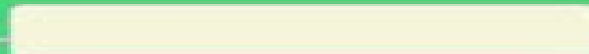
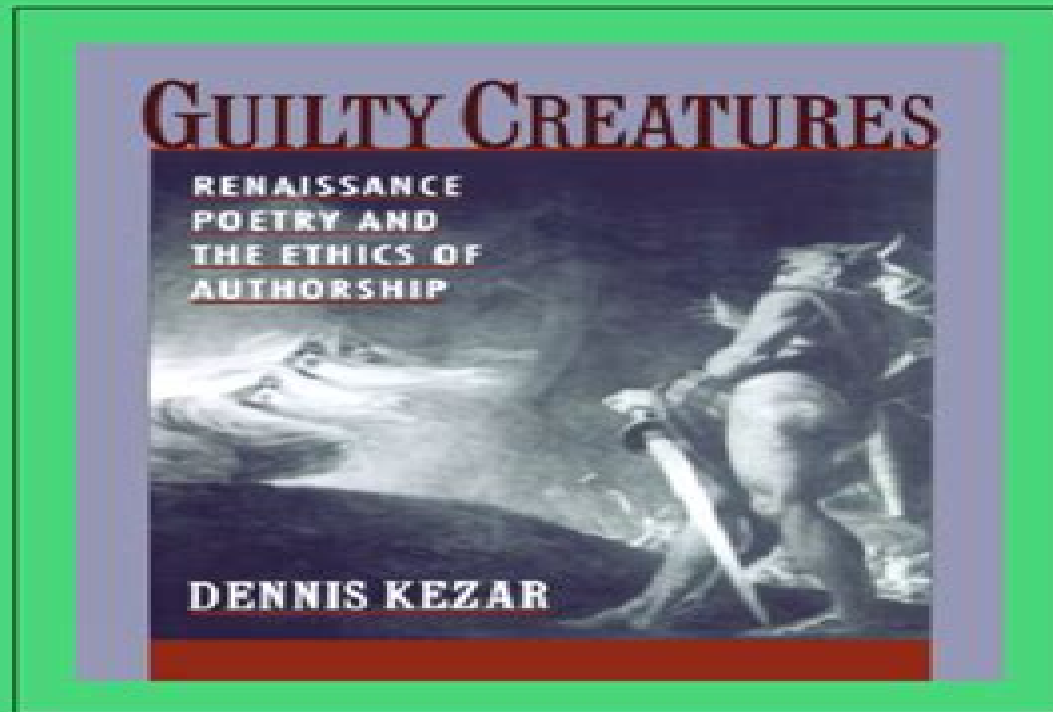


Guilty Creatures Renaissance Poetry and the Ethics of Authorship 1st edition, Edition Dennis Kezar



Guilty Creatures Renaissance Poetry And The Ethics Of Authorship

Tao Wei



Guilty Creatures Renaissance Poetry And The Ethics Of Authorship:

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and the work of philosophers What can philosophical theories of meaning and communication show about the dynamics of Shakespearean interactions and vice versa How are notions such as political and social obligation justice equality love agency and the ethics of interpersonal relationships demonstrated in Shakespeare's works What do the plays and poems invite us to say about the nature of knowledge belief doubt deception and epistemic responsibility How can the ways in which Shakespeare's characters behave illuminate existential issues concerning meaning absurdity death and nothingness What might Shakespeare's characters and their actions show about the nature of the self the mind and the identity of individuals How can Shakespeare's works inform philosophical approaches to notions such as beauty humour horror and tragedy How do Shakespeare's works illuminate philosophical questions about the nature of fiction the attitudes and expectations involved in engagement with theatre and the role of acting and actors in creating representations The Routledge Companion to Shakespeare and Philosophy is essential reading for students and researchers in aesthetics philosophy of literature and philosophy of theatre as well as those exploring Shakespeare in disciplines such as literature and theatre and drama studies It is also relevant reading for those in areas of philosophy such as ethics epistemology and philosophy of language

