

Online Library Staging Slander
And Gender In Early Modern
England

Staging Slander And Gender In Early Modern England

*This collection draws together
recent work by new and emerging*

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scholars which examines the representation of alienation and resistance in texts and images, both modern and traditional. The essays collected here incorporate both “high” and “low” culture, covering a wide range of disciplines from

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traditional literary sources to the more modern mediums of film and comic. Informing each of the contributions is one overriding question: what are the roles, forms, and conditions of alienation and resistance in our culture and its

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diverse media? The contributors to this collection find examples of both alienation and resistance everywhere, from sixteenth century drama to contemporary fiction, from American comics to Eastern European cinema, from

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representations of the body to the site of the body itself. In seeking out these representations of alienation and resistance, the essays begin also to probe the limits and limitations of such terms. As such, the collection as a whole

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offers both a broad overview of the field of play as it stands today and makes tentative suggestions as to potential paths of future inquiry.

Marguerite de Navarre

(1492–1549) was the sister and wife to kings and a pivotal influence in

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*sixteenth-century France. An
astute politician and diligent
humanist, she was a champion of
gender equality and the evangelical
reform movement, which
recognized that the clergy was more
concerned with maintaining the*

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church's power than ministering to the faithful. As the years passed and the glitter of life at court waned, however, Marguerite came to realize her true vocation: writing. Selected Writings brings together a representative sampling

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*of Marguerite's varied writings,
most of it never before translated
into English, enabling Anglophone
readers to enjoy the full breadth of
her work for the first time. From
verse letters and fables to
mythological-pastoral tales, from*

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spiritual songs to a selection of novellas from the Heptameron, the wide range of works included here will reveal Marguerite de Navarre to be one of the most important writers—male or female—of sixteenth-century France.

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Ana de San Bartolomé

(1549–1626), a contemporary and close associate of St. Teresa of Ávila, typifies the curious blend of religious activism and spiritual forcefulness that characterized the first generation of Discalced, or

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reformed Carmelites. Known for their austerity and ethics, their convents quickly spread throughout Spain and, under Ana's guidance, also to France and the Low Countries. Constantly embroiled in disputes with her male superiors,

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*Ana quickly became the most vocal
and visible of these mystical women
and the most fearless of the
guardians of the Carmelite
Constitution, especially after
Teresa's death. Her
autobiography, clearly inseparable*

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*from her religious vocation,
expresses the tensions and conflicts
that often accompanied the lives of
women whose relationship to the
divine endowed them with an
authority at odds with the
temporary powers of church and*

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state. Last translated into English in 1916, Ana's writings give modern readers fascinating insights into the nature of monastic life during the highly charged religious and political climate of late-sixteenth- and early-

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seventeenth-century Spain.

*Read by Protestants and Catholics
alike, Catharina Regina von*

*Greiffenberg (1633–94) was the
foremost German woman poet and
writer in the seventeenth-century*

German-speaking world. Privileged

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by her social station and education, she published a large body of religious writings under her own name to a reception unequaled by any other German woman during her lifetime. But once the popularity of devotional writings as

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a genre waned, Catharina's works went largely unread until scholars devoted renewed attention to them in the twentieth century. For this volume, Lynne Tatlock translates for the first time into English three of the thirty-six meditations,

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restoring Catharina to her rightful place in print. These meditations foreground women in the life of Jesus Christ—including accounts of women at the Incarnation and the Tomb—and in Scripture in general. Tatlock's selections give the

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modern reader a sense of the structure and nature of Catharina's devotional writings, highlighting the alternative they offer to the male-centered view of early modern literary and cultural production during her day, and

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*redefining the role of women in
Christian history.*

*Shifting Narratives of Marital
Betrayal*

*Selected Philosophical and
Scientific Writings*

Masculinity, Anti-Semitism and

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*Early Modern English Literature
Political Pornography and
Prostitution
Representation in Text and Image
Zayde*

Explores networks of lawyers,
legislators and litigators, and how

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they shape legal development in
Britain and the world.

This book examines slander in
early modern England as a
gendered and theatrical cultural
practice. Habermann explores
oral defamation – the negative

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fashioning of others – in language and rhetoric, social interaction and the law, literature and authorship as well as religion, subjectivity and the body. Since the 'slander triangle', which requires an accuser, an audience

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and a victim, is inherently theatrical, the dramatic representation of slander forms a central concern of the study. Focusing on sexual slander in particular, Habermann shows how femininity was fashioned

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between praise and slander, and how the 'slandered heroine' emerged as an influential fantasy of femininity – a linguistic, legal and social mechanism that lends itself to masculine self-fashioning through the display of eloquence

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but that is also subject to resignification by female authors. As theatre and the law mutually influence each other, drama offers a poetic inquiry into the gendered subject and the social life of the community.

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In this study, the author offers new interpretations of Shakespeare's works in the context of two major contemporary notions of collectivity: the crowd and rumour. The plays illustrate that rumour

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and crowd are mutually dependent; they also betray a fascination with the fact that crowd and rumour make individuality disappear.

