
The Indistinct Human In Renaissance Literature

The Oxford Handbook of Shakespeare and Embodiment
Shakespeare, Caravaggio, and the Indistinct Regard
Human Insufficiency
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Hamlet and the Vision of Darkness
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The Arden Research Handbook of Contemporary Shakespeare Criticism
The Spanish Tragedy (International Student Edition) (Norton Critical Editions)
Performing Disability in Early Modern English Drama
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Reformations of the Body
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Reading Green in Early Modern England
Shakespearean Intersections

*The Indistinct Human In Renaissance
Literature*

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The Oxford Handbook of Shakespeare and Embodiment Routledge
Argues for the necessity of a re-articulation of the differences that separated man from other forms of life. The essays in this collection argue for recognition of the persistently indistinct nature of humans, who cannot be finally divided ontologically or epistemologically from other forms of matter.

Shakespeare, Caravaggio, and the Indistinct Regard Bloomsbury Publishing

How does our understanding of early modern performance, culture and identity change when we decentre Shakespeare? And how might a more inclusive approach to early modern drama help enable students to discuss a range of issues, including race and gender, in more productive ways? Underpinned by these questions, this collection offers a wide-ranging, authoritative guide to research on drama in Shakespeare's England, mapping the variety of approaches to the context and work of Shakespeare and his contemporaries. By paying attention to repertory, performance in and beyond playhouses, modes of performance, and lost and less-studied plays, the handbook reshapes our critical narratives about early modern drama. Chapters explore early modern drama through a range of cultural contexts and approaches, from material culture and emotion studies to early modern race work and new directions in disability and trans studies, as well as contemporary performance. Running through the collection is a shared focus on contemporary concerns, with contributors exploring how race, religion, environment, gender and sexuality animate 16th- and 17th-century drama and, crucially, the questions we bring to our study, teaching and research of it. The volume includes a ground-breaking assessment of the chronology of early modern drama, a survey of resources and an annotated bibliography to assist researchers as they pursue their own avenues of inquiry. Combining original research with an account of the current state of play, *The Arden Handbook of Shakespeare and Early Modern Drama* will be an

invaluable resource both for experienced scholars and for those beginning work in the field.

Human Insufficiency Oxford University Press

The volume analyzes the natural philosophical accounts and debates concerning the vegetative powers, namely nutrition, growth, and reproduction. While principally focusing on the early modern approaches to the lower functions of the soul, readers will discover the roots of these approaches back to the Ancient times, as the volume highlights the role of three strands that help shape the study of life in the Medieval and early modern natural philosophies. From late antiquity to the early modern period, the vegetative soul and its cognate concepts have played a substantial role in specifying life, living functions, and living bodies, sometimes blurring the line between living and non-living nature, and, at other moments, resulting in a strong restriction of life to a mechanical system of operations and powers. Unearthing the history of the vegetative soul as a shrub of interconnected concepts, the 24 contributions of the volume fill a crucial gap in scholarship, ultimately outlining the importance of vegetal processes of incessant proliferation, generation, and organic growth as the roots of life in natural philosophical interpretations.

Doing Kyd Springer

In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding

that of most in their era, justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient classics in today's Shakespearean classrooms.

Hamlet and the Vision of Darkness Springer Nature

Human Insufficiency argues that early modern writers depict the human political subject as physically vulnerable in order to naturalize slavery. Representations of Man as a weak creature—"poor" and "bare" in King Lear's words—strategically portrayed English bodies as needing care from people who were imagined to be less fragile. Drawing on Aristotle's depictions of the natural master and the natural slave in the *Politics*, English writers distinguished the fully human political subject from the sub-human Slave who would care for his feeble body. This justification of a nascent slaving economy reinvents the violence of enslaving Afro-diasporic peoples as a natural system of care. *Human Insufficiency's* most important contribution to early modern critical race studies is expanding the scope of the human as a racialized category by demonstrating how depictions of Man as a vulnerable species were part of a discourse racializing slavery.