Scenes of Instruction in Renaissance Romance Jeff Dolven, 2008-09-15 We take it for granted today that the study of poetry belongs in school but in sixteenth century England making Ovid or Virgil into pillars of the curriculum was a revolution Scenes of Instruction in Renaissance Romance explores how poets reacted to the new authority of humanist pedagogy and how they transformed a genre to express their most radical doubts Jeff Dolven investigates what it meant for a book to teach as he traces the rivalry between poet and schoolmaster in the works of John Lyly Philip Sidney Edmund Spenser and John Milton Drawing deeply on the era's pedagogical literature Dolven explores the links between humanist strategies of instruction and romance narrative rethinking such concepts as experience sententiousness example method punishment lessons and endings In scrutinizing this pivotal moment in the ancient intimate contest between art and education Scenes of Instruction in Renaissance Romance offers a new view of one of the most unconsidered yet fundamental problems in literary criticism poetry's power to please and instruct Shakespeare and Authority Katie Halsey, Angus Vine, 2018-01-19 This book examines conceptions of authority for and in Shakespeare and the construction of Shakespeare as literary and cultural authority The first section Defining and Redefining Authority begins by re-defining the concept of Shakespeare's sources suggesting that authorities and resources are more appropriate terms Building on this conceptual framework the remainder of this section explores linguistic and discursive authority more broadly The second section Shakespearean Authority considers the construction performance and questioning of authority in Shakespeare's plays Essays here range from examinations of monarchical authority to discussions of household authority literary authority and linguistic ownership The final part Shakespeare as Authority then traces the increasing establishment of Shakespeare as an authority from the eighteenth to the twenty first century in a series of essays that explore Shakespearean authority for editors actors

critics authors readers and audiences The volume concludes with two essays that reassess Shakespeare as an authority for visual culture in the cinema and in contemporary art Memory and Mortality in Renaissance England William E.

Engel, Rory Loughnane, Grant Williams, 2022-10-13 This collection reexamines commemoration and memorialization as generative practices illuminating the hidden life of Renaissance death arts **Classical Literary Careers and their**

Reception Philip Hardie, Helen Moore, 2010-10-14 This is a wide ranging collection of essays on ancient Roman literary careers and their reception in later European literature with contributions by leading experts Starting from the three major Roman models for constructing a literary career Virgil the rota Vergiliana Horace and Ovid the volume then looks at alternative and counter models in antiquity Propertius Juvenal Cicero and Pliny A range of post antique responses to the ancient patterns is examined from Dante to Wordsworth and including Petrarch Shakespeare Milton Marvell Dryden and Goethe These chapters pose the question of the continuing relevance of ancient career models as ideas of authorship change over the centuries leading to varying engagements and disengagements with classical literary careers The volume also considers other ways of concluding or extending a literary career such as bookburning and figurative metempsychosis

Shakespeare's Mirrors Edward Evans, 2024-09-26 Clear mirrors and The Geneva Bible revolutionary innovations of the Elizabethan age inspired Shakespeare's drive towards a new purpose for drama Shakespeare reversed the conventional mirror metaphor for drama implying drama cannot reflect the substance of human nature and developed a method of characterization through metadrama self awareness and soliloquy to project St Paul's idea of conscience onto the Elizabethan stage This revolutionary method of characterization aesthetic existence beyond performance has long been sensed but remains frustratingly uncategorized Shakespeare's *Mirrors* charts the invention of a drama that staged the unstageable St Paul's metaphysical conception of human nature glimpsed through a looking glass darkly Chapters 4 and 6 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license *Persecution, Plague, and Fire* Ellen

MacKay, 2011-03-15 The theatre of early modern England was a disastrous affair What we tend to remember of the Shakespearean stage and its history are landmark moments of dissolution This title is a study of these catastrophes and the theory of performance they convey *The Oxford Handbook of Literature and the English Revolution* Laura Lunger

Knoppers, 2012-11-29 This Handbook offers a comprehensive introduction and thirty seven new essays by an international team of literary critics and historians on the writings generated by the tumultuous events of mid seventeenth century England Unprecedented events civil war regicide the abolition of monarchy proscription of episcopacy constitutional experiment and finally the return of monarchy led to an unprecedented outpouring of texts including new and transformed literary genres and techniques The Handbook provides up to date scholarship on current issues as well as historical information textual analysis and bibliographical tools to help readers understand and appreciate the bold and indeed

