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Titolo	Chamber music : Elizabethan sonnet-sequences and the pleasure of criticism // Roger Kuin
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ISBN	1-282-02562-7 9786612025624 1-4426-7282-X
Descrizione fisica	1 online resource (302 p.)
Collana	Heritage
Disciplina	821.04209
Soggetti	English poetry - Early modern, 1500-1700 - History and criticism Sonnets, English - History and criticism Livres numeriques. Criticism, interpretation, etc. e-books. Electronic books. Englisch
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	; 1. Prelude -- a new intellectual art -- ; 2. Three easy pieces -- sonnet analysis -- ; 3. Polyphony -- the plural of the text -- ; 4. Tempo/Sequenza -- textual time in Astrophil and Stella -- ; 5. Two-part invention -- love/ruins/SHAKE-SPEARES SONNETS -- ; 6. Theme with variations -- skin/deep: beauty -- ; 7. From the New World -- Will Archer's diary -- ; 8. Ein Heldenleben -- courtier, text, and death -- ; 9. Death and the maiden -- architecture -- ; 10. Divertimento -- the text as desiring-machine -- ; 11. Four-part fugue -- indeterminacy and undecideability -- ; 12. Encore -- irregardless -- ; App. Discourse and its Choices.
Sommario/riassunto	Arranged somewhat like a sonnet-sequence, in semi-sequential units, Chamber Music can be seen as following two streams. In the first instance, it presents a fresh and original discussion of the major

Elizabethan sonnet-sequences: Sidney's *Astrophil and Stella*, Spenser's *Amoretti* and *Epithalamion*, and Shakespeare's *Sonnets* and *Lover's Complaint*. The sonnet-sequences are read in tandem with works of modern criticism, including those of Roland Barthes, Michel Riffaterre, Paul Ricoeur, Jacques Derrida, and Umberto Eco. The book is also an experiment in modern (as opposed to postmodern) criticism in which the content of the argument modifies the presentation.
