

The Seeds Of Things Theorizing Sexuality And Materiality In Renaissance Representations

Actions and Objects from Hobbes to Richardson Jonathan Kramnick 2010-08-30 How do minds cause events in the world? How does wanting to write a letter cause a person's hands to move across the page, or believing something to be true cause a person to make a promise? In *Actions and Objects*, Jonathan Kramnick examines the literature and philosophy of action during the late seventeenth and early eighteenth centuries, when philosophers and novelists, poets and scientists were all concerned with the place of the mind in the world. These writers asked whether belief, desire, and emotion were part of nature—and thus subject to laws of cause and effect—or in a special place outside the natural order. Kramnick puts particular emphasis on those who tried to make actions compatible with external determination and to blur the boundary between mind and matter. He follows a long tradition of examining the close relation between literary and philosophical writing during the period, but fundamentally revises the terrain. Rather than emphasizing psychological depth and interiority or asking how literary works were understood as true or fictional, he situates literature alongside philosophy as jointly interested in discovering how minds work.

Anamorphosis in Early Modern Literature Jen E. Boyle 2017-03-02 *Anamorphosis in Early Modern Literature* explores the prevalence of anamorphic perspective in the seventeenth and eighteenth centuries in England. Jen Boyle investigates how anamorphic media flourished in early modern England as an interactive technology and mode of affect in public interactive art, city and garden design, and as a theory and figure in literature, political theory and natural and experimental philosophy. Anamorphic mediation, Boyle brings to light, provided Milton, Margaret Cavendish, and Daniel Defoe, among others, with a powerful techno-imaginary for traversing through projective, virtual experience. Drawing on extensive archival research related to the genre of "practical perspective" in early modern Europe, Boyle offers a scholarly consideration of anamorphic perspective (its technical means, performances, and embodied practices) as an interactive aesthetics and cultural imaginary. Ultimately, Boyle demonstrates how perspective media inflected a diverse set of knowledges and performances related to embodiment, affect, and collective consciousness.

Love against Substitution Eric B. Song 2022-04-26 Are we unique as individuals, or are we replaceable? Seventeenth-century English literature pursues these questions through depictions of marriage. The writings studied in this book elevate a love between two individuals who deem each other to be unique to the point of being irreplaceable, and this vocabulary allows writers to put affective pressure on the meaning of marriage as Pauline theology defines it. Stubbornly individual, love threatens to short-circuit marriage's function in directing intimate feelings toward a communal experience of Christ's love. The literary project of testing the meaning of marriage proved to be urgent work throughout the seventeenth century. Monarchy itself was put on trial in this century, and so was the usefulness of marriage in linking Christian belief with the legitimacy of hereditary succession. Starting at the end of the sixteenth century with Edmund Spenser, and then exploring works by William Shakespeare, William Davenant, John Milton, Lucy Hutchinson, and Aphra Behn, Eric Song offers a new account of how notions of unique personhood became embedded in a literary way of thinking and feeling about marriage.

The Accommodated Animal Laurie Shannon 2013-01-02 Shakespeare wrote of lions, shrews, horned toads, curs, mastiffs, and hellhounds. But the word "animal" itself only appears very rarely in his work, which was in keeping with sixteenth-century usage. As Laurie Shannon reveals in *The Accommodated Animal*, the modern human / animal divide first came strongly into play in the seventeenth century, with Descartes's famous formulation that reason sets humans above other species: "I think, therefore I am." Before that moment, animals could claim a firmer place alongside humans in a larger vision of belonging, or what she terms cosmopolity. With Shakespeare as her touchstone, Shannon explores the creaturely dispensation that existed until Descartes. She finds

that early modern writers used classical natural history and readings of Genesis to credit animals with various kinds of stakeholderhood, prerogative, and entitlement, employing the language of politics in a constitutional vision of cosmic membership. Using this political idiom to frame cross-species relations, Shannon argues, carried with it the notion that animals possess their own investments in the world, a point distinct from the question of whether animals have reason. It also enabled a sharp critique of the tyranny of humankind. By answering “the question of the animal” historically, *The Accommodated Animal* makes a brilliant contribution to cross-disciplinary debates engaging animal studies, political theory, intellectual history, and literary studies.

