intersection between early modern literature and early modern understandings of the mind's ability to perceive and imagine Suparna Roychoudhury argues that Shakespeare's portrayal of the imagination participates in sixteenth century psychological discourse and reflects also how fields of anatomy medicine mathematics and natural history jolted and reshaped conceptions of mentality Although the new sciences did not displace the older psychology of phantasms they inflected how Renaissance natural philosophers and physicians thought and wrote about the brain's image making faculty The many hallucinations illusions and dreams scattered throughout Shakespeare's works exploit this epistemological ferment deriving their complexity from the ambiguities raised by early modern science *Phantasmatic Shakespeare* considers aspects of imagination that were destabilized during Shakespeare's period its place in the brain its legitimacy as a form of knowledge its pathologies its relation to matter light and nature reading these in concert with canonical works such as *King Lear* *Macbeth* and *The Tempest* Shakespeare Roychoudhury shows was influenced by

paradigmatic epistemic shifts of his time and he in turn demonstrated how the mysteries of cognition could be the subject of powerful art

The Palgrave Handbook of Early Modern Literature and Science Howard Marchitello, Evelyn Tribble, 2017-02-27 This book is about the complex ways in which science and literature are mutually informing and mutually sustaining It does not cast the literary and the scientific as distinct but rather as productively in distinct cultural practices for the two dozen new essays collected here the presiding concern is no longer to ask how literary writers react to scientific writers but rather to study how literary and scientific practices are imbricated These specially commissioned essays from top scholars in the area range across vast territories and produce seemingly unlikely unions between physics and rhetoric math and Milton Boyle and the Bible plague and plays among many others In these essays so called scientific writing turns out to traffic in metaphor wit imagination and playfulness normally associated with literature provides material forms and rhetorical strategies for thinking physics mathematics archeology and medicine

Blotted Lines Adhaar Noor Desai, 2023-06-15 Cowinner of the MLA Prize for a First Book *Blotted Lines* rebuffs centuries of mythologization about the creative process the idea that William Shakespeare never blotted out line to argue that by studying how early modern writers faced the challenges of writing poetry instructors today can empower their students approaches to critical writing Adhaar Noor Desai offers deeply researched accounts of how poetic labor intersected with early modern rhetorical theory material culture and social networks Tracing the productive struggles of such writers as George Gascoigne Philip Sidney John Davies of Hereford Lady Anne Southwell and Shakespeare across their manuscripts Desai identifies in their work instances of discomposition frustration hesitation self doubt and insecurity Inspired to unmake their poems so that they might remake them these poets welcomed discomposition because it catalyzed ongoing thinking and learning *Blotted Lines* brings literary scholarship into conversation with modern composition studies challenging early modern literary studies to treat writing as both noun and verb and foregrounding the ways poetry and criticism alike can model for students the cultivation of patience collaboration and risk in their writing

Women Writing Fancy Maura Smyth, 2017-07-11 This book brings to the foreground the largely forgotten Fancy of the seventeenth and eighteenth centuries and follows its traces as they extend into the nineteenth and twentieth Trivialized for its flightiness and femininity Fancy nonetheless provided seventeenth and eighteenth century women writers such as Margaret Cavendish Aphra Behn Delarivier Manley Eliza Haywood and Anna Barbauld a mode of vision that could detect flaws in the Enlightenment s patriarchal systems and glimpse new female authored worlds and genres In carving out unreal fanciful spaces within the larger frame of patriarchal culture these women writers planted Fancy and with it female authorial invention at the cornerstone of Enlightenment empirical endeavor By finally taking Fancy seriously this book offers an alternate genealogy of female authorship and a new framework for understanding modernity s triumph

Histories of Science David Alff, Danielle Spratt, 2025-06-30 Spreading the news of scientific breakthroughs in the eighteenth century *Histories of Science* shows how different forms of media communicated

scientific breakthroughs during the long eighteenth century bringing together eighteen humanities scholars to discuss the representation reception and application of natural philosophy in the Atlantic world In particular the authors focus on descriptions of scientific discoveries in popular print with essays on topics as varied as placebo pills irrigation systems and navigational technology And while each contributor advances a discrete argument the collection coheres in its shared questions of methodology historicity and ethics Histories of Science expands our record of the past our understanding of the present and our ability to imagine the future

Paper Monsters Samuel Fallon, 2019-06-07 In Paper Monsters Samuel Fallon charts the striking rise at the turn to the seventeenth century of a new species of textual being the serial semifictional persona When Thomas Nashe introduced his charismatic alter ego Pierce Penilesse in a 1592 text he described the figure as a paper monster not fashioned but begotten into something curiously like life The next decade bore this description out as Pierce took on a life of his own inspiring other writers to insert him into their own works And Pierce was hardly alone such figures as the polemicist Martin Marprelate the lovers Philisides and Astrophil the shepherd laureate Colin Clout the prodigal wit Euphues and in an odd twist the historical author Robert Greene all outgrew their fictional origins moving from text to text and author to author purporting to speak their own words even surviving their creators deaths and installing themselves in the process as agents at large in the real world of writing publication and reception In seeking to understand these paper monsters as a historically specific and rather short lived phenomenon Fallon looks to the rapid expansion of the London book trade in the years of their ascendancy Personae were products of print the medium that rendered them portable free floating figures But they were also the central fictions of a burgeoning literary field they embodied that field s negotiations between manuscript and print and they forged a new form of public textual selfhood Sustained by the appropriative rewritings they inspired personae came to seem like autonomous citizens of the literary public Fallon argues that their status as collective fictions passed among writers publishers and readers positioned personae as the animating figures of what we have come to call print culture