Shakespeare dramatizes these mechanisms, relating the crowd

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to class conflict, to rhetoric, to the theatre and to the organization of the state; and linking rumour to fear, to fame and to philosophical doubt. Paying attention to all levels of collectivity, Wiegandt emphasizes the close relationship

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between the crowd onstage and the Elizabethan audience. He argues that there was a significant - and sometimes precarious - metatheatrical blurring between the crowd on the stage and the crowd around the

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stage in performances of crowd scenes. The book's focus on crowd and rumour provides fresh insights on the central problems of some of Shakespeare's most contentiously debated plays, and offers an alternative to the

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dominant tradition of celebrating Shakespeare as the origin of modern individualism.

The relation between procreation and authorship, between reproduction and publication, has a long history - indeed, that

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relationship may well be the very foundation of history itself. The essays in this volume bring into focus a remarkably important and complex phase of this long history. In this volume, some of the most renowned scholars in the

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field persuasively demonstrate that during the early modern period, the awkward, incomplete transition from manuscript to print brought on by the invention of the printing press temporarily exposed and disturbed the

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epistemic foundations of English culture. As a result of this cultural upheaval, the discursive field of parenting was profoundly transformed. Through an examination of the literature of the period, this volume illuminates

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how many important conceptual systems related to gender, sexuality, human reproduction, legitimacy, maternity, kinship, paternity, dynasty, inheritance, and patriarchal authority came to be grounded in a range of

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anxieties and concerns directly linked to an emergent publishing industry and book trade. In exploring a wide spectrum of historical and cultural artifacts produced during the convergence of human and mechanical

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reproduction, of parenting and printing, these essays necessarily bring together two of the most vital critical paradigms available to scholars today: gender studies and the history of the book. Not only does this rare

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interdisciplinary coupling
generate fresh and exciting
insights into the literary and
cultural production of the early
modern period but it also greatly
enriches the two critical
paradigms themselves.

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A Heroic Poem

The Power and Patronage of
Marguerite de Navarre

Gender, Sexuality, and Race
Printing and Parenting in Early
Modern England

Risk Culture

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Autobiography and Other Writings
***Despite her fascinating life
and her importance as a
writer, until now Lady Mary
Wroth has never been the
subject of a full-length
biography. Margaret***

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Hannay's reliance on primary sources results in some corrections, as well as additions, to our knowledge of Wroth's life, including Hannay's discovery of the career of

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***her son William, the
marriages of her daughter
Katherine, her
grandchildren, her last
years, the date of her
death, and the subsequent
history of her manuscripts.***

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***This biography situates
Lady Mary Wroth in her
family and court context,
emphasizing the growth of
the writer's mind in the
sections on her childhood
and youth, with particular***

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***attention to her learned
aunt, Mary Sidney Herbert,
Countess of Pembroke, as
literary mentor, and to her
Continental connections,
notably Louise de Coligny,
Princess of Orange, and her***

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***stepson Prince Maurice.
Subsequent chapters of the
biography treat her
experience at the court of
Queen Anne, her
relationships with parents
and siblings, her love for***

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***her cousin William Herbert,
her marriage to Robert
Wroth, the birth and early
death of her only legitimate
child, her finances and
properties, her natural
children, her grandchildren,***

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***and her last years in the
midst of England's civil
wars. Throughout the
biography attention is paid
to the complex connections
between Wroth's life and
work. The narrative is***

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***enhanced with a
chronology; family trees for
the Sidneys and Wroths; a
map of Essex, showing
where Wroth lived; a chart
of family alliances;
portraits; and illustrations***

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***from her manuscripts.
During the oppressive reign
of Louis XIV, Gabrielle
Suchon (1632-1703) was
the most forceful female
voice in France, advocating
women's freedom and self-***

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determination, access to knowledge, and assertion of authority. This volume collects Suchon's writing from two works—Treatise on Ethics and Politics (1693) and On the Celibate

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Life Freely Chosen; or, Life without Commitments (1700)—and demonstrates her to be an original philosophical and moral thinker and writer. Suchon argues that both women

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and men have inherently similar intellectual, corporeal, and spiritual capacities, which entitle them equally to essentially human prerogatives, and she displays her breadth of

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knowledge as she harnesses evidence from biblical, classical, patristic, and contemporary secular sources to bolster her claim. Forgotten over the centuries, these writings

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have been gaining increasing attention from feminist historians, students of philosophy, and scholars of seventeenth-century French literature and culture. This

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***translation, from Domna C.
Stanton and Rebecca M.
Wilkin, marks the first time
these works will appear in
English.
Between the years 1643
and 1649, Princess***

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***Elisabeth of Bohemia
(1618-80) and René
Descartes (1596-1650)
exchanged fifty-eight
letters—thirty-two from
Descartes and twenty-six
from Elisabeth. Their***

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***correspondence contains
the only known extant
philosophical writings by
Elisabeth, revealing her
mastery of metaphysics,
analytic geometry, and
moral philosophy, as well***

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as her keen interest in natural philosophy. The letters are essential reading for anyone interested in Descartes's philosophy, in particular his account of the human being

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as a union of mind and body, as well as his ethics. They also provide a unique insight into the character of their authors and the way ideas develop through intellectual collaboration.

