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Nota di contenuto	Front matter -- Contents -- Introduction: Renaissance Posthumanism -- ONE. What Posthumanism Isn't: On Humanism and Human Exceptionalism in the Renaissance -- Two. Titian's Flaying of Marsyas: Thresholds of the Human and the Limits of Painting -- Three. Rabelais' s Silenic Regime: The Fundamentals of Gargantua -- Four. A Natural History of Ravishment -- Five. Farmyard Choreographies in Early Modern England -- Six. Oves et Singulatim: A Multispecies Impression -- Seven. Wooden Actors on the En glishe nais sance Stage -- Eight. Beyond Human: Visualizing the Sexuality of Abraham Bosse's Mandrake -- Nine. Shakespeare's Mineral Emotions -- Epilogue: H Is for Humanism -- Acknowledgments -- Contributors -- Index
Sommario/riassunto	Connecting Renaissance humanism to the variety of "critical posthumanisms" in twenty-first-century literary and cultural theory, Renaissance Posthumanism reconsiders traditional languages of humanism and the human, not by nostalgically enshrining or triumphantly superseding humanisms past but rather by revisiting and

interrogating them. What if today's "critical posthumanisms," even as they distance themselves from the iconic representations of the Renaissance, are in fact moving ever closer to ideas in works from the fourteenth to the seventeenth century? What if "the human" is at once embedded and embodied in, evolving with, and de-centered amid a weird tangle of animals, environments, and vital materiality? Seeking those patterns of thought and practice, contributors to this collection focus on moments wherein Renaissance humanism looks retrospectively like an uncanny "contemporary"—and ally—of twenty-first-century critical posthumanism.

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