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Nota di contenuto	Frontmatter -- Contents -- Acknowledgements -- Notes on Contributors -- Introduction: Unwritten Arts -- Part I Origin: Poetic Aetiologies -- 1. Justified by Whose Grace? Poetic Worth and Transcendent Doubt in Late Elizabethan and Early Jacobean Poetry -- 2. The Logical Cause of an Early Modern Poetics of Action -- 3. Atomies of Love: Material (Mis)interpretations of Cupid's Origin in Elizabethan Poetry -- Part II Style: Outgrowing the Arts -- 4. Bloody Poetics: Towards a Physiology of the Epic Poem -- 5. Figuring Ineloquence in Late Sixteenth-century Poetry -- 6. Eloquent Bodies: Rhetoricising the Symptoms of Love in the English Epyllion -- Part III Poesis: Art's Prisoners -- 7. Philip Sidney's Sublime Self-authorship: Authenticity, Ecstasy and Energy in The Defence of Poesy and Astrophil and Stella -- 8. From Favour to Eternal Life: Trajectories of Grace and the Poetic Career in the Sonnets of Henry Constable and Barnabe Barnes -- 9. Thomas Lodge's 'Supple Muse': Imitation, Inspiration and Imagination in Phillis -- 10. The Worthy Knots of Fulke Greville -- 11. George Chapman's 'Habit of Poesie' -- Afterword -- Bibliography -- Index
Sommario/riassunto	Studies alternative concepts to received theories and practices of poetry in early modern England Explores new perspectives on early modern poetic theory and practice Unearths key lexicons and notions of Renaissance poetics in early modern English poems Freshly rereads canonical poems and poets alongside less frequented authors and

texts Reads early modern poetic texts in the larger intellectual contexts of Britain and Europe Brings together a transnational team of scholars on early modern English literature How did ideas about the poet's art surface in early modern texts? By looking into the intersections between poetry, poetics and other discourses – logic, rhetoric, natural philosophy, medicine, mythography or religion – the essays in this volume unearth notions that remained largely unwritten in the official literary criticism of the period. Focusing on questions of poetry's origins and style, and exploring individual responses to issues of authenticity, career design, difficulty, or inspiration, this collection revisits and renews the critical lexicons that connect poetic theory and practice in early modern English texts and their European contexts. Reading canonical poets and critics – Sidney, Spenser, Marlowe, Shakespeare, Puttenham, Dryden – along less studied figures such as Henry Constable, Barnabe Barnes, Thomas Lodge, Aemilia Lanyer, Fulke Greville or George Chapman, this book extends the coordinates for a dialogue between literary practice and the Renaissance theories from which they stemmed and which they helped to outgrow.