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***Philosophers have long
been familiar with
Descartes's side of the
correspondence. Now
Elisabeth's letters—never
before available in
translation in their***

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entirety—emerge this volume, adding much-needed context and depth both to Descartes's ideas and the legacy of the princess. Lisa Shapiro's annotated edition—which

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***also includes Elisabeth's
correspondence with the
Quakers William Penn and
Robert Barclay—will be
heralded by students of
philosophy, feminist
theorists, and historians of***

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***the early modern period.
Though most historians
remember her as the
mistress of Voltaire, Emilie
Du Châtelet (1706-49) was
an accomplished writer in
her own right, who***

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***published multiple editions
of her scientific writings
during her lifetime, as well
as a translation of
Newton's Principia
Mathematica that is still
the standard edition of that***

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work in French. Had she been a man, her reputation as a member of the eighteenth-century French intellectual elite would have been assured. In the 1970s, feminist historians

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of science began the slow work of recovering Du Châtelet's writings and her contributions to history and philosophy. For this edition, Judith P. Zinsser has selected key sections from

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***Du Châtelet's published
and unpublished works, as
well as related
correspondence, part of her
little-known critique of the
Old and New Testaments,
and a treatise on happiness***

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that is a refreshingly uncensored piece of autobiography—making all of them available for the first time in English. The resulting volume will recover Châtelet's place in

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***the pantheon of French
letters and culture.***

***Alienation and Resistance
Selected Poems and
Translations***

***The Complete Poems
Volume 6: Elizabeth Cary***

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Memoirs

***The Works of Sarra Copia
Sulam in Verse and Prose
Along with Writings of Her
Contemporaries in Her
Praise, Condemnation, or
Defense***

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The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an

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intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of

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historicism, psychoanalysis,
queer theory, and
posthumanism, a team of
international experts discuss
Shakespeare's life,
contemporary editing practices,
and performance of his plays on

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stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

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Imbued with character and independence, strength and articulateness, humor and conviction, abundant biblical knowledge and intense compassion, Katharina Schütz Zell (1498 – 1562) was an

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outspoken religious reformer in sixteenth-century Germany who campaigned for the right of clergy to marry and the responsibility of lay people—women as well as men—to proclaim the Gospel. As

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one of the first and most daring models of the pastor ' s wife in the Protestant Reformation, Sch ü tz Zell demonstrated that she could be an equal partner in marriage; she was for many years a respected, if unofficial,

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mother of the established church of Strasbourg in an age when ecclesiastical leadership was dominated by men. Though a commoner, Schütz Zell participated actively in public life and wrote prolifically,

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including letters of consolation, devotional writings, biblical meditations, catechetical instructions, a sermon, and lengthy polemical exchanges with male theologians. The complete translations of her

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extant publications, except for her longest, are collected here in Church Mother, offering modern readers a rare opportunity to understand the important work of women in the formation of the early

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Protestant church.

Offering a profound re-assessment of the conceptual, rhetorical, and cultural intersections among sexuality, race and religion in English Renaissance texts, this study

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argues that antisemitism is a by-product of tensions between received Classical conceptions of masculinity and Christianity's strident critique of that ideal. Utilizing works by Shakespeare, Milton, Marlowe and others,

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Biberman illustrates how modern antisemitism develops as a way to stigmatize hypermasculine behavior, thus facilitating the transformation of the culture's gender ideal from knight to businessman.

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Subsequently, the function of antisemitism changes, becoming instead the mark of effeminate behavior. Consequently, the central antisemitic image changes from Jew-Devil to Jew-Sissy. Biberman traces this

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shift's repercussions, both in renaissance culture and what followed it. He also contends that as a result of this linkage between Jewishness and the limits of masculine behavior, the image of the Jewish woman

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remains especially unstable. In concluding, Biberman argues that the Gothic resurrects the Jew-Devil (bequeathing it to the Nazis), and that the horror genre is often a rewriting of Renaissance discourse about

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Jews. In the course of making this larger argument, Biberman introduces a series of more limited claims that challenge the conventional wisdom within the field of literary studies. First, Biberman overturns the

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assumption that Jewishness and femininity are always associated in the cultural imagination of Western Europe. Second, Biberman provides the historical context needed to understand the emergence of

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the stereotype of the pathological Jewish woman. Third, Biberman revises the incorrect notion that divorce was not practiced in Renaissance England. Fourth, Biberman argues for the novel

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claim that serial monogamy in Western culture is a practice understood to possess a Jewish "taint." Fifth, Biberman contributes a major advance in scholarship devoted to T. S. Eliot, illustrating how Eliot's

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famous critical argument against Milton is an expression of his antisemitism, and a coherent compliment to the antisemitic touches in his poetry. Sixth, in his discussion of Gothic literature, Biberman introduces

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novel readings of Frankenstein
and Dracula, persuasively
arguing that Mary Shelley's
monster bears the mark of the
Jew according to modern
antisemitic discourse; and that,
in Stoker, both the vampire and

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the vampire-killer represent
Jews executing a scenario of
self-policing that was realized in
the ghettos and the
concentration camps.

Biberman's final contribution in
this study is to provide a

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definition for postmodern
antisemitism and to apply it to
various contemporary incidents,
including September 11th and
the Arab-Israeli conflict.

