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Documenting lived experiences of men in

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charge of others, this collection creates a social and cultural history of early modern governing masculinities. It examines the tensions between normative discourses and lived experiences and their manifestations in a range of different sources; and explores the insecurities, anxieties and instability of

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masculine governance and the ways in which these were expressed (or controlled) in emotional states, language or performance. Focussing on moments of exercising power, the collection seeks to understand the methods, strategies, discourses or resources that men were able (or not) to employ in order to have

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this power. In order to elucidate the mechanisms of male governance the essays explore the following questions: how was male governance demonstrated and enacted through men's (and women's) bodies? What roles did women play in sustaining, supporting or undermining governing masculinities?

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And what are the relationship of specific spaces such as household or urban environments to notions and practice of governance? Finally, the collection emphasises the power of sources to articulate the ideas of governance held by particular social groups and to obscure those of others. Through a rich and wide

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range of case studies, the collection explores what distinctions can be seen in ideas of authoritative masculine behaviour across Protestant and Catholic cultures, British and Continental models, from the late medieval to the end of the eighteenth century, and between urban and national expressions of authority.

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This collection of specially commissioned essays provides the first social history of masculinity in the 'long eighteenth century'. Drawing on diaries, court records and prescriptive literature, it explores the different identities of late Stuart and Georgian men. The heterosexual fop, the homosexual, the

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polite gentleman, the blackguard, the man of religion, the reader of erotica and the violent aggressor are each examined here, and in the process a new and increasingly important field of historical enquiry is opened up to the non-specialist reader. The book opens with a substantial introduction by the Editors. This provides

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readers with a detailed context for the chapters which follow. The core of the book is divided into four main parts looking at sociability, virtue and friendship, violence, and sexuality. Within this framework each chapter forms a self-contained unit, with its own methodology, sources and argument. The

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chapters address issues such as the correlations between masculinity and Protestantism; masculinity, Englishness and taciturnity; and the impact of changing representations of homosexual desire on the social organisation of heterosexuality. Misogyny, James Boswell's self-presentation, the literary

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and metaphorical representation of the body, the roles of gossip and violence in men's lives, are each addressed in individual chapters. The volume is concluded by a wide-ranging synoptic essay by John Tosh, which sets a new agenda for the history of masculinity. An extensive guide to further reading is also

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provided. Designed for students, academics and the general reader alike, this collection of essays provides a wide-ranging and accessible framework within which to understand eighteenth-century men. Because of the variety of approaches and conclusions it contains, and because this is the first attempt to

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bring together a comprehensive set of writings on the social history of eighteenth-century masculinity, this volume does something quite new. It de-centres and problematises the male 'standard' and explores the complex and disparate masculinities enacted by the men of this period. This will be essential

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reading for anyone interested in
eighteenth-century British social history.

This path-breaking study explores the
diverse and varied meanings of manhood
in early modern England and their
complex, and often contested,
relationship with patriarchal principles.
Using social, political and medical

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commentary, alongside evidence of social practice derived from court records, Dr Shepard argues that patriarchal ideology contained numerous contradictions, and that, while males were its primary beneficiaries, it was undermined and opposed by men as well as women. Patriarchal concepts of manhood existed

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in tension both with anti-patriarchal forms of resistance and with alternative codes of manhood which were sometimes primarily defined independently of patriarchal imperatives. As a result the differences within each sex, as well as between them, were intrinsic to the practice of patriarchy and the social

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distribution of its dividends in early modern England.

From the perennially young, precocious figure of 'little orphan Annie' to the physical and vocal ageing of the eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and

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Culture
and Musical Creativity takes an
interdisciplinary approach to issues of
identity and its representation, examining
intersections of age and gender in
relation to music and musicians across a
wide range of periods, places, and genres,

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including female patronage in
Renaissance Italy, the working-class
brass band tradition of northern
England, twentieth-century jazz and
popular music cultures, and the
contemporary 'New Music' scene.
Drawing together the work of
musicologists and practitioners, the

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collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception: essays explore juvenilia and 'late' style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity

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throughout the course of musical careers,
and the ways in which genres and scenes
themselves age over time.

Mad World, Mad Kings

A Cultural History

Moderating Masculinity in Early Modern
Culture

Staging Gender, Shaping Sound in Early

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Modern England
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Textual Masculinity and the Exchange of
Women in Renaissance Venice
Masculinity in Crisis in Early Modern
France
From Pliny to Petrarch to
Pope-Hennessy and beyond,
many have understood the

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obvious connection between
portraiture and
commemorative practice. This
book expands and nuances our
understanding of Renaissance
portraiture; the author
shows it to be complexly
generated within a discourse

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of male anxiety and pre-
mortuary mourning. She
argues that portraiture
could defer memory loss or,
at the very least,
pictorially console the
subject against his own
potentially unmourned death.

