

1. Record Nr.	UNINA9910463273203321
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Titolo	The melancholy assemblage [[electronic resource]] : affect and epistemology in the English Renaissance // Drew Daniel
Pubbl/distr/stampa	New York, : Fordham University Press, 2013
ISBN	0-8232-5128-4 0-8232-5270-1 0-8232-5129-2
Edizione	[1st ed.]
Descrizione fisica	1 online resource (329 p.)
Disciplina	820.9/353
Soggetti	English literature - Early modern, 1500-1700 - History and criticism - Theory, etc Affect (Psychology) in literature Knowledge, Theory of, in literature Literature and science - Great Britain - History Art and literature - Great Britain - History Science in literature Science - Philosophy Renaissance - England Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 253-302) and index.
Nota di contenuto	""Contents""; ""Illustrations""; ""Acknowledgments""; ""Introduction""; ""1. From Drers Angel to Harlow's Monkey""; ""Hanging the Head""; ""Melancholy and/as Posture from Drer to Oliver""; ""Walter Benjamin on the Idea as Configuration""; ""The Shield as Impresa of Physical Vulnerability""; ""A Pose Is a Pose Is a Pose""; ""2. Three Hundred Years Out of Fashion""; ""Affect and Affectation""; ""Don Adriano de Armado, Walter Benjamin, and the Dialectical Theater of Melancholy Fashion""; ""Biron, Sigmund Freud, and Melancholy Wit""; ""You That Way. We This Way?: Melancholy Transmission from Male Minds to Female Bodies""; ""3. Let Me Have Judgment, and the Jew His Will""; ""Weariness and Wariness""; ""The Standing Pool? of Melancholy""; ""Antonio as the Subject of Masochistic Fantasy""; ""Sacrifice,

Subjection, and the Melancholy Pound of Flesh"; "4. That Within Which Passes Show"; "Mourning, Melancholy/Melancholia, and the Hamlet mystery"; "Less than kin and more than kind?: Hamlet's Melancholic Aside"; "Seeing Things and Hearing Voices: Epistemology, Spectatorship, Audition"
"Audience to this Act: Assembling the Witnesses""5. Rhapsodies of Rags"; "A Melancholy Stereoscope"; "Burton Criticism as Melancholy Ruin"; "Assemblage as Argument: Burton on the Inward Causes of Melancholy"; "Digression as Argument: Benjamin on the Mosaic of Melancholy"; "6. My Self, My Sepulcher"; "Humours Black: Samson as Melancholic"; "O blot to honor and religion: Masculinity and Effeminacy"; "Choosing Death as Due?: Samson as Masochist"; "Pathology and/or Redemption"
"Rousing Motions: Aristotle, Galen, and the Materiality of Emotion""
All Passion Spent?"; "Epilogue Disassembling Melancholy"; "Notes"; "Bibliography"; "Index"

Sommario/riassunto

"This book considers melancholy as an "assemblage," as a network of dynamic, interpretive relationships between persons, bodies, texts, spaces, structures, and things. In doing so, it parts ways with past interpretations of melancholy. Tilting the English Renaissance against the present moment, Daniel argues that the basic disciplinary tension between medicine and philosophy persists within contemporary debates about emotional embodiment. To make this case, the book binds together the paintings of Nicholas Hilliard and Isaac Oliver, the drama of Shakespeare, the prose of Burton, and the poetry of Milton. Crossing borders and periods, Daniel combines recent theories which have--until now--been regarded as incongruous by their respective advocates. Asking fundamental questions about how the experience of emotion produces community, the book will be of interest to scholars of early modern literature, psychoanalysis, the affective turn, and continental philosophy"--