Madeleine de l' Aubespine
(1546 – 1596), the toast of

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courtly and literary circles in sixteenth-century Paris, penned beautiful love poems to famous women of her day. The well-connected daughter and wife of prominent French secretaries of state, l' Aubespine was

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celebrated by her male peers for her erotic lyricism and scathingly original voice. Rather than adopt the conventional self-effacement that defined female poets of the time, I ' Aubespine ' s speakers are sexual, dominant,

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and defiant; and her subjects are women who are able to manipulate, rebuke, and even humiliate men. Unavailable in English until now and only recently identified from scattered and sometimes

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misattributed sources,
I ' Aubespine ' s poems and
literary works are presented
here in Anna Klosowska ' s
vibrant translation. This
collection, which features one of
the first French lesbian sonnets

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as well as reproductions of
I ' Aubespine ' s poetic
translations of Ovid and Ariosto,
will be heralded by students and
scholars in literature, history,
and women ' s studies as an
important addition to the

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Renaissance canon.

The Oxford Handbook of
Shakespeare and Embodiment
Women and Shakespeare's
Cuckoldry Plays
A Bilingual Edition
Selected Poetry and Prose

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Enrico; or, Byzantium

Conquered

Church Mother

**For women of the Italian
Renaissance, the Virgin Mary
was one of the most important
role models. Who Is Mary?**

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**presents devotional works
written by three women better
known for their secular
writings: Vittoria Colonna,
famed for her Petrarchan lyric
verse; Chiara Matraini, one of
the most original poets of her**

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generation; and the wide-ranging, intellectually ambitious polemicist Lucrezia Marinella. At a time when the cult of the Virgin was undergoing a substantial process of redefinition, these

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texts cast fascinating light on the beliefs of Catholic women in the Renaissance, and also, in the cases of Matraini and Marinella, on contemporaneous women's social behavior, prescribed for

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them by male writers in books on female decorum. Who Is Mary? testifies to the emotional and spiritual relationships that women had with the figure of Mary, whom they were required to emulate

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**as the epitome of femininity.
Now available for the first time
in English-language
translation, these writings
suggest new possibilities for
women in both religious and
civil culture and provide a**

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**window to women's
spirituality, concerning the
most important icon set before
them, as wives, mothers, and
Christians.**

**In 1401, Christine de Pizan
(1365-1430?), one of the most**

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**renowned and prolific woman
writers of the Middle Ages,
wrote a letter to the provost of
Lille criticizing the highly
popular and widely read
Romance of the Rose for its
blatant and unwarranted**

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misogynistic depictions of women. The debate that ensued, over not only the merits of the treatise but also of the place of women in society, started Europe on the long path to gender parity.

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Pizan's criticism sparked a continent-wide discussion of issues that is still alive today in disputes about art and morality, especially the civic responsibility of a writer or artist for the works he or she

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**produces. In Debate of the
“Romance of the Rose,” David
Hult collects, along with the
debate documents themselves,
letters, sermons, and excerpts
from other works of Pizan,
including one from City of**

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Ladies—her major defense of women and their rights—that give context to this debate. Here, Pizan's supporters and detractors are heard alongside her own formidable, protofeminist voice. The

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resulting volume affords a rare look at the way people read and thought about literature in the period immediately preceding the era of print. During a pivotal point in Spanish history, aristocrat

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**María de Guevara (?-1683)
produced two extraordinary
essays that appealed for
strong leadership, protested
political corruption, and
demanded the inclusion of
women in the court's decision**

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making. “Treaty” gave Philip IV practical suggestions for fighting the war against Portugal and “Disenchantments” counseled the king-to-be, Charles II, on strategies to raise the

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**country's status in Europe.
This annotated bilingual
edition, featuring Nieves
Romero-Díaz's adroit
translation, reproduces
Guevara's polemics for the
first time. Guevara's**

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provocative writings call on Spanish women to bear the responsibility equally with men for restoring Spain's power in Europe and elsewhere. The collection also includes examples of

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Guevara's shorter writings that exemplify her ability to speak on matters of state, network with dignitaries, and govern family affairs. Witty, ironic, and rhetorically sophisticated, Guevara's

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**essays provide a fresh
perspective on the
possibilities for women in the
public sphere in seventeenth-
century Spain.**

**Approaching the writings of
Mary Wroth through a fresh**

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**21st-century lens, this volume
accounts for and re-invents
the literary scholarship of one
of the first "canonized" women
writers of the English
Renaissance. Essays present
different practices that**

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**emerge around "reading"
Wroth, including editing,
curating, and digital
reproduction.**

**Crime and violence in the
modern state**

Women, Reading, and the

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**Cultural Politics of Early
Modern England
Performance and Danger in
Early America
A Pragmatic Dictionary
From the Satanic to the
Effeminate Jew**

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Mary Sidney, Lady Wroth

The Anatomy of Insults in Shakespeare's World explores Shakespeare's complex art of insults and shows how the playwright set abusive words at the heart of many of his plays. It

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provides valuable insights on a key aspect of Shakespeare's work that has been little explored to date. Focusing on the most memorable scenes of insult, abusive characters and insulting effects in the plays, the volume

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shifts how readers understand and read Shakespeare's insults. Chapters analyze the spectacular rhetoric of insult in Henry IV, Troilus and Cressida and Timon of Athens; the 'skirmishes of wit' in Much Ado

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about Nothing and A Midsummer
Night's Dream; insult and
duelling codes in Romeo and
Juliet, As You Like It and Twelfth
Night, the complex relationships
between slander and insult in
Much Ado about Nothing and

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Measure for Measure; the taming of the tongue in Richard III and The Taming of the Shrew, the trauma of insults in Othello, The Merchant of Venice and Cymbeline and insult beyond words in Henry V and King Lear.