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This book recognizes a socio-cultural anxiety - the fear not merely of death but also of being forgotten - and identifies a set of pictorial, literary and theoretical strategies consequently formulated to

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ensure memory. To explore this phenomenon, this interdisciplinary but fundamentally art historical project merges early modern visual culture and critical theories of the body. The author examines an extensive

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selection of fifteenth- and
sixteenth-century male and
female portraits, primarily
associated with the Medici
family, circle and court, in
and against both historical
writings and contemporary
discourses, including

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literary and cultural
theory, psychoanalysis,
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feminism and gender studies,
and critical theories of
race and disability. Re-
membering Masculinity
generates new ideas about
both male and female

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portraiture in early modern
Florence, raises even more
questions about the
experiences and
representations of widowhood
and mourning, and re-
configures our understanding
of masculinity - from the

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early modern male body to
'Renaissance Man' to
postmodern manhood.

The significance of human
anatomy to the most physical
of art forms, the theatre,
has hitherto been an under-
explored topic. Filling this

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gap, Christian Billing
questions conventional
wisdom regarding the one-sex
anatomical model and uses a
range of medical treatises
to delineate an emergent two-
sex paradigm of human
biology. The impact such a

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model had on the staging of
the human form in English
professional theatre is also
explored in appraisals of:
(i) the homo-erotic
significance of a two-sex
paradigm; (ii) social and
theatrical cross-dressing;

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(iii) the uses of theatrical androgyny; (iv) masculine corporality and the representation of assertive women; and (v) the theatrical poetics of human dissection. Billing supports cultural and scientific

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study with close-readings of Lyly, Shakespeare, Jonson, Middleton, Dekker, Beaumont, Fletcher, and Ford. The book provides a sophisticated and original analysis of the early modern stage body as a discursive site in wider

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debates concerning sexuality
and gender.

The pregnant, birthing, and
nurturing body is a
recurring topos in early
modern French literature.

Such bodies, often metaphors
for issues and anxieties

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obtaining to the gendered control of social and political institutions, acquired much of their descriptive power from contemporaneous medical and scientific discourse. In this study, Kirk Read brings

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together literary and
medical texts that represent
a range of views, from lyric
poets, satirists and
polemicists, to midwives and
surgeons, all of whom
explore the popular
sixteenth- and early

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seventeenth-century
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narratives of birth in
France. Although the
rhetoric of birthing was
widely used, strategies and
negotiations depended upon
sex and gender; this study
considers the male, female,

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and hermaphroditic
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analysis of women's
experiences to be sure, but
also opening onto the
perspectives of non-female
birthers and their place in
the social and political

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climate of early modern France. The writers explored include Rabelais, Madeleine and Catherine Des Roches, Louise Boursier, Pierre de Ronsard, Pierre Boaistuau and Jacques Duval. Read also explores the implications of

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the metaphorical use of
reproduction, such as the

presentation of literary
work as offspring and the
poet/mentor relationship as
that of a suckling child.

Foregrounded in the study
are the questions of what it

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means for women to embrace
biological and literary

reproduction and how male
appropriation of the
birthing body influences the
mission of creating new
literary traditions.

Furthermore, by exploring

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the cases of indeterminate
birthing entities and the
social anxiety that informs
them, Read complicates the
binarisms at work in the
vexed terrain of sexuality,
sex, and gender in this
period. Ultimately, Read

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considers how the narrative of birth produces historical conceptions of identity, authority, and gender.

Amussen's vivid account of family and village life in England from the reign of Elizabeth I to the accession

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of the Hanoverian monarchies
describes the domestic
economy of the rich and the
poor; the processes of
courtship, marriage, and
marital breakdown; and the
structure of power within
the family and in rural

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communities.
Violent Masculinities
An Ordered Society
Gender in Late Medieval and
Early Modern Europe
Agency, Chronology and
Periodisation
Governing Masculinities in

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the Early Modern Period
Renaissance Literature And
Modern England

A richly textured cultural history that investigates the characterization of the sex of adult male bodies before the Enlightenment.