The Automaton in English Renaissance Literature Wendy Beth Hyman 2011 *The Automaton in English Renaissance Literature* features original essays exploring the automaton—from animated statue to anthropomorphized machine—in the poetry, prose and drama of England in the 16th and 17th centuries. Addressing the history and significance of the living machine in early modern literature, the collection places literary automata of the period within their larger aesthetic, historical, philosophical and scientific contexts.

Wax Impressions, Figures, and Forms in Early Modern Literature Lynn M. Maxwell 2019-05-21 This book explores the role of wax as an important conceptual material used to work out the nature and limits of the early modern human. By surveying the use of wax in early modern cultural spaces such as the stage and the artist’s studio and in literary and philosophical texts, including those by William Shakespeare, John Donne, René Descartes, Margaret Cavendish, and Edmund Spenser, this book shows that wax is a flexible material employed to define, explore, and problematize a wide variety of early modern relations including the relationship of man and God, man and woman, mind and the world, and man and machine.

Milton’s Loves Rosamund Paice 2023-04-25 This book is about the multiple loves of *Paradise Lost* and *Paradise Regained*: sanctioned loves and outlawed loves, sincere loves and false loves, Christian loves, classical loves, humanist loves, and love as emotion. In showing how these loves motivate the most significant actions of the *Paradise* epics, it reveals Milton to have made creative use of the tensions between philosophical ideals, social conventions, and the rather messier ways in which love emerges in practice. Love, so central to Milton’s view of Edenic joy and obedience to God, unsettles earthly and heavenly communities and is the origin of Miltonic transgression. *Milton’s Loves* sheds new light on some of the most prominent concerns of Milton scholarship, including why Milton’s God is so difficult for readers to connect to, Satan’s apparent heroism, Milton’s radical theology, and the nature of Milton’s muse. It is a book that will appeal to students and scholars of Milton and early modern studies more broadly and is structured in a way that will aid easy reference.

Beyond the Cloister Jenna Lay 2016-07-12 Representations of Catholic women appear with surprising frequency in the literature of post-Reformation England. Playwrights and poets from William Shakespeare to Andrew Marvell invoke the figure of the nun to powerful and often perplexing effect, and works that never directly address female Catholicism, such as Christopher Marlowe’s *Hero and Leander*, share a discourse with contemporary debates regarding the status of recusant women. Catholic Englishwomen, whether living in convents on the European continent or as recusants in their own country, contributed to these debates, but even as their writings addressed the central religious and political issues of their time, their contributions were effaced and now are largely forgotten. Exploring the writings of Catholic women in conversation with those of Shakespeare, Marvell, Marlowe, Donne, and other canonical authors, *Beyond the Cloister* shows that nuns and recusants were centrally important to the development of English literature. The defining narratives of early modern England cast nuns as the relics of an unenlightened past and equated Catholic femininity with the dangerous charms of the Whore of Babylon. With careful attention to literary figurations of Catholic femininity and to the vibrant manuscript culture in the English convents, Jenna Lay reveals a far more complex reality. Through their use of tropes, figures, generic patterns, and literary allusions, Catholic women produced politically incendiary and rhetorically powerful lyrics, prayers, polemics, and hagiographies. Drawing on the insights of religious studies, historical formalism, and feminist criticism, *Beyond the Cloister* offers a reassessment of crucial

decades in the development of English literary history.

Sleep, Romance and Human Embodiment Garrett A. Sullivan, Jr 2012-08-09 Sullivan explores the impact of Aristotelian and Cartesian conceptions of humanness on works by Shakespeare, Spenser, Milton and Sidney.

Forms of Engagement Elizabeth Scott-Baumann 2013-06-13 *Forms of Engagement* sheds light on questions of poetic form in women's poetry. It traces the influences on the work of Lucy Hutchinson, Katherine Philips, and Margaret Cavendish, allowing readers to understand better both how women composed their poems and how they engaged with their contemporaries.