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Grasping insult as a specific speech act, the volume explores the issues of verbal violence and verbal shields and the importance of reception and interpretation in matters of insult. It offers a panorama of the

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Elizabethan politics of insult and redefines Shakespeare's drama as a theatre of insults.

How does a woman become a whore? What are the discursive dynamics making a woman a whore? And, more importantly,

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what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfar pursues these questions to tease out

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familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and

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defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to, and

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rule over, women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds

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masculine privileges in marriage, and signify a discursive shift that constitutes the site of agency within a system of oppression that ought to prohibit such agency. That women's agency in the early modern period must

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be tied to the formations of power that officially demand their subjection need not undermine their acts. In what Alfar calls Shakespeare's cuckoldry plays, women's rhetoric of defense is both subject to the discourse of

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sexual honor and finds a ground on which to "shift it" as women take control of and replace sexual slander with their own narratives of marital betrayal. Why are certain words used as insults in Shakespeare's world

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and what do these words do and say? Shakespeare's plays abound with insults which are more often merely cited than thoroughly studied, quotation prevailing over exploration. The purpose of this richly detailed

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dictionary is to go beyond the surface of these words and to analyse why and how words become insults in Shakespeare's world. It's an invaluable resource and reference guide for anyone grappling with the complexities

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and rewards of Shakespeare's inventive use of language in the realm of insult and verbal sparring.

'Shakespeare Studies' is an international volume containing essays & studies by critics &

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cultural historians from both hemispheres. Volume 33 continues the series in which specialists in theatrical traditions in the time of Shakespeare discuss the state of scholarly study in their areas.

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Shakespeare's Insults

The Bawdy Politic in Stuart
England, 1660-1714

Re-Reading Mary Wroth

A Conversation Among

Disciplines and Professions

Crowd and Rumour in

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Shakespeare

Debate of the Romance of the
Rose

This book makes a
significant contribution
to recent scholarship on
the ways in which women

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responded to the regulation of their behavior by focusing on representations of women speakers and their audiences in moments Smith identifies as "scenes of

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speech." This new approach, examining speech exchanges between a speaker and audience in which both anticipate, interact with, and respond to each other and each

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other's expectations,
demonstrates that the
prescriptive process
involves a dynamic
exchange in which each
side plays a role in
establishing and

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contesting the boundaries
of acceptable speech for
women. Drawing from a wide
range of evidence,
including pamphlets,
diaries, illustrations,
and plays, the book

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interprets the various and at times contradictory representations and reception of women's speech that circulated in early modern England. Speech scenes examined

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within include wives'
speech to their husbands
in private, private speech
between women, public
speech before death, and
the speech of witches.
Looking at scenes of

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women's speech from male and female authors, Smith argues that these early modern texts illustrate a means through which societal regulations were negotiated and modified.

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This book will appeal to those with an interest in early modern drama, including the playwrights Shakespeare, Caryl, Webster, Fletcher, and Middleton, as well as

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readers of non-dramatic
early modern literary
texts. The volume is of
particular use for
scholars working in the
areas of early modern
literature and culture,

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women's history, gender studies, and performance studies.

The first Jewish woman to leave her mark as a writer and intellectual, Sarra Copia Sulam (1600?-41) was

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doubly tainted in the eyes of early modern society by her religion and her gender. This remarkable woman, who until now has been relatively neglected by modern scholarship, was

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a unique figure in Italian cultural life, opening her home, in the Venetian ghetto, to Jews and Christians alike as a literary salon. For this bilingual edition, Don

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Harrán has collected all of Sulam's previously scattered writings—letters, sonnets, a Manifesto—into a single volume. Harrán has also assembled all extant

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correspondence and poetry
that was addressed to
Sulam, as well as all
known contemporary
references to her, making
them available to
Anglophone readers for the

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first time. Featuring rich biographical and historical notes that place Sulam in her cultural context, this volume will provide readers with insight into

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the thought and creativity
of a woman who dared to
express herself in the
male-dominated,
overwhelmingly Catholic
Venice of her time.
The memoirs of Hortense

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(1646-1699) and of Marie
(1639-1715) Mancini,
nieces of the powerful
Cardinal Mazarin and
members of the court of
Louis XIV, represent the
earliest examples in

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France of memoirs
published by women under
their own names during
their lifetimes. Both
unhappily married—Marie
had also fled the
aftermath of her failed

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affair with the king—the sisters chose to leave their husbands for life on the road, a life quite rare for women of their day. Through their writings, the Mancinis

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sought to rehabilitate
their reputations and
reclaim the right to
define their public images
themselves, rather than
leave the stories of their
lives to the intrigues of

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the court—and to their
disgruntled ex-husbands.
First translated in 1676
and 1678 and credited
largely to male redactors,
the two memoirs reemerge
here in an accessible

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English translation that chronicles the beginnings of women's rights to personal independence within the confines of an otherwise circumscribed early modern aristocratic

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society.

Elizabeth Cary's Tragedy of Mariam, the first original drama written in English by a woman, has been a touchstone for feminist scholarship in

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the period for several decades and is now one of the most anthologized works by a Renaissance woman writer. Her History of ... Edward II has provided fertile ground

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for questions about authorship and historical form. The essays included in this volume highlight the many evolving debates about Cary's works, from their complicated generic

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characteristics, to the social and political contexts they reflect, to the ways in which Cary's writing enters into dialogue with texts by male writers of her time.

