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Autore	Griffiths Jane <1970->
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Nota di contenuto	Contents; Abbreviations; Introduction; 1. Titular Identity: orator regius, poet laureate, and vates; 1.1. Aspirational Poetics: The Poet as orator regius in the Dolorus Dethe and Agaynst the Scottes; 1.2. The Poetics of Ambivalence: The Poet as laureate and vates in A Garlande of Laurell and A Replycacion; 2. Amplifying Memory: The Bibliotheca Historica of Diodorus Siculus; 2.1. The Written Record and the Process of Writing: History in the Bibliotheca; 2.2. The Sources of Eloquence: Amplification in the Bibliotheca 3. 'A false abstracte cometh from a fals concrete': Representation and Misrepresentation in The Bowge of Court and Magnyfycence3.1. Problems of Allegory in The Bowge of Court; 3.2. Words as Swords: Misdefinition and Misinterpretation in Magnyfycence; 3.3. The Poetics of Reason: Towards 'the liberty to speak'; 4. 'Shredis of sentence': Imitation and Interpretation in Speke Parrot; 4.1. The Grammarians' War: Imitation as Rule; 4.2. Truth in Parable: Imitation as Invention; 4.3. 'The liberty to speak': Imitation as Emulation

5. Diverting Authorities: The Glosses to Speke Parrot, A Replycacion, and A Garlande of Laurell
5.1. The Glossarial Background; 5.2. The Textual Evidence; 5.3. 'A Diabolical Tangle': Exegesis versus Interpretation in the Glosses to A Replycacion and Speke Parrot; 5.4. 'The Welchman's Hose': Entertainment versus Instruction in the Glosses to A Garlande of Laurell; 6. All in the Mind: Inspiration, Improvisation, and the Fantasy in Magnyfycence and A Replycacion; 6.1. The 'effecte energiall' and the Fantasy; 6.2. Fany and Improvisation: 'the trouthe as I thynke'
6.3. The Zodiac of the Poet's Wit: Skelton, Hawes, and Later Sixteenth-Century Poetics
7. Rewriting the Record: Skelton's Posthumous Reputation; 7.1. The Skeltonic as Protest Poetry; 7.2. Skelton as Rogue, Fool, and Outlaw; Conclusion; Select Bibliography; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; V; W

Sommario/riassunto

This is the first book-length study of John Skelton (1460-1529) for almost twenty years, and the first to link his poetic theory with his practice as a writer and translator. Reassessing Skelton's place in the English literary canon, it suggests the need to reconsider the conventional distinction between 'Medieval' and 'Renaissance' poetics. -
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