Stupid Humanism Christine Hoffmann 2017-11-08 This book frames the undeniably copious 21st-century performances of stupidity that occur within social media as echoes of rhetorical experiments conducted by humanist writers of the Renaissance. Any historical overview of humanism will associate it with copia—abundance of expression—and the rhetorical practices essential to managing it. This book argues that stupidity was and is a synonym for copia, making the humanism of which copia is a central element an inherently stupid philosophy. A transhistorical exploration of stupidity demonstrates that not only is excess still the surest way to eloquence, but it is also just the kind of spammy, speculative undertaking to generate a more generous and inventive comprehension of human and nonhuman relationships. In chapters exploring the rhetorics of memes, attack ads, public shaming blogs, clickbait and gifs, *Stupid Humanism* outlines the possibilities for a humanism less invested in the normative logics that enshrine knowledge, eloquence and linear development as the chief indicators of an active, articulated selfhood and more supportive of a program for queer knowledge, trivial pursuits, anti-social ethics and the curious relationships that form around and in response to abundance of expression.

The Plague Epic in Early Modern England Rebecca Totaro 2016-02-24 *The Plague Epic in Early Modern England: Heroic Measures, 1603-1721* presents together, for the first time, modernized versions of ten of the most poignant of plague poems in the English language - each composed in heroic verse and responding to the urgent need to justify the ways of God in times of social, religious, and political upheaval. Showcasing unusual combinations of passion and restraint, heart-rending lamentation and nation-building fervor, these poems function as literary memorials to the plague-time fallen. In an extended introduction, Rebecca Totaro makes the case that these poems belong to a distinct literary genre that she calls the 'plague epic.' Because the poems are formally and thematically related to Milton's great epics *Paradise Lost* and *Paradise Regained*, this volume represents a rare discovery of previously unidentified sources of great value for Milton studies and scholarly research into the epic, didactic verse, cultural studies of the seventeenth century, illness as metaphor, and interdisciplinary approaches to illness, natural disaster, trauma, and memory.

Light Without Heat David Carroll Simon 2018-06-15 "Argues for the importance of states of careless inattention and easygoing dispassion to literary and scientific works inspired by Francis Bacon's philosophy of nature, retrieving a counternarrative to the rise of scientific method and its attendant ethos of rigor in the intellectual culture of seventeenth-century England"--

[Anticipatory Materialisms in Literature and Philosophy, 1790-1930](#) Jo Carruthers 2020-01-25 *Anticipatory Materialisms* explores nineteenth and early twentieth-century literature that anticipates and pre-empts the recent philosophical 'turn' to materiality and affect. Critical volumes that approach literature via the prism of New Materialism are in the ascendance. This collection stakes a different claim: by engaging with neglected theories of materiality in literary and philosophical works that antedate the twenty-first century 'turn' to New Materialism and theories of affect, the project aims to establish a dialogue between recent theoretical considerations of people-world relations in literature and that which has gone before. This project seeks to demonstrate the particular and meaningful ways in which interactions between people and the physical world were being considered in literature between the nineteenth and early twentieth centuries. The project does not propose an air of finality; indeed, it is our hope that offering provocative and challenging chapters, which approach the subject from various critical and thematic perspectives, the collection will establish a broader dialogue regarding the ways in philosophy and literature have intersected

and informed each other over the course of the long nineteenth century.

Vibrant Matter Jane Bennett 2009-12-14 In *Vibrant Matter* the political theorist Jane Bennett, renowned for her work on nature, ethics, and affect, shifts her focus from the human experience of things to things themselves. Bennett argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events. Toward that end, she theorizes a “vital materiality” that runs through and across bodies, both human and nonhuman. Bennett explores how political analyses of public events might change were we to acknowledge that agency always emerges as the effect of ad hoc configurations of human and nonhuman forces. She suggests that recognizing that agency is distributed this way, and is not solely the province of humans, might spur the cultivation of a more responsible, ecologically sound politics: a politics less devoted to blaming and condemning individuals than to discerning the web of forces affecting situations and events. Bennett examines the political and theoretical implications of vital materialism through extended discussions of commonplace things and physical phenomena including stem cells, fish oils, electricity, metal, and trash. She reflects on the vital power of material formations such as landfills, which generate lively streams of chemicals, and omega-3 fatty acids, which can transform brain chemistry and mood. Along the way, she engages with the concepts and claims of Spinoza, Nietzsche, Thoreau, Darwin, Adorno, and Deleuze, disclosing a long history of thinking about vibrant matter in Western philosophy, including attempts by Kant, Bergson, and the embryologist Hans Driesch to name the “vital force” inherent in material forms. Bennett concludes by sketching the contours of a “green materialist” ecophilosophy.