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In its critical introduction, the volume offers a thorough analysis of where Cary criticism has been and where it might venture in the future.

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The Changeling: The State
of Play

Gender, Speech, and
Audience Reception in
Early Modern England
Selected Writings

The Correspondence between

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Princess Elisabeth of
Bohemia and René Descartes
Jewish Poet and
Intellectual in
Seventeenth-Century Venice
Shame, Blame, and
Culpability

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This collection of original essays on Thomas Middleton and William Rowley's unsettling revenge tragedy The Changeling represents key new directions in criticism and research. The 13 chapters fall into six groups focusing on questions of space,

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*theology, collaboration, disability
both mental and physical, and
performance both early modern and
contemporary. The Changeling's
critical and theatrical history, and a
selected bibliography for the volume
helps readers easily find the most*

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frequently cited materials in the volume as a whole, while individual essays detail the full expanse of critical sources to pursue for further analysis. With contributors ranging from highly regarded critics to emerging scholars drawn from the

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*United States, the United Kingdom,
Canada, France and Switzerland, the
collection equips readers to engage
with a variety of critical approaches
to the play, moving a long way
beyond the last century's tendency to
treat Middleton as 'the early modern*

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Ibsen', to ignore Rowley, and to focus almost wholly on a single aspect of the play's plot. Key themes and topics include: · Performance · Space and affect · Authorial collaboration · Gender and representation · Violence · Disability

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Chiara Matraini (1515–1604?) was a member of the great flowering of poetic imitators and innovators in the Italian literary heritage begun by Petrarch, cultivated later by the lyric poet Pietro Bembo, and supplanted by the epic poet Torquato Tasso. Though

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without formal training, Matrainsi excelled in a number of literary genres popular at the time—poetry, religious meditation, discourse, and dialogue. In her midlife, she published a collection of erotic love poetry, but later in life her work

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shifted toward a search for spiritual salvation. Near the end of her life, she published a new poetry retrospective. Mostly available in only a handful of rare book collections, her writings are now adeptly translated here for an English-

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speaking audience and situated historically in an introduction by noted Matraini expert Giovanna Rabitti. Selected Poetry and Prose allows the poet to finally take her place as one of the seminal authors of the Renaissance, next to her

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*contemporaries Vittoria Colonna and
Laura Battiferra, also published in
the Other Voice series.*

*"As a number of recent studies have
shown, the north European
commercial world made the precise
calculation of risk a central concern*

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*of the intellectual project of
exploration, trade, and colonization.
The great merit of Fichtelberg's book
is systematizing the imaged world of
dangers, and charting the various
kinds of ritual and discursive
performances marshaled to deal with*

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the pressure of the unspeakable in early America from the 17th into the early 19th century. The readings of texts are invariably careful, and the points made, persuasive." ---David Shields, University of South Carolina

Risk Culture is the first scholarly book

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to explore how strategies of performance shaped American responses to modernity. By examining a variety of early American authors and cultural figures, from John Smith and the Salem witches to Phillis Wheatley, Susanna Rowson, and

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Aaron Burr, Joseph Fichtelberg

*shows how early Americans created
and resisted a dangerously liberating
new world. The texts surveyed
confront change through a variety of
performances designed both to
imagine and deter menaces ranging*

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from Smith's hostile Indians, to Wheatley's experience of slavery, to Rowson's fear of exposure in the public sphere. Fichtelberg combines a variety of scholarly approaches, including anthropology, history, cultural studies, and literary criticism,

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*to offer a unique synthesis of literary
close reading and sociological theory
in the service of cultural analysis.*

*Joseph Fichtelberg is Professor of
English and Chair of the English
Department at Hofstra University.*

"William Shakespeare is inextricably

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linked with the law. Legal documents make up most of the records we have of his life; trials, lawsuits, and legal terms permeate his plays. Gathering an extraordinary team of literary and legal scholars, philosophers, and even sitting judges, Shakespeare and the

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Law demonstrates that Shakespeare's thinking about legal concepts and legal practice points to a deep and sometimes vexed engagement with the law's technical workings, its underlying premises, and its social effects. Shakespeare and the Law

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opens with three essays that provide useful frameworks for approaching the topic, offering perspectives on law and literature that emphasize both the continuities and the contrasts between the two fields. In its second section, the book considers Shakespeare's

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*awareness of common-law thinking
and practice through examinations of
Measure for Measure and Othello.
Building and expanding on this
question, the third part inquires into
Shakespeare's general attitudes
toward legal systems. A judge and*

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former solicitor general rule on Shylock's demand for enforcement of his odd contract; and two essays by literary scholars take contrasting views on whether Shakespeare could imagine a functioning legal system. The fourth section looks at how law

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enters into conversation with issues of politics and community, both in the plays and in our own world. The volume concludes with a freewheeling colloquy among Supreme Court Justice Stephen G. Breyer, Judge Richard A. Posner, Martha C.

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Nussbaum, and Richard Strier that covers everything from the ghost in Hamlet to the nature of judicial discretion"--Jacket.

