

1. Record Nr.	UNINA9910808078003321
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Titolo	The emblematics of the self : ekphrasis and identity in Renaissance imitations of Greek romance / / Elizabeth B. Bearden
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2012 ©2012
ISBN	1-4426-9615-X 1-4426-9614-1
Descrizione fisica	1 online resource (273 p.)
Disciplina	809.031
Soggetti	European literature - Renaissance, 1450-1600 - History and criticism European literature - Renaissance, 1450-1600 - Greek influences Identity (Philosophical concept) in literature Ekphrasis
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter One The Romance Globe: Why the Renaissance Repainted Greek Romance -- Chapter Two Converso Convertida: Cross-dressed Narration and Ekphrastic Interpretation in Leucippe and Clitophon and Clarea y Florisea -- Chapter Three Amazon Eyes and Shifting Emblems in Sidney's Greek Arcadia -- Chapter Four Painting Counterfeit Canvases: Heliodoran Pictographs, American Lienzos, and European Imaginings of the Barbarian in Cervantes' Persiles -- Chapter Five Pictura Locorum: Heliodoran Hieroglyphs and Anglo-African Identity in Barclay's Argenis -- Chapter Six "We are all picturd in that Piece": Lovers, Persians, Tartars, and the "Tottering" Romance Globe in Lady Mary Wroth's Urania -- Conclusions.
Sommario/riassunto	The Emblematics of the Self breaks new ground in understanding hegemonic and cosmopolitan European conceptions of the "other," as well as new possibilities for early modern identities, in an increasingly global Renaissance.