Mapping Gendered Routes and Spaces in the Early Modern World Merry E. Wiesner-Hanks 2016-03-03 How did gender figure in understandings of spatial realms, from the inner spaces of the body to the furthest reaches of the globe? How did women situate themselves in the early modern world, and how did they move through it, in both real and imaginary locations? How do new disciplinary and geographic connections shape the ways we think about the early modern world, and the role of women and men in it? These are the questions that guide this volume, which includes articles by a select group of scholars from many disciplines: Art History, Comparative Literature, English, German, History, Landscape Architecture, Music, and Women's Studies. Each essay reaches across fields, and several are written by interdisciplinary groups of authors. The essays also focus on many different places, including Rome, Amsterdam, London, and Paris, and on texts and images that crossed the Atlantic and the Mediterranean, or that portrayed real and imagined people who did. Many essays investigate topics key to the ‘spatial turn’ in various disciplines, such as borders and their permeability, actual and metaphorical spatial crossings, travel and displacement, and the built environment.

Catastrophizing Gerard Passannante 2019-03-25 When we catastrophize, we think the worst. We make too much of too little, or something of nothing. Yet what looks simply like a bad habit, Gerard Passannante argues, was also a spur to some of the daring conceptual innovations and feats of imagination that defined the intellectual and cultural history of the early modern period. Reaching back to the time between the Renaissance and the Enlightenment, Passannante traces a history of catastrophizing through literary and philosophical encounters with materialism—the view that the world is composed of nothing but matter. As artists, poets, philosophers, and scholars pondered the physical causes and material stuff of the cosmos, they conjured up disasters out of thin air and responded as though to events that were befalling them. From Leonardo da Vinci’s imaginative experiments with nature’s destructive forces to the fevered fantasies of doomsday astrologers, from the self-fulfilling prophecies of Shakespeare’s tragic characters to the mental earthquakes that guided Kant toward his theory of the sublime, Passannante shows how and why the early moderns reached for disaster when they ventured beyond the limits of the sensible. He goes on to explore both the danger and the critical potential of thinking catastrophically in our own time.

A Handbook of English Renaissance Literary Studies John Lee 2017-11-06 Provides a detailed map of contemporary critical theory in Renaissance and Early Modern English literary studies beyond Shakespeare A Handbook of English Renaissance Literary Studies is a groundbreaking guide

to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies. Comprising commissioned contributions from leading international scholars, it provides an overview of literary theory, beyond Shakespeare, focusing on most major figures, as well as some lesser-known writers of the period. This book represents an important first step in bridging the divide between the abundance of titles which explore applications of theory in Shakespeare studies, and the relative lack of such texts concerning English Literary Renaissance studies as a whole, which includes major figures such as Marlowe, Jonson, Donne, and Milton. The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done, along with an exploration of the ways in which the treatments of or approaches to key issues have changed over time. Handbook of English Renaissance Literary Studies is must-reading for undergraduate and postgraduate students of early modern and Renaissance English literature, as well as their instructors and advisors. Divided into three main sections, "Conditions of Subjectivity," "Spaces, Places, and Forms," and "Practices and Theories," A Handbook of English Renaissance Literary Studies: Provides an overview of theoretical work and the theoretical-informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare Provides a map of the critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly-commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically-engaged work in the field Explores the ways in which the treatments of or approaches to key issues have changed over time Offers examples of the ways in which the practice of a theoretically-engaged criticism may enrich the personal and professional lives of critics, and the culture in which such critical practice takes place