*From Mother and Daughter
Staging Slander and Gender in Early
Modern England*

Online Library Staging Slander
And Gender In Early Modern
England

Shakespeare Studies

*Warnings to the Kings and Advice on
Restoring Spain*

*Ashgate Critical Essays on Women
Writers in England, 1550-1700*

*Three Early Modern Women on the
Idea of the Virgin Mary*

Online Library Staging Slander And Gender In Early Modern England

A study of the representation of reading in early modern Englishwomen's writing, this book exists at the intersection of textual criticism and cultural history. It looks at depictions of reading in women's printed devotional works,

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maternal advice books, poetry, and fiction, as well as manuscripts, for evidence of ways in which women conceived of reading in sixteenth- and early seventeenth-century England. Among the authors and texts considered are Katherine Parr,

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Lamentation of a Sinner; Anne Askew, The Examinations of Anne Askew; Dorothy Leigh, The Mothers Blessing; Elizabeth Grymeston, Miscelanea Meditations Memoratives; Aemelia Lanyer, Salve Deus Rex Judaeorum; and

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Mary Wroth, *The First Part of the Countess of Montgomery's Urania*. Attentive to contiguities between representations of reading in print and reading practices found in manuscript culture, this book also examines a commonplace book

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belonging to Anne Cornwallis (Folger Folger MS V.a.89) and a Passion poem presented by Elizabeth Middleton to Sarah Edmondson (Bod. MS Don. e.17). Edith Snook here makes an original contribution to the ongoing

Online Library Staging Slander And Gender In Early Modern England

Scholarly project of historicizing reading by foregrounding female writers of the early modern period. She explores how women's representations of reading negotiate the dynamic relationship between the public and private spheres and

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investigates how women might have been affected by changing ideas about literacy, as well as how they sought to effect change in devotional and literary reading practices.

Finally, because the activity of reading is a site of cultural conflict -

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over gender, social and educational status, and the religious or national affiliation of readers - Snook brings to light how these women, when they write about reading, are engaged in structuring the cultural politics of early modern England.

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Standing at the critical juncture between traditional romance and early novelistic realism, *Zayde* is both the swan song of a literary tradition nearly two thousand years old and a harbinger of the modern psychological novel. *Zayde* unfolds

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during the long medieval struggle between Christians and Muslims for control of the Iberian Peninsula; Madame de Lafayette (1634-93) takes the reader on a Mediterranean tour typical of classical and seventeenth-century romances—from

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Catalonia to Cyprus and back again—with battles, prophecies, and shipwrecks dotting the crisscrossed paths of the book's noble lovers. But where romance was long and episodic, Zayde possesses a magisterial architecture of suspense.

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Chaste and faithful heroines and heroes are replaced here by characters who are consumed by jealousy and unable to love happily. And, unlike in traditional romance, the reader is no longer simply expected to admire deeds of bravery

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and virtue, but instead is caught up in intense first-person testimony on the psychology of desire.

Unavailable in English for more than two centuries, Zayde reemerges here in Nicholas Paige's accessible and vibrant translation as a worthy

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representative of a once popular genre and will be welcomed by readers of French literature and students of the European novelistic tradition.

This ground-breaking collection of research-based chapters addresses

Online Library Staging Slander And Gender In Early Modern England

the themes of shame, blame and culpability in their historical perspective in the broad area of crime, violence and the modern state, drawing on less familiar territories such as Russia and Greece, not just on material from

Online Library Staging Slander And Gender In Early Modern England

familiar locations in western Europe. Ranging from the early modern to the late twentieth century, the collection has implications for how we understand punishments imposed by states or the community today. Shame, blame and culpability

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is divided into three sections, with a crucial case study part complementing two theoretical parts on shame, and on blame and culpability; exploring the continuance of shaming strategies and examining their interaction with

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and challenge to 'modern' state-sponsored blaming mechanisms, including allocations of culpability. The collection includes chapters on the deviant body, capital punishment and, of particular interest, Russian case studies, which demonstrate the

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extent to which the Russian, like the Greek, experience need to be seen as part of a wider European whole when examining ideas and themes. The volume challenges ideas that shame strategies were largely eradicated in post-Enlightenment

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western states and societies;
showing their survival into the
twentieth century as a challenge to
state dominance over identification
of what constituted 'crime' and also
over punishment practices. Shame,
blame and culpability will be a key

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text for students and academics in the fields of criminology and crime, gender or European history.

With this original study, Melissa Mowry makes a strong contribution to a provocative interdisciplinary conversation about an important

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and influential sub genre:
seventeenth-century political
pornography. This book further
advances our understanding of
pornography's importance in
seventeenth-century England by
extending its investigation beyond

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the realm of cultural rhetoric into the realm of cultural practice. In addition to the satires which previous scholars have discussed in this context, Mowry brings to light hitherto unexamined pornographies as well as archival texts that reveal

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the ways in which the satires helped shape the social policies endured by prostitutes and bawds. Her study includes substantial archival evidence of prostitution from the Middlesex Sessions and the Bridewell Courtbooks. Mowry

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argues that Stuart partisans cultivated representations of bawds and prostitutes because polemicists saw the public sale of sex as republicanism's ideological apotheosis. Sex work, partisans repeatedly asserted, inherently

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disrupted ancestral systems of property transfer and distribution in favour of personal ownership, while the republican belief that all men owned the labour of their body achieved a nightmarish incarnation in the prostitute's understanding that

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the sexual favours she performed were labour. The prostitute's body thus emerged in the loyalist imagination as the epitome of the democratic body politic. Carefully grounded in original research, *The Bawdy Politic in Stuart England*,

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1660-1714 is a cultural study with broad implications for the way we understand the historical constructions and legal deployments of women's sexuality.