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Engaging with Elizabethan understandings of masculinity, this book examines representations of manhood during the short-lived vogue for verse satire in the 1590s, by poets like John Donne, John Marston, Everard Guilpin and

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Joseph Hall. While criticism has often used categorical adjectives like "angry" and "Juvenalian" to describe these satires, this book argues that they engage with early modern ideas of manhood in a conflicted and contradictory way

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that is frequently at odds with
patriarchal norms even when they
seem to defend them. The book
examines the satires from a series
of contexts of masculinity such as
husbandry and early modern
understandings of age, self-control

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and violence, and suggests that the images of manhood represented in the satires often exist in tension with early modern standards of manhood. Beyond the specific case studies, while satire has often been assumed to be a "male" genre or

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mode, this is the first study to engage more in depth with the question of how satire is invested with ideas and practices of masculinity.

Calvin Thomas's *Male Matters* reveals the act and production of

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writing as a bodily, material process
that transgresses the boundaries of
gender. Wise and quirky,
sophisticated and coarse, serious
and hilarious, this look at male
identity and creativity and
dislocation at the end of the

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twentieth century definitely will not
assuage male anxiety! "An
excellent and important book. . . .
By mixing high and low, by
speaking candidly about what we
usually keep in the (water) closet,
while simultaneously engaging the

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Culture
"highest" philosophies of language
and culture, Thomas calls the entire
enterprise of criticism into
question." -- Jeremy Earp, Journal
of Gay, Lesbian, and Bisexual
Identity "A brave, indispensable
exercise in writing the male body,

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and a tour de force of theoretically
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informed close reading." -- Kevin
Culture
Floyd, Journal of the Midwest
Modern Language Association
"Both analyzes and performs our
anxieties about masculinity. . . .
This experiment in criticism

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Culture

transgresses boundaries of theory,
gender, and academic taste in
ways sure to delight and infuriate its
readers." -- Gregory Jay, author of
America the Scrivener:
Deconstruction and the Subject of
Literary History "Calvin Thomas is

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able to hint at a way out of the
prison-house, as he puts it, of
straight male identity." -- Kathy

Acker, author of In Memoriam to
Identity

How the image of the pregnant man
reflected the changing gender roles

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of early modern Spain - and now.
Renaissance Literature And
The Palgrave Handbook of
Culture
Masculinity and Political Culture in
Europe
Manhood in Early Modern England
Meanings of Manhood in Early
Modern England

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Male Matters
The Image of Manhood in Early
Modern Literature

Gender, Age and Musical Creativity
How have men used art music?
How have they listened to and
brandished the musical forms of

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the Western classical tradition
and how has music intervened in
their identity formations? This
collection of essays addresses
these questions by examining
some of the ways in which men,
music and masculinity have been

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implicated with each other since
the Middle Ages. Feminist
musicologies have already dealt
extensively with music and
gender, from the 'phallogentric'
tendencies of the Western
tradition, to the explicit

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marginalization of women from
that tradition. This book builds on
that work by turning feminist
critical approaches towards the
production, rhetorical
engagement and subversion of
masculinities in twelve different

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musical case studies. In other disciplines within the arts and humanities, 'men's studies' is a well-established field.

Musicology has only recently begun to address critically music's engagement with

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masculinity and as a result has
sometimes thereby failed to
recognize its own discursive
misogyny. This book does not
seek to cover the field
comprehensively but, rather, to
explore in detail some of the

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ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities, national

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musics; and identities, voices,
discourses. Within these themes,
the book ranges across a
number of specific topics: late
medieval masculinities; early
modern discourses of music,
masculinity and medicine;

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masculinities; eighteenth-,
nineteenth- and early twentieth-
century ideas of creativity,
gender and canonicity;
masculinity, imperialist and
nationalist ideologies in the

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nineteenth century, and
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constructions of the masculine
voice in late nineteenth- and
twentieth-century opera and
song. While the case studies are
methodologically disparate and
located in different historical and

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geographical locations, they all
share a common conc

Explores the importance of
heterosexual masculine identity
in Renaissance literature and
culture.

Kingship, Madness, and

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Masculinity examines representations of mad kings in early modern English theatrical texts and performance practices. Although there have been numerous volumes examining the medical and social

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dimensions of mental illness in the early modern period, and a few that have examined stage representations of such conditions, this volume is unique in its focus on the relationships between madness, kingship, and

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the anxiety of lost or fragile masculinity. The chapters uncover how, as the early modern understanding of mental illness refocused on human, rather than supernatural, causes, public stages became important

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arenas for playwrights, actors,
and audiences to explore
expressions of madness and to
practice diagnoses. Throughout
the volume, the authors engage
with the field of disability studies
to show how disability and

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mental health were portrayed on stage and what those representations reveal about the period and the people who lived in it. Altogether, the essays question what happens when theatrical expressions of

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madness are mapped onto the
bodies of actors playing kings,
and how the threat of diminished
masculinity affects
representations of power. This
volume is the ideal resource for
students and scholars interested

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in the history of kingship, gender,
and politics in early modern
drama.