Milton's Theological Process Jason A. Kerr 2023-10-12 This volume proposes a method for reading Milton's *De Doctrina Christiana* as an artifact of his process of theological thinking rather than as a repository of his doctrinal views. Jason A. Kerr argues that reading in this way involves attention to the complex material state of the manuscript along with Milton's varying modes of engagement with scripture and various theological interlocutors, and reveals that Milton's approach to theology underwent significant change in the course of his work on the treatise. Initially, Milton set out to use Ramist logic to organize scripture in a way that drew out its intrinsic doctrinal structure. This method had two unintended consequences: it drove Milton to an antitrinitarian understanding of the Son of God, and it obliged him to reflect on his own authority as an interpreter and to develop an ecclesiology capable of sifting divine truth from human error. Consequently, *Milton's Theological Process* explores the complex interplay between Milton's preconceived theological ideas and his willingness to change his mind as it develops through the layers of revision in the manuscript. Kerr concludes by considering *Paradise Lost* as a vehicle for Milton's further reflection on the foundations of theology—and by showing how even the epic presents challenges to the fruits of these reflections. Reading Milton theologically means more than working to ascertain his doctrinal views; it means attending critically to his messy process of evaluating and rethinking the doctrinal views to which his prior study had led him.

The Outward Mind Benjamin Morgan 2017-05 Though underexplored in contemporary scholarship, the Victorian attempts to turn aesthetics into a science remain one of the most fascinating aspects of that era. In *The Outward Mind*, Benjamin Morgan approaches this period of innovation as an important origin point for current attempts to understand art or beauty using the tools of the sciences. Moving chronologically from natural theology in the early nineteenth century to laboratory psychology in the early twentieth, Morgan draws on little-known archives of Victorian intellectuals such as William Morris, Walter Pater, John Ruskin, and others to argue that scientific studies of mind and emotion transformed the way writers and artists understood the experience of beauty and effectively redescribed aesthetic judgment as a biological adaptation. Looking beyond the Victorian period to humanistic critical theory today, he also shows how the historical relationship between science and aesthetics could be a vital resource for rethinking key concepts in contemporary literary and cultural criticism, such as materialism, empathy, practice, and form. At a moment when the

tumultuous relationship between the sciences and the humanities is the subject of ongoing debate, Morgan argues for the importance of understanding the arts and sciences as incontrovertibly intertwined.

The Seeds of Things Jonathan Goldberg 2009-08-25 The title of this book translates one of the many ways in which Lucretius names the basic matter from which the world is made in *De rerum natura*. In Lucretius, and in the strain of thought followed in this study, matter is always in motion, always differing from itself and yet always also made of the same stuff. From the pious Lucy Hutchinson's all but complete translation of the Roman epic poem to Margaret Cavendish's repudiation of atomism (but not of its fundamental problematic of sameness and difference), a central concern of this book is how a thoroughgoing materialism can be read alongside other strains in the thought of the early modern period, particularly Christianity. A chapter moves from Milton's monism to his angels and their insistent corporeality. Milton's angels have sex, and, throughout, this study emphasizes the consequences for thinking about sexuality offered by Lucretian materialism. Sameness of matter is not simply a question of same-sex sex, and the relations of atoms in Cavendish and Hutchinson are replicated in the terms in which they imagine marriages of partners who are also their doubles. Likewise, Spenser's knights in the 1590 *Faerie Queene* pursue the virtues of Holiness, Temperance, and Chastity in quests that take the reader on a path of askesis of the kind that Lucretius recommends and that Foucault studied in the final volumes of his history of sexuality. Although English literature is the book's main concern, it first contemplates relations between Lucretian matter and Pauline flesh by way of Tintoretto's painting *The Conversion of St. Paul*. Theoretical issues raised in the work of Agamben and Badiou, among others, lead to a chapter that takes up the role that Lucretius has played in theory, from Bergson and Marx to Foucault and Deleuze. This study should be of concern to students of religion, philosophy, gender, and sexuality, especially as they impinge on questions of representation.

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.

Queer Milton David L. Orvis 2018-10-15 *Queer Milton* is the first book-length study dedicated to anti-heteronormative approaches to the poetry and prose of John Milton. Organized into sections on "Eroticism and Form" and "Temporality and Affect," essays in this volume read Milton's works through radical queer interpretive frameworks that have elsewhere animated and enriched Renaissance Studies. Leveraging insights from recent queer work and related fields, contributions demonstrate diverse possible futures for Queer Milton Studies. At the same time, *Queer Milton* bears witness to the capacity for queer to arbitrate debates that have shaped, and indeed continue to shape, developments in the field of Milton Studies.

The Cambridge Companion to Literature and Science Steven Meyer 2018-05-03 This Companion shows how literature and science inform one another and that they're more closely aligned than they typically appear.