A Woman Who Defends All the
Persons of Her Sex

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And Gender In Early Modern
England

The Writings of a Protestant
Reformer in Sixteenth-Century
Germany

Selected Philosophical and Moral
Writings

Poems, Dialogues, and Letters of
Les Dames des Roches

Online Library Staging Slander
And Gender In Early Modern
England

Networks and Connections in Legal
History

Meditations on the Incarnation,
Passion, and Death of Jesus Christ

Gaspara Stampa

*(1523?-1554) is one of the
finest female poets ever*

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to write in Italian.

*Although she was lauded
for her singing during her
lifetime, her success and
critical reputation as a
poet emerged only after
her verse was republished*

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in the early eighteenth century. Her poetry runs the gamut of human emotion, ranging from ecstasy over a consummated love affair to despair at its end. While these

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tormented works and their multiple male addressees have led to speculation that Stampa may have been one of Venice's famous courtesans, they can also be read as a rebuttal of

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typical assumptions about women's roles. Championed by Rainer Maria Rilke, among others, she has more recently been celebrated by feminist scholars for her distinctive and

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*original voice and her
challenge to convention.
The first complete
translation of Stampa into
English, this volume
collects all of her
passionate and lyrical*

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verse. It is also the first modern critical edition of her poems, and in restoring the original sequence of the 1554 text, it allows readers the opportunity to encounter

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*Stampa as she intended.
Jane Tylus renders
Stampa's verse in precise
and graceful English
translations, allowing a
new generation of students
and scholars of poetry,*

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*Renaissance literature,
and music history to
rediscover this
incipiently modern Italian
poet.*

*Although Marguerite de
Navarre's unique position*

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*in sixteenth-century
France has long been
acknowledged and she is
one of the most studied
women of the time, until
now no study has focused
attention on Marguerite's*

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political life. Barbara Stephenson here fills the gap, delineating Marguerite's formal political position and highlighting her actions as a figure with the

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*opportunity to exercise
power through both
official and unofficial
channels. Through
Marguerite's surviving
correspondence, Stephenson
traces the various*

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*networks through which
this French noblewoman
exercised the power
available to her to
further the careers of
political and religious
clients, as well as her*

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*struggle to protect the
interests of her brother
the king and those of her
own family and household.
The analysis of
Marguerite's activities
sheds light on noble*

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society as a whole.

Among the best-known and most prolific French women writers of the sixteenth century, Madeleine (1520–87) and Catherine (1542–87) des Roches were

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*celebrated not only for
their uncommonly strong
mother-daughter bond but
also for their bold
assertion of poetic
authority for women in the
realm of belles lettres.*

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*The Dames des Roches
excelled in a variety of
genres, including poetry,
Latin and Italian
translations,
correspondence, prose
dialogues, pastoral drama,*

Online Library Staging Slander And Gender In Early Modern England

*and tragicomedy; collected
in From Mother and
Daughter are selections
from their celebrated
oeuvre, suffused with an
engaging and enduring
feminist consciousness.*

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*Madeleine and Catherine
spent their entire lives
in civil war-torn
Poitiers, where a siege of
the city, vandalism, and
desecration of churches
fueled their political and*

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*religious commentary.
Members of an elite
literary circle that would
inspire salon culture
during the next century,
the Dames des Roches
addressed the issues of*

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*the day, including the
ravages of religious civil
wars, the weak monarchy,
education for women,
marriage and the family,
violence against women,
and the status of women*

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*intellectuals. Through
their collaborative
engagement in shared
public discourse, both
mother and daughter were
models of moral,
political, and literary*

Online Library Staging Slander And Gender In Early Modern England

agency.

*Lucrezia Marinella
(1571–1653) is, by all
accounts, a phenomenon in
early modernity: a woman
who wrote and published in
many genres, whose fame*

Online Library Staging Slander And Gender In Early Modern England

*shone brightly within and
outside her native Venice,
and whose voice is
simultaneously original
and reflective of her time
and culture. In Enrico;
or, Byzantium Conquered,*

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*one of the most ambitious
and rewarding of her
numerous narrative works,
Marinella demonstrates her
skill as an epic poet. Now
available for the first
time in English*

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*translation, Enrico
retells the story of the
conquest of Byzantium in
the Fourth Crusade
(1202–04). Marinella
intersperses historical
events in her account of*

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*the invasion with numerous
invented episodes, drawing
on the rich imaginative
legacy of the chivalric
romance. Fast-moving,
colorful, and narrated
with the zest that*

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characterizes Marinella's other works, this poem is a great example of a woman engaging critically with a quintessentially masculine form and subject matter, writing in a genre in

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*which the work of women
poets was typically
shunned.*

Who Is Mary?

*The Anatomy of Insults in
Shakespeare's World*

Shakespeare and the Law

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And Gender In Early Modern
England

A Spanish Romance

*The 1554 Edition of the
"Rime," a Bilingual
Edition*