Analyzes the pornographic
poetry, letters, plays, and verse
dialogues written in poet
Domenico Venier's social circle,

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showing how male writers
created female characters who
were defiled and available to all.
Also shows how two women
writers with ties to the salon
appropriated and transformed
these tropes of female sexuality.

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Power and Image in Early
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Modern Europe
Culture
Re-membering Masculinity in
Early Modern Florence
High Anxiety
Armor and Militant Nostalgia in
Marlowe, Sidney, and

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Shakespeare
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Stories of Gender and
Reproduction

Widowed Bodies, Mourning and
Portraiture

During the early modern period in
England, social expectations for

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Culture

men came under extreme
pressure - the armed knight went
into decline and humanism
appeared. Here, original essays
analyze a wide-range of violent
acts in literature and culture,
from civic violence to chivalric
combat to brawls and battles.

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The first full length treatment of how men of different professions, social ranks and ages are empowered by their emotional expressiveness in early modern English literary works, this study examines the profound impact of the cultural shift in the English

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aristocracy from feudal warriors to emotionally expressive courtiers or gentlemen on all kinds of men in early modern English literature. Jennifer Vaught bases her analysis on the epic, lyric, and romance as well as on drama, pastoral writings and

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biography, by Shakespeare, Spenser, Sidney, Marlowe, Jonson and Garrick among other writers. Offering new readings of these works, she traces the gradual emergence of men of feeling during the sixteenth and seventeenth centuries, to the

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blossoming of this literary version of manhood during the eighteenth century.

This handbook aims to challenge 'gender blindness' in the historical study of high politics, power, authority and government, by bringing together a group of

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scholars at the forefront of current historical research into the relationship between masculinity and political power. Until very recently in historical terms, formal political authority in Europe was normally and ideally held by adult males, with female

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power being perceived as a
recurrent aberration. Yet
paradoxically the study of the
interactions between masculinity
and political culture is still very
much in its infancy. This volume
seeks to remedy this lacuna by
considering the different

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consequences of the masculinity
of power over two millennia of
European history. It examines
how masculinity and political
culture have interacted from
ancient Rome and the early
medieval Byzantine empire, to
twentieth-century Germany and

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Italy. It considers a broad variety
of case studies from early
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medieval Iceland and late
medieval France, to Naples at the
time of the French Revolution and
Strasbourg after the Franco-
Prussian War, with a particular
focus on the development of

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political masculinities in Great
Britain between the sixteenth
century and the present day.
Moderating Masculinity in Early
Modern Culture proposes a
definition of gender based on a
ternary model in which
moderation and masculinity are

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inextricably linked. Like the
Aristotelian virtue of moderation,
which requires the presence of
excess a
Masculinities, Violence, Childhood
Kingship, Madness, and
Masculinity on the Early Modern
Stage

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Gender and Change
Remembering Masculinity in Early
Modern Florence
The Sex of Men in Premodern
Europe
The Homoerotics of Early Modern
Drama
This book examines literary depictions

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of the construction and destruction of the armored male body in combat in relation to early modern English understandings of the past. Bringing together the fields of material culture and militarism, Susan Harlan argues that the notion of "spoiling" — or the sanctioned theft of the arms and armor

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of the vanquished in battle – provides a way of thinking about England's relationship to its violent cultural inheritance. She demonstrates how writers reconstituted the spoils of antiquity and the Middle Ages in an imagined military struggle between male bodies. An analysis of scenes of

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arming and disarming across texts by Christopher Marlowe and William Shakespeare and tributes to Sir Philip Sidney reveals a pervasive militant nostalgia: a cultural fascination with moribund models and technologies of war. Readers will not only gain a better understanding of humanism but also a

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new way of thinking about violence
and cultural production in Renaissance
England.

The unique social history of the early modern period in England marked a crucial moment in the cultural conception and representation of masculinity. This volume explores the

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various strategies used by 17th- and
18th-century writers to portray the
masculine identity. Included are
chapters on such authors as Thomas
Carew, Andrew Marvell, Francis
Beaumont and John Fletcher, John
Dryden, Daniel Defoe, and Samuel
Richardson. Together, the expert

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contributors offer a broad perspective on the social and political dynamics of early modern masculinity. Though incorporating a variety of critical approaches, the contributors all examine the inherent anxiety and problems associated with masculinity and its representation. The chapters

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demonstrate how significant literary texts of the period worked to provide not only idealized images of the masculine but also contesting ones. Thus the volume shows that the literary representation of masculinity in the early modern period was a dynamic and evolving process.