Political Theology and Early Modernity Graham Hammill 2012-10 Political theology is a distinctly modern problem, one that takes shape in some of the most important theoretical writings of the twentieth and twenty-first centuries. But its origins stem from the early modern period, in medieval iconographies of sacred kinship and the critique of traditional sovereignty mounted by Hobbes and Spinoza. In this book, Graham Hammill and Julia Reinhard Lupton assemble established and emerging scholars in early modern studies to examine the role played by sixteenth- and seventeenth-

century literature and thought in modern conceptions of political theology. *Political Theology and Early Modernity* explores texts by Shakespeare, Machiavelli, Milton, and others that have served as points of departure for such thinkers as Schmitt, Strauss, Benjamin, and Arendt. Written from a spectrum of positions ranging from renewed defenses of secularism to attempts to reconceive the religious character of collective life and literary experience, these essays probe moments of productive conflict, disavowal, and entanglement in politics and religion as they pass between early modern and modern scenes of thought. This stimulating collection is the first to answer not only how Renaissance and baroque literature help explain the persistence of political theology in modernity and postmodernity, but also how the reemergence of political theology as an intellectual and political problem deepens our understanding of the early modern period.--Publisher description.

The Oxford History of Classical Reception in English Literature David Hopkins 2012 The Oxford History of Classical Reception (OHCREL) is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers. Covering the full range of English literature from the early Middle Ages to the present day, OHCREL both synthesizes existing scholarship and presents cutting-edge new research, employing an international team of expert contributors for each of the five volumes. OHCREL endeavours to interrogate, rather than inertly reiterate, conventional assumptions about literary 'periods', the processes of canon-formation, and the relations between literary and non-literary discourse. It conceives of 'reception' as a complex process of dialogic exchange and, rather than offering large cultural generalizations, it engages in close critical analysis of literary texts. It explores in detail the ways in which English writers' engagement with classical literature casts as much light on the classical originals as it does on the English writers' own cultural context. This second volume, and third to appear in the series, covers the years 1558-1660, and explores the reception of the ancient genres and authors in English Renaissance literature, engaging with the major, and many of the minor, writers of the period, including Shakespeare, Marlowe, Spenser, and Jonson. Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity, and an annotated bibliography provides substantial material for further reading.

Inheritance Law and Political Theology in Shakespeare and Milton Joseph S. Jenkins 2016-05-23 Reading God's will and a man's Last Will as ideas that reinforce one another, this study shows the relevance of England's early modern crisis, regarding faith in the will of God, to current debates by legal academics on the theory of property and its succession. The increasing power of the dead under law in the US, the UK, and beyond-a concern of recent volumes in law and social sciences-is here addressed through a distinctive approach based on law and humanities. Vividly treating literary and biblical battles of will, the book suggests approaches to legal constitution informed by these dramas and by English legal history. This study investigates correlations between the will of God in Judeo-Christian traditions and the Last Wills of humans, especially dominant males, in cultures where these traditions have developed. It is interdisciplinary, in the sense that it engages with the limits of several fields: it is informed by humanities critical theory, especially Benjaminian historical materialism and Lacanian psychoanalysis, but refrains from detailed theoretical considerations. Dramatic narratives from the Bible, Shakespeare, and Milton are read as suggesting real possibilities for alternative inheritance (i.e., constitutional) regimes. As Jenkins shows, these texts propose ways to alleviate violence, violence both personal and political, through attention to inheritance law.

Approaches to Teaching Milton's Paradise Lost Peter C. Herman 2012-12-01 This second edition of *Approaches to Teaching Milton's Paradise Lost* addresses Milton in the light of the digital age, new critical approaches to his poem, and his continued presence in contemporary culture. It aims to help instructors enliven the teaching of *Paradise Lost* and address the challenges presented to students by the poem-- the early modern syntax and vocabulary, the political and theological contexts, and the abounding classical references. The first part of the volume, "Materials," evaluates the many available editions of the poem, points to relevant reference works, recommends additional

reading, and outlines useful audiovisual and online aids for teaching Milton's epic poem. The essays in the second part, "Approaches," are grouped by several themes: literary and historical contexts, characters, poetics, critical approaches, classrooms, and performance. The essays cover epic conventions and literary and biblical allusions, new approaches such as ecocriticism and masculinity studies, and reading Milton on the Web, among other topics.