Shakespeare and Economic Theory David Hawkes, 2015-09-24 Over the last 20 years the concept of economic activity has come to seem inseparable from psychological semiotic and ideological experiences In fact the notion of the economy as a discrete area of life seems increasingly implausible This returns us to the situation of Shakespeare s England where the financial had yet to be differentiated from other forms of representation This book shows how concepts and concerns that were until recently considered purely economic affected the entire range of sixteenth and seventeenth century life Using the work of such critics as Jean Christophe Agnew Douglas Bruster Hugh Grady and many others Shakespeare and Economic Theory traces economic literary criticism to its cultural and historical roots and discusses its main practitioners Providing new readings of Timon of Athens King Lear The Winter s Tale The Merchant of Venice Measure for Measure Julius Caesar Macbeth and The Tempest David Hawkes shows how it can reveal previously unappreciated qualities of Shakespeare s work

Blanks, Print, Space, and Void in English Renaissance Literature Jonathan

Sawday, 2023-06-20 *Blanks Print Space and Void in English Renaissance Literature* is an inquiry into the empty spaces encountered not just on the pages of printed books in c 1500 1700 but in Renaissance culture more generally The book argues that print culture in the sixteenth and seventeenth centuries helped to foster the modern idea of the gap where words texts images and ideas are constructed as missing lost withheld fragmented or perhaps never devised in the first place It reimagines how early modern people reacted not just to printed books and documents of many different kinds but also how the very idea of emptiness or absence began to be fashioned in a way which still surrounds us Jonathan Sawday leads the reader through the entire landscape of early modern print culture discussing topics such as space and silence the exploration of the vacuum the ways in which race and racial identity in early modern England were constructed by the language and technology of print blackness and whiteness together with lightness darkness and sightlessness cartography and emptiness the effect of typography on reading practices the social spaces of the page gendered surfaces hierarchies of information books of memory pages constructed as waste or vacant the genesis of blank forms and early modern bureaucracy the political and devotional spaces of printed books the impact of censorship and the problem posed by texts which lack endings or conclusions The book itself ends by dwelling on blank or empty pages as a sign of human mortality Sawday pays close attention to the writings of many of the familiar figures in English Renaissance literary culture Sidney Shakespeare Donne Jonson and Milton for example as well as introducing readers to a host of lesser known figures The book also discusses the work of numerous women writers from the period including Aphra Behn Ann Bradstreet Margaret Cavendish Lady Jane Gray Lucy Hutchinson melia Lanyer Isabella Whitney and Lady Mary Wroth *Logomotives* Stephen Spiess, Marjorie

Rubright, 2025-03-31 *Logomotives* are words that change worlds past present and future Bearing a wide range of linguistic regional and disciplinary expertise the volume's twenty five contributors traverse multiple geographies Asia Africa Iberian Peninsula Europe and the Americas work across fifteen languages and span from antiquity to our current moment to reveal how words are catalysts of cultural political and epistemological change Harnessing new developments in philologies of race in queer feminist trans transnational and postcolonial philologies as well as translation studies *Logomotives* illuminates the world making capacity of words Each chapter opens with a methodological statement pursues a central reading and concludes with a lesson plan for undergraduate or graduate classrooms The volume orients critical attention to the relations between what a word means the ways in which it moves and the changes that such motion engenders both within and across the historical cultures under analysis and in present day scholarship *Indecorous Thinking* Colleen Ruth

Rosenfeld, 2018-01-02 *Indecorous Thinking* is a study of artifice at its most conspicuous it argues that early modern writers turned to figures of speech like simile antithesis and periphrasis as the instruments of a particular kind of thinking unique to the emergent field of vernacular poesis The classical ideal of decorum described the absence of visible art as a precondition for rhetoric civics and beauty speaking well meant speaking as if off the cuff Against this ideal Rosenfeld argues that one of

early modern literature's richest contributions to poetics is the idea that indecorous art/artifice that rings out with the bells and whistles of ornamentation celebrates the craft of poetry even as it expands poetry's range of activities. Rosenfeld details a lost legacy of humanism that contributes to contemporary debates over literary studies: singular but deeply ambivalent commitment to form. Form, she argues, must be reexamined through the legacy of figures like Philip Sidney, Edmund Spenser, and Mary Wroth alongside pedagogical debates of the period and the emergence of empiricism with its signature commitment to the plain style. Rosenfeld offers a robust account of the triumphs and embarrassments that attended the conspicuous display of artifice. Drawing widely across the arts of rhetoric, dialectic, and poetics, *Indecorous Thinking* offers a defense of the epistemological value of form not as a sign of the aesthetic but as the source of a particular kind of knowledge we might call poetic.

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