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978-0-521-86768-9 - The Worlds of Renaissance Melancholy: Robert Burton in Context

Angus Gowland

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THE WORLDS OF RENAISSANCE MELANCHOLY

Angus Gowland investigates the theory of melancholy and its many applications in the Renaissance by means of a wide-ranging contextual analysis of Robert Burton's encyclopaedic *Anatomy of Melancholy* (first edition 1621). Approaching the *Anatomy* as the culmination of early modern medical, philosophical, and spiritual inquiry about melancholy, Gowland examines the ways in which Burton exploited the moral psychology central to the Renaissance understanding of the condition to construct a critical vision of his intellectual and political environment. In the first sustained analysis of the evolving relationship of the *Anatomy* in the versions issued between 1621 and 1651 to late Renaissance humanist learning and early seventeenth-century England and Europe, it corrects the prevailing view of the work as an unreflective digest of other authors' opinions, and reveals the *Anatomy's* character as a polemical literary engagement with the live intellectual, religious, and political issues of its day.

ANGUS GOWLAND is Lecturer in Intellectual History at University College London.

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Conventions

Bibliographies. These are lists of the primary and secondary sources I have quoted, and make no claim to be comprehensive guides, either to the ever-increasing literature on *The Anatomy of Melancholy* or to the more general themes discussed in this study. For a useful guide to publications relating to the *Anatomy* printed before 1988 see Joey Conn, *Robert Burton and 'The Anatomy of Melancholy': An annotated bibliography of primary and secondary sources* (Westport, Conn., 1988). In the bibliographies of printed primary sources and footnotes I list anonymous works by their title. All references to journal numbers in the bibliographies of secondary sources are given in arabic form.

Classical names and titles. In both the text and the bibliographies, Greek and Roman writers are referred to in their most familiar single-name form. Greek titles have been translated into English, but all other titles are given in their original language.

Dates. I follow my sources in using the Julian Calendar when citing those written or published in Britain, and the Gregorian when citing those written or published on the continent of Europe after 1582.

Gender. I have attempted to maintain gender-neutral language where possible, but when quoting sources which clearly do not I have not altered their sense.

References. I follow the author-date system, and give references in arabic numerals to chapters from individual texts and to parts of multi-volume works. I have generally given section and chapter headings (as well as page numbers) of texts which have multiple editions to facilitate cross-referencing. As an exception that runs throughout, references to the text of *The Anatomy of Melancholy* are generally given in the main body of the text when they are to single passages of text, but in the footnotes when they are to more than one passage. When referring to the formal divisions of the *Anatomy* ('Partitions', 'Sections', 'Members', 'Subsections') I have

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capitalised these to indicate their reference to the apparatus of the book. All references to the *Anatomy* are to the recent critical edition (Burton 1989–2000 in the bibliography below) and give the volume number, page, and line number of this edition. When referring to the three volumes of the editors' commentary, line numbers are no longer possible and I just give volume number and page. With the exception of references to the prefatory satire (pages 1–112 of the critical edition), to enable cross-referencing between this study and other editions of the *Anatomy*, I have parenthetically indicated the location of references whenever these pertain to new Partition, Section, Member, and Subsection numbers. For example, (1.217.21–3 [1.2.1.1]) refers to volume 1, page 217, lines 21 to 23, located in Partition 1, Section 2, Member 1, and Subsection 1. When referring to additions or modifications to the editions of the *Anatomy* published between 1621 and 1651, however, I also use the author-date system, as in the following instance: Burton 1632, p. 697; or 3.401.32–402.15 (3.4.2.1).

Transcriptions. I have generally preserved original spelling, capitalisation, italicisation, and punctuation in my quotations, but I have normalised the long 's', expanded contractions, corrected obvious typographical errors, and made modern orthographical alterations – such as changing 'u' to 'v' in English sources, and *vice versa* in Latin – when I have deemed it helpful for clarity.

Translations. When quoting from classical sources I have generally followed the translations provided by the Loeb Classical Library when available. When quoting early modern sources all translations are my own, unless otherwise indicated. I have occasionally referred in brackets to modern translations of classical texts after references to early modern editions of these texts, and to modern editions of early modern texts, for the potential assistance of those without access to the same editions.