The Achievement of Robert Weimann Graham Bradshaw 2010 This issue marks the 10th anniversary of The Shakespearean International Yearbook. On this occasion, the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann, whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship. Among the contributors to this issue are Shakespearean scholars from Ireland, Japan, France, Germany, South Africa, UK, and the US.

Outlaw Rhetoric Jenny C. Mann 2012-02-17 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. However, as Jenny C. Mann shows in *Outlaw Rhetoric*, this project was beset with problems and conflicts from the start. *Outlaw Rhetoric* examines the substantial and largely unexplored archive of vernacular rhetorical guides produced in England between 1500 and 1700. Writers of these guides drew on 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.

After the "Speculative Turn": Realism, Philosophy, and Feminism Katerina Kolozova 2016 Recent forms of realism in continental philosophy that are habitually subsumed under the category of "speculative realism," a denomination referring to rather heterogeneous strands of philosophy, bringing together object-oriented ontology (OOO), non-standard philosophy (or non-philosophy), the speculative realist ideas of Quentin Meillassoux and Marxism, have provided grounds for the much needed critique of culturalism in gender theory, and the authority with which post-structuralism has dominated feminist theory for decades. This publication aims to bring forth some of the feminist debates prompted by the so-called "speculative turn," while demonstrating that there has never been a niche of "speculative realist feminism." Whereas most of the contributions featured in this collection provide a theoretical approach invoking the necessity of foregrounding new forms of realism for a "feminism beyond gender as culture," some of the essays tackle OOO only to invite a feminist critical challenge to its paradigm, while others refer to some extent to non-philosophy or the new materialisms but are not reducible to either of the two. We have invited essays from intellectual milieus outside the Anglo-Saxon academic center, bringing together authors from Serbia, Slovenia, France, Ireland, the UK, and Canada, aiming to promote feminist internationalism (rather than a "generous act of cultural inclusion").

CONTENTS Katerina Kolozova - Preface: After the "Speculative Turn" Nina Power - Philosophy, Sexism, Emotion, Rationalism Katherine Behar - The Other Woman Anne-Françoise Schmid - Libérer épistémologiquement le féminisme Patricia Ticineto Clough - Notes for "And They Were Dancing" Joan Copjec - No: Foucault Jelisaveta Blagojevic - Thinking WithOut Marina Grzinic - Rearticulating the Speculative Turn Frenchy Lunning - The Crush: The Firey Allure

of the Jolted Puppet Nandita Biswas Mellamphy - (W)omen out/of Time: Metis, Medea, Mahakali Michael O'Rourke - "Girls Welcome!!!" Speculative Realism, Object-Oriented Ontology, and Queer Theory Katerina Kolozova, PhD, is the director of the Institute in Social Sciences and Humanities-Skopje, Macedonia and a professor of gender studies at the University American College-Skopje. She is also visiting professor at several universities in Former Yugoslavia and Bulgaria. In 2009, Kolozova was a visiting scholar in the Department of Rhetoric (Program of Critical Theory) at the University of California-Berkeley. She is the author of *Cut of the Real: Subjectivity in Poststructuralist Philosophy* (Columbia University Press, 2014) and *Toward a Radical Metaphysics of Socialism: Marx and Laruelle* (punctum books, 2015). Eileen A. Joy is the Director of punctum books and has published widely on medieval literature, cultural studies, intellectual and literary history, ethics, affects and embodiments, the post/human, and speculative realism. She is the co-editor of *postmedieval: a journal of medieval cultural studies* and the Lead Ingenitor of the BABEL Working Group. She is also the co-editor of *The Postmodern Beowulf* (West Virginia University Press, 2007), *Cultural Studies of the Modern Middle Ages* (Palgrave, 2007), *Dark Chaucer: An Assortment* (punctum, 2012), *On Style: An Atelier* (punctum, 2013), *Speculative Medievalisms: Discography* (punctum, 2013), *Burn After Reading* (punctum, 2014), and *Fragments for a History of a Vanishing Humanism* (Ohio State, 2016).

