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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"--