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This is the first book to focus on the relationships which men formed with their wives in early modern England, making it an important contribution to a new understanding of English, social, family, and gender history. Dr Foyster redresses the balance of historical research which has largely

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concentrated on the public lives of prominent men. The book looks at youth and courtship before marriage, male fears of their wives' gossip and sexual betrayal, and male friendships before and after marriage. Highlighted throughout is the importance of sexual reputation. Based on both legal

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records and fictional sources, this is a fascinating insight into the personal lives of ordinary men and women in early modern England.

Kingship, Madness, and Masculinity examines representations of mad kings in early modern English theatrical texts and performance

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practices. Although there have been numerous volumes examining the medical and social dimensions of mental illness in the early modern period, and a few that have examined stage representations of such conditions, this volume is unique in its focus on the relationships between

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madness, kingship, and the anxiety of lost or fragile masculinity. The chapters uncover how, as the early modern understanding of mental illness refocused on human, rather than supernatural, causes, public stages became important arenas for playwrights, actors, and audiences to

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explore expressions of madness and to practise diagnoses. Throughout the volume, the authors engage with the field of disability studies to show how disability and mental health were portrayed on stage and what those representations reveal about the period and the people who lived in it.

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Altogether, the essays question what happens when theatrical expressions of madness are mapped onto the bodies of actors playing kings, and how the threat of diminished masculinity affects representations of power. This volume is the ideal resource for students and scholars

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interested in the history of kingship,
gender, and politics in early modern
drama.

English Masculinities, 1660-1800

Gender and Class in Early Modern
England

Anxious Masculinity in Early Modern
England

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Culture
Sovereign Amity and Mimetic Rivalry:
Shakespeare's Roman Masculinities
What is Early Modern History?

Male Aggression in Early Modern
Texts and Culture

**This book examines early modern
drama's depiction of non-
standard forms of masculinity**

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Culture

**grounded in superficiality,
inauthenticity, affectation, and
the display of the extravagantly
clothed body. Practices of
extravagant dress destabilized
distinctions between able-bodied
and disabled, human and non-
human, and the past and**

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**present, distinctions that
structure normative ways of
thinking about sexuality. In city
comedies by Ben Jonson, George
Chapman, Thomas Middleton,
and Thomas Dekker,
extravagantly dressed male
characters imagine alternatives**

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**to the prevailing modes of
subjectivity, sociability, and
eroticism in early modern
London. While these characters
are situated in hostile narrative
and historical contexts, this book
draws on recent work on
disability, materiality, and queer**

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**temporality to rethink their
relationship to those contexts in
order to access the world-making
possibilities of early modern
queer style. In their rich
representations of life in London
around the turn of the
seventeenth century, these plays**

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**not only were, but also remain,
uniquely sensitive to the
intersection of sexuality,
urbanization, and material
culture. The attachments and
pleasures of early modern
sartorial extravagance they
depict can estrange us from the**

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**epistemologies that narrow
current thinking about
sexuality's relationship to
authenticity, pedagogy,
interiority, and privacy.
DiGangi analyses the relation
between homoeroticism and
social power in a range of literary**

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and historical texts from the
Renaissance Literature And
Culture
1580s to the 1620s, drawing on
insights from materialist, queer
and feminist theory to show the
centrality of homoerotic
practices.

Voice in Motion explores the
human voice as a literary,

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Culture

**historical, and performative motif
in early modern English drama
and culture, where the voice was
frequently represented as
struggling, even failing, to work.
In a compelling and original
argument, Gina Bloom
demonstrates that early modern**

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Culture

**ideas about the efficacy of
spoken communication spring
from an understanding of the
voice's materiality. Voices can be
cracked by the bodies that
produce them, scattered by
winds when transmitted as
breath through their acoustic**

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**environment, stopped by clogged
ears meant to receive them, and
displaced by echoic resonances.
The early modern theater
underscored the voice's volatility
through the use of pubescent boy
actors, whose vocal organs were
especially vulnerable to**

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**malfunction. Reading plays by
Shakespeare, Marston, and their
contemporaries alongside a wide
range of late sixteenth- and early
seventeenth-century
texts—including anatomy books,
acoustic science treatises,
Protestant sermons, music**