Selected Papers on Ancient Literature and its Reception Philip Hardie 2023-08-21 This volume gathers together about two thirds of the articles and essays published between 1983 and 2021 by Philip Hardie, whose work on ancient literature has been of seminal importance in the field. The centre of gravity lies in late Republican and Augustan poetry, in particular Lucretius, Virgil, and Ovid, with important contributions on wider Augustan culture; on Neronian and Flavian epic; on the Latin poetry of late antiquity; and on the reception of Latin poetry.

Sweet Science Amanda Jo Goldstein 2017-07-10 Introduction: "sweet science" -- Blake's mundane egg: epigenesis and milieu -- Equivocal life: Goethe's journals on morphology -- Tender semiosis: reading Goethe with Lucretius and Paul de Man -- Growing old together: Lucretian materialism in Shelley's *The triumph of life* -- A natural history of violence: allegory and atomism in Shelley's *The mask of anarchy* -- Coda: old materialism, or romantic Marx

Making Worlds Angela Vanhaelen 2022-11-01 Taking into account the destructive powers of globalization, *Making Worlds* considers the interconnectedness of the world in the early modern period. This collection examines the interdisciplinary phenomenon of making worlds, with essays from scholars of history, literary studies, theatre and performance, art history, and anthropology. The volume advances questions about the history of globalization by focusing on how the expansion of global transit offered possibilities for interactions that included the testing of local identities through inventive experimentation with new and various forms of culture. Case studies show how the imposition of European economic, religious, political, and military models on other parts of the world unleashed unprecedented forces of invention as institutionalized powers came up against the creativity of peoples, cultural practices, materials, and techniques of making. In doing so, *Making Worlds* offers an important rethinking of how early globalization inconsistently generated ongoing dynamics of making, unmaking, and remaking worlds.

Knights in Arms Goran Stanivukovic 2016-01-01 *Knights in Arms* moves beyond the best-known examples of the genre, such as Philip Sidney's *Arcadia*, to consider the broad range of texts which featured the Eastern Mediterranean in this era.

The Face of Mammon David Landreth 2012-04-19 'The Face of Mammon' studies the coins of 16th-century England as they are articulated in literary writing. It argues that the coinage of the 16th century is a very different object from the money that we know in that modern money is the object of a discourse, economics, that had not yet taken shape.

Thinking with Shakespeare Julia Reinhard Lupton 2011-05-15 "What is a person? What company do people keep with animals, plants, and things? What are their rights? To whom are they obligated? Such questions - bearing fundamentally on the shared meaning of politics and life - animate Shakespearean drama, yet their urgency has been obscured by historicist approaches to literature.

The Return of Theory in Early Modern English Studies E. Aston 2016-04-30 This collection looks at the growing rapprochement between contemporary theory and early modern English literary-cultural studies. With sections on posthumanism and cognitive science, political theology, and rematerialism and performance, the essays incorporate recent theoretical inquiries into new readings of early modern texts.

Queer Faith Melissa E. Sanchez 2019-08-20 Uncovers the queer logics of premodern religious and secular texts Putting premodern theology and poetry in dialogue with contemporary theory and politics, *Queer Faith* reassess the commonplace view that a modern veneration of sexual monogamy and fidelity finds its roots in Protestant thought. What if this narrative of “history and tradition” suppresses the queerness of its own foundational texts? *Queer Faith* examines key works of the prehistory of monogamy—from Paul to Luther, Petrarch to Shakespeare—to show that writing assumed to promote fidelity in fact articulates the affordances of promiscuity, both in its sexual sense and in its larger designation of all that is impure and disorderly. At the same time, Melissa E. Sanchez resists casting promiscuity as the ethical, queer alternative to monogamy, tracing instead how ideals of sexual liberation are themselves attached to nascent racial and economic hierarchies. Because discourses of fidelity and freedom are also discourses on racial and sexual positionality, excavating the complex historical entanglement of faith, race, and eroticism is urgent to contemporary queer debates about normativity, agency, and relationality. Deliberately unfaithful to disciplinary norms and national boundaries, this book assembles new conceptual frameworks at the juncture of secular and religious thought, political and aesthetic form. It thereby enlarges the contexts, objects, and authorized genealogies of queer scholarship. Retracing a history that did not have to be, Sanchez recovers writing that inscribes radical queer insights at the premodern foundations of conservative and heteronormative culture.

Speculations II Michael Austin 2020-07-30

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