revolutionary character of writing in mid seventeenth century England The volume is innovative in its attention to the literary and aesthetic aspects of a wide range of political and religious writing as well as in its demonstration of how literary texts register the political pressures of their time Opening with essential contextual chapters on religion politics society and culture the largely chronological subsequent chapters analyse particular voices texts and genres as they respond to revolutionary events Attention is given to aesthetic qualities as well as to bold political and religious ideas in such writers as James Harrington Marchamont Nedham Thomas Hobbes Gerrard Winstanley John Lilburne and Abiezer Coppe At the same time the revolutionary political context sheds new light on such well known literary writers as John Milton Andrew Marvell Robert Herrick Henry Vaughan William Davenant John Dryden Lucy Hutchinson Margaret Cavendish and John Bunyan Overall the volume provides an indispensable guide to the innovative and exciting texts of the English Revolution and reevaluates its long term cultural impact *Imagining Death in Spenser and Milton* E. Bellamy, P. Cheney, M.

Schoenfeldt, 2003-09-29 *Imagining Death in Spenser and Milton* assembles a collection of essays on the compelling topic of death in two monumental representatives of the early modern canon Edmund Spenser and John Milton The volume draws its impetus from the conviction that death is a central yet curiously understudied preoccupation for Spenser and Milton contending that death in all its early modern reformations and deformations is an indispensable backdrop for any attempt to articulate the relationship between Spenser and Milton *Last Acts* Maggie Vinter, 2019-05-07 *Last Acts* argues that the Elizabethan and Jacobean theater offered playwrights actors and audiences important opportunities to practice arts of dying Psychoanalytic and new historicist scholars have exhaustively documented the methods that early modern dramatic texts and performances use to memorialize the dead at times even asserting that theater itself constitutes a form of mourning But early modern plays also engage with devotional traditions that understand death less as an occasion for suffering or grief than as an action to be performed well or badly Active deaths belie narratives of helplessness and loss through which mortality is too often read and instead suggest how marginalized and constrained subjects might participate in the political social and economic management of life Some early modern strategies for dying resonate with descriptions of politicized biological life in the recent work of Giorgio Agamben and Roberto Esposito or with ecclesiastical forms Yet the art of dying is not solely a discipline imposed upon recalcitrant subjects Since it offers suffering individuals a way to enact their deaths on their own terms it discloses both political and dramatic action in their most minimal manifestations Rather than mournfully marking what we cannot recover the practice of dying reveals what we can do even in death By analyzing representations of dying in plays by Marlowe Shakespeare and Jonson alongside devotional texts and contemporary biopolitical theory *Last Acts* shows how theater reflects enables and contests the politicization of life and death **Quoting Death in Early Modern England**

S. Newstok, 2008-12-17 An innovative study of the Renaissance practice of making epitaphic gestures within other English genres A poetics of quotation uncovers the ways in which writers including Shakespeare Marlowe Holinshed Sidney Jonson

Donne and Elizabeth I have recited these texts within new contexts **The New Milton Criticism** Peter C. Herman, Elizabeth Sauer, 2012-04-12 The New Milton Criticism seeks to emphasize ambivalence and discontinuity in Milton's work and interrogate the assumptions and certainties in previous Milton scholarship Contributors to the volume move Milton's open ended poetics to the centre of Milton studies by showing how analysing irresolvable questions religious philosophical and literary critical transforms interpretation and enriches appreciation of his work The New Milton Criticism encourages scholars to embrace uncertainties in his writings rather than attempt to explain them away Twelve critics from a range of countries approaches and methodologies explore these questions in these new readings of Paradise Lost and other works Sure to become a focus of debate and controversy in the field this volume is a truly original contribution to early modern studies The Witch of Edmonton Lucy Munro, 2016-12-15 On 19 April 1621 a woman named Elizabeth Sawyer was hanged at Tyburn Her story was on the bookstalls within days and within weeks was adapted for the stage as The Witch of Edmonton The devil stalks Edmonton in the shape of a large black dog and just as Elizabeth Sawyer makes her demonic pact the newlywed Frank Thorney enters into his own dark bargain in the shape of a second bigamous marriage Torn between sympathy for Sawyer and Thorney and a clear eyed assessment of their crimes the play was the finest and most nuanced treatment of witchcraft that the stage would see for centuries Lucy Munro's introduction provides students and scholars with a detailed understanding of this complex play *Volpone* Matthew Steggle, 2011-03-24 **Politicizing Domesticity from Henrietta Maria to Milton's Eve** Laura Lunger Knoppers, 2011-09-29 Knoppers examines the domestic image of the royal family as a contested propaganda tool in the English Revolution and beyond

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