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**manuals, and even translations
of Ovid—Bloom maintains that
cultural representations and
theatrical enactments of the
voice as "unruly matter"
undermined early modern
hierarchies of gender. The
uncontrollable physical voice**

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**creates anxiety for men, whose
masculinity is contingent on their
capacity to discipline their voices
and the voices of their
subordinates. By contrast, for
women the voice is most
effective not when it is owned
and mastered but when it is**

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**relinquished to the environment
beyond. There, the voice's fragile
material form assumes its full
destabilizing potential and
becomes a surprising source of
female power. Indeed, Bloom
goes further to query the
boundary between the**

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**production and reception of vocal
sound, suggesting provocatively
that it is through active listening,
not just speaking, that women on
and off the stage reshape their
world. Bringing together
performance theory, theater
history, theories of embodiment,**

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Culture
**and sound studies, this book
makes a significant contribution
to gender studies and feminist
theory by challenging traditional
conceptions of the links among
voice, body, and self.
Anxious Masculinity in Early
Modern England Cambridge**

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University Press
Renaissance Literature And
Culture
Attending to Early Modern
Women--and Men
Reproduction, Effeminacy, and
Pregnant Men in Early Modern
Spain
Clothing and Queer Style in Early
Modern English Drama

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**Masculinity and Western Musical
Practice** Renaissance Literature And

**Masculinity, Corporality and the
English Stage 1580-1635
Honour, Sex and Marriage**

Through a collection of essays by
leading scholars on women's
history and gender history, Gender

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and Change: Agency, Chronology
Renaissance Literature And
and Periodisation questions
Cultural conventional chronologies while
reassessing the relationship
between gender, agency, continuity
and change. Celebrates 20 years of
the publication of the journal
Gender & History Reflects the

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extent to which gender analysis suggests alternatives to conventional periodisation. For example, whether the European Renaissance can be classified as the same period of great cultural advance when viewed from the perspective of women Offers

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innovative historiographical and theoretical reflection on approaches to gender, agency, and change. Are images and spectacles fundamental mediators of power relationships in the West? This book draws upon the language of cultural studies to investigate a

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contemporary hypothesis in the shifting ideological landscape of early modern Europe. Apparently aesthetic choices by artists may also have been the means to consolidate and subvert institutionalized or non-institutionalized bodies of power.

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Meanwhile, communities in Europe reacted to the intrinsic power of the image in literature and letters, commenting upon both its use and abuse. Both diachronic and geographic connections are made among disparate but important moments of image making in the

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twelfth through seventeenth centuries. The influence of Descartes is traced from La Rochefoucauld and the communal spectacles of the Ancien Régime salon, to the Netherlands and Rembrandt's sketch, Death of the Virgin. Shakespeare bears similar

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Renaissance Literature And
Culture VI, as does Castiglione's
Courtier when serving the
Renaissance Prince. Spenser's
dilemma about the (non)difference
between fiction and history
resolves itself in the same way as

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does the Byzantine rejection of iconoclasm. Other articles in the collection examine anomie in Vatican frescoes by Giorgio Vasari, corporeal decay and the supernatural as spectacle on the early modern English stage, and affective self-perception and

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Culture

subjectivity in the scoring of Italian opera. "[..] not as "just" a conference volume, but [as] an organic group of essays on early modernity. The essays span an impressive number of cultures – from "Byzantium" to England, Italy and Spain to the Netherlands – and

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theorize the image from a number of disciplinary vantage points. Not surprisingly, art history and theatre are well-represented, but so are music history and literary studies. Most of the essays are short, but sufficiently developed to allow for thoughtful arguments on the status

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of the visual in early modern culture: on the stage, on the page, and as artistic and musical representation. [...] "they [do] deliver fine close readings and leave me sufficiently intrigued to want to return to, or familiarize myself with, the original "texts." I come away

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from this collection encouraged
about the state of graduate studies
in Europe and North America."

—Jane Tylus, Professor of Italian
and Comparative Literature and
Vice Provost for Academic Affairs,
New York University "The essays
are interdisciplinary and touch

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upon many themes that lie outside my own field of specialization. I was therefore surprised and pleased to find them not only original and instructive, but also inviting and accessible to the non-specialist. Although they range far with respect to chronology and

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theoretical suppositions, they are coherently united in their concern for the functioning of the image in the conservation, revision or critique of socio-political power in their respective cultural contexts. I will mention three essays, representing three different fields,

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as striking examples of disparate images used to consolidate, reconstruct or overthrow the dominant powers of their times. Kathryn Falzareno's essay, "Mother's Milk and Deborah's Sword," is a close reading of Shakespeare's portrayal of Joan of