The Merry Wives of Windsor Edinburgh University Press

Anthropocene Theater and the Shakespearean Stage revises the anthropocentric narrative of early globalization from the perspective of the non-human world in order to demonstrate Nature's agency in determining ecological, economic, and colonial outcomes. It welcomes readers to reimagine theater history in broader terms, and to account for more non-human and

atmospheric players in the otherwise anthropocentric history of Shakespearean performance. This book analyses plays, horticultural manuals, cosmetic recipes, Puritan polemics, and travel writing in order to demonstrate how the material practices of the stage both catalyze and resist early forms of globalization in an ecological arena. William Steffen addresses the role of an understudied ecological performance history in determining Shakespeare's iconic cultural status, and models how non-human players have undermined Shakespeare's authoritative role in colonial discourse. Finally, this book makes a celebratory argument for the humanities in the age of climate change, and invites interdisciplinary engagement a research community that is compelled to find strategies for cultivating a hopeful tomorrow amidst unprecedented anthropogenic environmental changes.

The Arden Research Handbook of Contemporary Shakespeare Criticism Routledge

This project takes the human body and the bodily senses as joints that articulate new kinds of connections between church and theatre and overturns a longstanding notion about theatrical phenomenology in this period.

The Spanish Tragedy (International Student Edition) (Norton Critical Editions) Princeton University Press

Many early modern plays use poison, most famously Hamlet, where the murder of Old Hamlet showcases the range of issues poison mobilises. Its orchard setting is one of a number of sinister uses of plants which comment on both the loss of horticultural knowledge resulting from the Dissolution of the Monasteries and also the many new arrivals in English gardens through travel, trade, and attempts at colonisation. The fact that Old Hamlet was asleep reflects unease about soporifics troubling the distinction between sleep and death; pouring poison into the ear smuggles in the contemporary fear of informers; and it is difficult to prove. This book explores poisoning in early modern plays, the legal and epistemological issues it raises, and the cultural work it performs, which includes questions related to race, religion, nationality, gender, and humans' relationship to the environment.

Performing Disability in Early Modern English Drama Bloomsbury Publishing

This book explores representations of animals and animality across the span of literary history, from the Middle Ages to the present.

The Shakespearean International Yearbook Routledge

This companion volume to *The Return of Theory in Early Modern English Studies: Tarrying with the Subjunctive* exemplifies the new directions in which the field is going as well as the value of crossing disciplinary boundaries within and beyond the humanities. Topics studied include posthumanism, ecological studies, and historical phenomenology.

Reformations of the Body Taylor & Francis

The way that characters in early modern theatrical performance think through their surroundings is important in our understanding of perception, memory, and other forms of embodied affective thought. This book explores this concept in dramatic works by Marlowe, Shakespeare, Beaumont, and Jonson.

The Cambridge Companion to Literature and Animals Cornell University Press

What does the keyword "continence" in *Love's Labor's Lost* reveal about geopolitical boundaries and their breaching? What can we learn from the contemporary identification of the "quince" with weddings that is crucial for *A Midsummer Night's Dream*? How does the evocation of Spanish-occupied "Brabant" in *Othello* resonate with contemporary geopolitical contexts, wordplay on "Low Countries," and fears of sexual/territorial "occupation"? How does "supposes" connote not only sexual submission in *The Taming of the Shrew* but also the transvestite practice of boys playing women, and what does it mean for the dramatic recognition scene in *Cymbeline*? With dazzling wit and erudition, Patricia Parker explores these and other critical keywords to reveal how they provide a lens for interpreting the language, contexts, and preoccupations of Shakespeare's plays. In doing so, she probes classical and historical sources, theatrical performance practices, geopolitical interrelations, hierarchies of race, gender, and class, and the multiple significances of "preposterousness," including reversals of high and low, male and female, Latinate and vulgar, "sinister" or backward writing, and latter ends both bodily and dramatic. Providing innovative and interdisciplinary perspectives on Shakespeare, from early to late and across dramatic genres, Parker's deeply evocative readings demonstrate how easy-to-overlook textual or semantic details reverberate within and beyond the Shakespearean text, and suggest that the boundary between language and context is an incontinent divide.

