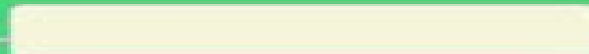
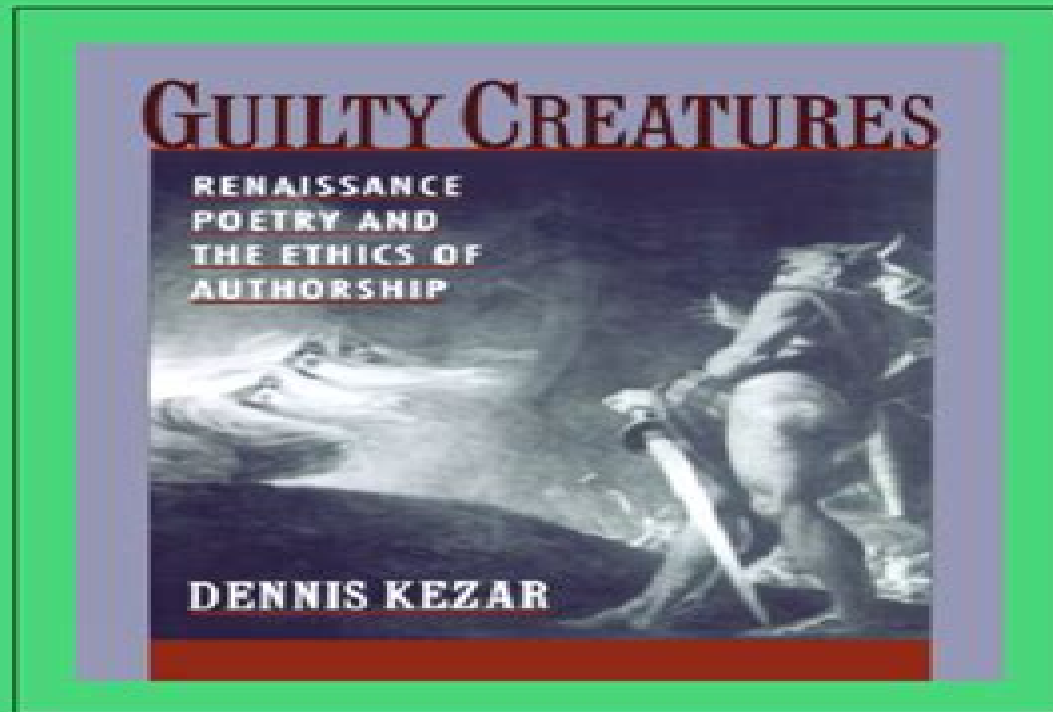


Guilty Creatures Renaissance Poetry and the Ethics of Authorship 1st edition, Edition Dennis Kezar



Guilty Creatures Renaissance Poetry And The Ethics Of Authorship

Lucy Munro



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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

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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.

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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**

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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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