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Arc in Henry VI. It is a close analysis of the paradoxical status of Joan, Saint of the French, strumpet for the English, Christian warrior maiden, contrasting with Deborah in the Ancient Testament. The dominant and totally unexpected image which brings together the

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contradictions embodied by Joan
are the breasts, the source of
nurture in the figure of Mary, but an
encumbrance for the mythological
amazons who removed one breast
to facilitate their use of the bow.
Ljubica Ilic's "Echo and Narcissus:
Labyrinths of the Self," is an

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"translation" of the Ovidian story into music and opera. Ovid's story represents the nymph Echo as the auditory equivalent of Narcissus' reflection -- echoing sound as reflecting light. Ovid's echo myth

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undoubtedly influenced opera by Jacopo Peri (during the time of the Medici) and then, Monteverdi in the musical setting of "Orfeo." Finally, Elissa Auerbach's "Taking Mary's Pulse: Cartesianism and Modernity in Rembrandt's 'Death of the Virgin'" is a brilliant commentary on the

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Culture
Dutch painter's rendering of an
ancient theme, the "dormition" of
the Virgin, but at the center of the
painting is the figure of a physician
taking the pulse of her limp hand.
The intrusion of this "scientific"
element in the ancient iconography
of the event of Mary's death is the

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unmistakeable sign of the wave of modernity that swept over the Netherlands with the popularity of Cartesian philosophy and science."

—John Freccero, Professor of Italian and Comp. Lit., NYU

This interdisciplinary volume examines the role that gender plays

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in the early modern period and explores the shift in scholarly understanding of women's lives and works when they are placed alongside nuanced considerations of men's lives and works. With material drawing from the 2006 Attending to Early Modern

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Women_and Men symposium, the varied contributions consider women's works, lives, and culture across geographical regions, primarily in England, France, Germany, Italy, the Low Countries, the Caribbean, and the Islamic world.

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Presents a collection of critical
essays about William

Shakespeare's play, "Hamlet."

Women and Gender in Early Modern
Europe

Birthing Bodies in Early Modern
France

Viewing the Male

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Voice in Motion
Renaissance Literature And
William Shakespeare's Hamlet
Culture

**This fourth edition of
Merry E. Wiesner-Hanks's
prize-winning survey
features significant**

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**changes to every chapter,
designed to reflect the
newest scholarship. Global
issues have been threaded
throughout the book, while
still preserving the clear
thematic structure of**

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**previous editions. Thus
readers will find expanded
discussions of gendered
racial hierarchies,
migration, missionaries,
and consumer goods. In
addition, there is**

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enhanced coverage of
Renaissance Literature And
recent theoretical
Culture
directions; the ideas,
beliefs, and practices of
ordinary people; early
industrialization; women's
learning, letter writing,

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and artistic activities;
emotions and sentiments;
single women and same-sex
relations; masculinities;
mixed-race and enslaved
women; and the life course
from birth to death. With

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**geographically broad
coverage, including
Russia, Scandinavia, the
Ottoman Empire, and the
Iberian Peninsula, this
remains the leading text
on women and gender in**

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Europe in this period.
Renaissance Literature And
Culture
Accompanying this
essential reading is a
completely revised website
featuring extensive
updated bibliographies,
web links, and primary

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source material.

**This collection explores
the evolution of notions
about masculinity during
the intense crisis of
Renaissance and early
modern France. Authors of**

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**the period reflect the
anxieties about
masculinity that became
more pronounced against
the backdrop of major
events and innovations of
the period: the religious**

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**conflict in France, the
repeated questioning of
religious and royal
authority, the revival of
Greek skepticism, the
discovery of the New
World, and the rise of**

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**clinical medicine. These
events in turn fueled
growing doubt concerning
the fixed and hierarchical
nature of gender
distinction, a distinction
upon which many felt**

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**French culture was
dependent for its very
survival.**

**This project is an attempt
to challenge the canonical
gender concept while
trying to specify what**

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**gender was in the medieval
and early modern world.
Despite the emphasis on
individual, identity and
difference that past
research claims, much of
this history still focuses**

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**on hierarchical or
dichotomous pairing of
masculinity and femininity
(or male and female). The
emphasis on differences
has been largely based on
the research of such**

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**topics as premarital sex,
religious deviance, rape
and violence; these are
topics that were, in the
early modern society,
criminal or at least
easily marginalizing. The**

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**central focus of the book
is to test, verify and
challenge the methodology
and use the concept(s) of
gender specifically
applicable to the period
of great change and**