The Palgrave Handbook of Early Modern Literature and Science Cambridge University Press

This book considers early modern and postmodern ideals of health, vigor, ability, beauty, well-being, and happiness, uncovering and historicizing the complex negotiations among physical embodiment, emotional response, and communally-sanctioned behavior in Shakespeare's literary and material world. The volume visits a series of questions about the history of the body and how early modern cultures understand physical ability or vigor, emotional competence or satisfaction, and joy or self-fulfillment. Individual essays investigate the purported disabilities of the "crook-back" King Richard III or the "corpulent" Falstaff, the conflicts between different health-care belief-systems in *The Taming of the Shrew* and *Hamlet*, the power of figurative language to delineate or even instigate puberty in the *Sonnets* or *Romeo and Juliet*, and the ways in which the powerful or moneyed mediate the access of the poor and injured to cure or even to care. Integrating insights from Disability Studies, Health Studies, and Happiness Studies, this book develops both a detailed literary-historical analysis and a provocative cultural argument about the emphasis we place on popular notions of fitness and contentment today.

The Cultural Politics of Blood, 1500-1900 Routledge

This book is about the complex ways in which science and literature are mutually-informing and mutually-sustaining. It does not cast the literary and the scientific as distinct, but rather as productively in-distinct cultural practices: for the two dozen new essays collected here, the presiding concern is no longer to ask how literary writers react to scientific writers, but rather to study how literary and scientific practices are imbricated. These specially-commissioned essays from top scholars in the area range across vast territories and produce seemingly unlikely unions: between physics and rhetoric, math and Milton, Boyle and the Bible, plague and plays, among many others. In these essays so-called scientific writing turns out to traffic in metaphor, wit, imagination, and playfulness normally associated with literature provides material forms and rhetorical strategies for thinking physics, mathematics, archeology, and medicine.

The Shakespearean International Yearbook Taylor & Francis
The Merry Wives of Windsor has recently experienced a resurgence of critical interest. At times considered one of

Shakespeare's weaker plays, it is often dismissed or marginalized; however, developments in feminist, ecocritical and new historicist criticism have opened up new perspectives and this collection of 18 essays by top Shakespeare scholars sheds fresh light on the play. The detailed introduction by Phyllis Rackin and Evelyn Gajowski provides a historical survey of the play and ties into an evolving critical and cultural context. The book's sections look in turn at female community/female agency; theatrical alternatives; social and theatrical contexts; desire/sexuality; nature and performance to provide a contemporary critical analysis of the play.

The Return of Theory in Early Modern English Studies, Volume II
Routledge

What makes Shakespeare centrally 'exceptional' to the current humanities curriculum, a measure and minimum unit for University administrations and the general public to recognise the activity of 'the humanities'? The contributing authors of essays in this issue of the Yearbook ask how we might push this question beyond familiar categories of the exceptional, the superlative, the above, beyond, below, or even the normative and familiar, in order to scale Shakespeare historically, canonically, and ontologically in relation to 'the human'. Each essay offers a case study devoted to Shakespeare's attentiveness to or implications for a specific location along the *scala naturae* -- from the wind of the *coelum* down to the *stony lapis*. Attending to locations such as these offers to displace 'the human' to a periphery, to but one among the jostling forces of life. Yet, as a centripetal figure of our culture, even of world culture, Shakespeare proves hard to displace, being engrained so deeply in our sense. Essays in the volume take up the challenge of evaluating Shakespeare's intimate involvement with our understandings of what is or makes 'the human'. In the now-established tradition of *The Shakespearean International Yearbook*, the 15th issue surveys important developments and topics of concern in contemporary Shakespeare studies.

Unfixable Forms Taylor & Francis

What work did physically disabled characters do for the early modern theatre? Through a consideration of a range of plays, including *Doctor Faustus* and *Richard III*, Genevieve Love argues that the figure of the physically disabled prosthetic body in early modern English theatre mediates a set of related 'likeness

problems' that structure the theatrical, textual, and critical lives of the plays of Shakespeare and his contemporaries. The figure of disability stands for the relationship between actor and character: prosthetic disabled characters with names such as Cripple and Stump capture the simultaneous presence of the fictional and the material, embodied world of the theatre. When the figure of the disabled body exits the stage, it also mediates a second problem of likeness, between plays in their performed and textual forms. While supposedly imperfect textual versions of plays have been characterized as 'lame', the dynamic movement of prosthetic disabled characters in the theatre expands the figural role which disability performs in the relationship between plays on the stage and on the page. *Early Modern Theatre and the Figure of Disability* reveals how attention to physical disability enriches our understanding of early modern ideas about how theatre works, while illuminating in turn how theatre offers a reframing of disability as metaphor.

