Contents

Preface Acknowledgements		ix
		xi
1	Art as a Moral Matrix	1
2	Through a Glass Darkly: Mortality and the Outer Mystery in Rosencrantz and Guildenstern are Dead	14
3	The Flesh and the Word in Jumpers	36
4	Mortal Flesh in a Moral Matrix of Words: The Temporal and the Timeless in <i>Travesties</i>	58
5	The Word Made Flesh: Moral Action in the Body Politic (Professional Foul, Every Good Boy Deserves Favour, Night and Day, Dogg's Hamlet, Cahoot's Macbeth)	82
6	'Not of the Flesh but Through the Flesh': Knowing and Being Known in <i>The Real Thing</i>	105
7	Particle Physics and Particular Persons: The Join Between Happenstance and Goodness in <i>Hapgood</i>	125
8	Moral Absolutes and Mortal Contexts	149
Note	s	159
Bibliography		179
Index		198