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**transition. The volume
contains two theoretical
sections supplemented by
case-studies of gender
through specific practices
such as mysticism,
witchcraft, crime, and**

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**legal behaviour. The first
section, "Concepts",
analyzes certain useful
notions, such as
patriarchy and morality.
The second section,
"Identities", seeks to**

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**deepen this analysis into
the studies of female
identities in various
situations, cultures and
dimensions and to show the
fluidity and flexibility
of what is called**

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**femininity nowadays. The
third part, "Practises",
seeks to rethink the
bigger narratives through
the case-studies coming
from Northern Europe to
see how conventional ideas**

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**of gender did not work in
this particular region.**

**The case studies also
challenge the established
narratives in such well-
research historiographies
as witchcraft and sexual**

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**offences and at the same
time suggest new insights
for the developing fields
of study, such as history
of homicide.
In recent years gender
criticism in Renaissance**

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**studies has begun to focus
on issues of masculinity.
The 'woman question' has
given way to the 'man
question': that is, an
examination of masculine
gender construction in the**

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**repressive regime of
Renaissance gender
ideology. In early modern
English culture it is
surely a disadvantage to
be a woman. According to
the ideology, women are**

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leaky vessels: they bleed uncontrollably, have an excess of fluids, and also cannot hold their tongues. Multiple early modern discourses insist that women cannot control their

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**sexual appetites: they
will make a cuckold of a
man. Anatomically, women
are deformed, incomplete
men: female genitalia are
conceived of as inverted
male genitalia, lacking**

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**enough 'heat' to descend.
And women are commodities
in an economy of exchange
between fathers (and
brothers) and husbands.
However, in some ways it
is just as horrifying to**

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**be a male subject in this
gender regime. Literature
of the period betrays an
obsessive concern with
controlling female
chastity. This is not
surprising, of course, in**

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**a patriarchal /patrilineal
society in which property
and title follow blood-
lines and fatherhood never
carries the same
physiological certainty as
motherhood. As Mark**

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**Breitenberg argues in
Anxious Masculinity,
masculinity becomes
synonymous with anxiety.
This thesis examines the
attempt, in drama of the
early modern period, to**

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**retrieve masculinity from
that anxiety via the
celebration of the
male/male bond in the form
of sovereign amity.
Sovereign amity, referring
to the rhetoric of**

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**Renaissance friendship in
which the friend is
figured as the other-self
and in which the friends
achieve a kind of
'sovereignty' vis-à-vis
their bond, requires a**

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**radical likeness between
subjects. Ironically, it
is the very same likeness
that engenders mimetic
rivalry. Mimetic rivalry
seeks to annihilate the
same radical likeness**

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**which sovereign amity
celebrates. This thesis
focuses first on
Shakespeare's Julius
Caesar, the play.
Masculinity, Anxiety, and
the Male Body on the Line**

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**Masculinity and Emotion in
Early Modern English
Literature
Representing Masculinity
in Early Modern English
Satire, 1590–1603
Regulating Selves and**

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Others
Male Delivery
"A Kingdom for a Man"

**This book nuances our
understanding of commemorative
portraiture in early modern
Florence. The author argues that**

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male and female portraiture,
Renaissance Literature And
Culture
complexly generated within a
discourse of male anxiety and pre-
mortuary mourning, could
pictorially console the subject
against his own potentially
unmourned death. Merging early

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modern visual culture and critical
Renaissance Literature And
theories of the body, this book raises
Culture
new questions about Renaissance
portraiture and re-configures our
understanding of masculinity and
mourning.

What is Early Modern History?

**Access Free Anxious
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Renaissance Literature And
Culture**
**offers a concise guide to
investigations of the era from the
fifteenth to eighteenth centuries and
an entry-point to larger questions
about how we divide and organize
the past and how the discipline of
history has evolved. Merry Wiesner-**

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Culture

Hanks showcases the new research and innovative methods that have altered our understanding of this fascinating period. She examines various subfields and approaches in early modern history, and the marks of modernity that scholars have

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highlighted in these, from individualism to the Little Ice Age. Moving beyond Europe, she surveys the growth of the Atlantic World and global history, exploring key topics such as the Columbian Exchange, the slave trade, cultural interactions

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and blending, and the environment.
Renaissance Literature And
Culture
She also considers popular and
public representations of the early
modern period, which are often how
students – and others – first become
curious. Elegantly written and
passionately argued, What is Early

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**Modern History? provides an
essential invitation to the field for
both students and scholars.**
Renaissance Literature And
Culture