The Changeling: The State of Play Bloomsbury Publishing
Examines literary engagement with immateriality since the 'material turn' in early modern studies Provides six case studies of works by Shakespeare, Donne, and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine, and theology Employs an innovative organization around three major areas in which problem of immaterial was particularly pitched: Ontology, Theology, and Psychology (or Being, Believing, and Thinking) Includes wide-ranging references to early modern literary, philosophical, and theological texts Demonstrates how innovations in natural philosophy influenced thought about the natural world and how it was portrayed in literature Engages with current early modern scholarship in the areas of material culture, cognitive literary studies, and phenomenology Immateriality and Early Modern English Literature explores how early modern writers responded to rapidly shifting ideas about the interrelation of their natural and spiritual worlds. It provides six case studies of works by Shakespeare, Donne and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine and theology. Building on the importance of addressing material culture in order to

understand early modern literature, Knapp demonstrates how the literary imagination was shaped by changing attitudes toward the immaterial realm.

The Shakespearean World Springer Nature

This collection of original essays on Thomas Middleton and William Rowley's unsettling revenge tragedy *The Changeling* represents key new directions in criticism and research. The 13 chapters fall into six groups focusing on questions of space, theology, collaboration, disability both mental and physical, and performance both early modern and contemporary. The *Changeling's* critical and theatrical history, and a selected bibliography for the volume helps readers easily find the most frequently cited materials in the volume as a whole, while individual essays detail the full expanse of critical sources to pursue for further analysis. With contributors ranging from highly regarded critics to emerging scholars drawn from the United States, the United Kingdom, Canada, France and Switzerland, the collection equips readers to engage with a variety of critical approaches to the play, moving a long way beyond the last century's tendency to treat Middleton as 'the early modern Ibsen', to ignore Rowley, and to focus almost wholly on a single aspect of the play's plot. Key themes and topics include: · Performance · Space and affect · Authorial collaboration · Gender and representation · Violence · Disability

Architectural Rhetoric in Shakespeare and Spenser Oxford University Press

The Lithic Imagination from More to Milton explores how stones, rocks, and the broader mineral realm play a vital role in early modern England's religious and cultural systems, a role that, in turn, informs the period's poetic and visual imagination. The scale of the human lifespan and the gyre-like turns of England's long Reformation provide a conceptual framework for the various stony textual and visual archives this book studies. The texts and images participate in specifically English histories (literary, artistic, political, religious) although Continental influences are frequently in dialogue. The religious orbit encompasses the Christian rivalry with Jewish culture, touches on Christianity's tension with Islam, but most intently centers on the antagonism between Catholic and various of Protestant and Reformed belief. The volume features canonical writers such as Shakespeare, Spenser, Donne, Wroth, Herbert, Milton, and

Pulter, but puts them in company with lesser-known religious polemicists, alchemists, anatomists, painters, mothers, and stonemasons. Accordingly, the multimedia archive includes drama, lyric, and prose as well as biblical illustrations, tapestries, church furniture, paintings, anatomical drawings, and statues. The lithic too is capaciously construed as a continuum of rocky as well

as mineral forms ranging from bodily encrustations like the kidney and bezoarstone, to salt, iron, limestone, marble, flint, and silicon. The assemblage of materials bears witness to aspirational imperial fantasies and looming colonial conquests; it engages in both syncretism and supersession; upholds and subverts gender hierarchies; limns the race-making category of hue with desire;

and supports, and sometimes thwarts, elitist ideologies of an elect, chosen people. All come together via the storied pathways of stone as densely material and as a foundation for the abstract imaginary along the *scala naturae*. Across the lithic-human fold, stone promises, fascinates, betrays. As alpha and omega, stone can herald salvation or it can threaten with damnation.

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