

# Limits Of In Post Petrarchan Narrative Conditional Pleasure From Spenser To Marvell

Annually published since 1930, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

The small but influential community of Italians that took shape in England in the fifteenth century initially consisted of ecclesiastics, humanists, merchants, bankers and artists. However, in the wake of the English Reformation, Italian Protestants joined other continental religious refugees in finding Tudor England to be a hospitable and productive haven, and they brought with them a cultural perspective informed by the ascendancy among European elites of their vernacular language. This study maintains that questions of language are at the centre of the circulation of ideas in the early modern period. Wyatt first examines the agency of this shifting community of immigrant Italians in the transmission of Italy's cultural patrimony and its impact on the nascent English nation; Part Two turns to the exemplary career of John Florio, the Italo-Englishman who worked as a language teacher, lexicographer and translator in Elizabethan and Jacobean England.

Engaging debates over the nature of subjectivity in early modern England, this fascinating and original study examines sixteenth- and seventeenth-century conceptions of memory and forgetting, and their importance to the drama and culture of the time. Garrett A. Sullivan, Jr discusses memory and forgetting

as categories in terms of which a variety of behaviours - from seeking salvation to pursuing vengeance to succumbing to desire - are conceptualized. Drawing upon a range of literary and non-literary discourses, represented by treatises on the passions, sermons, anti-theatrical tracts, epic poems and more, Shakespeare, Marlowe and Webster stage 'self-recollection' and, more commonly, 'self-forgetting', the latter providing a powerful model for dramatic subjectivity. Focusing on works such as Macbeth, Hamlet, Dr Faustus and The Duchess of Malfi, Sullivan reveals memory and forgetting to be dynamic cultural forces central to early modern understandings of embodiment, selfhood and social practice. The Faerie Queene is a scholarly masterpiece that has influenced, inspired, and challenged generations of writers, readers and scholars since its completion in 1596. Hamilton's edition is itself, a masterpiece of scholarship and close reading. It is now the standard edition for all readers of Spenser. The entire work is revised, and the text of The Faerie Queene itself has been freshly edited, the first such edition since the 1930s. This volume also contains additional original material, including a letter to Raleigh, commendatory verses and dedicatory sonnets, chronology of Spenser's life and works and provides a compilation of list of characters and their appearances in The Faerie Queene.

Attending to Early Modern Women—and Men

Wounds, Flesh, and Metaphor in Seventeenth-Century England

Impossible Desire and the Limits of Knowledge in Renaissance Poetry

A Companion to English Renaissance Literature and Culture

Ever in motion

Physiology and Inwardness in Spenser, Shakespeare, Herbert, and Milton

The author's predecessors focus almost exclusively on the Metamorphoses as intertext, but do not often distinguish between early modern Latin editions of the poem and translations such as Arthur Golding's.

Although Spenser read Ovid in his native language, during the quarter-century of his writing career, his countrymen such as Shakespeare, Donne, and Lodge imitate and recast the ancient author. During this English aetas Ovidiana, a translation industry arises simultaneously so that the entire corpus is rendered into English, from Golding's *Metamorphoses* (1567) to Wye Saltonstall's *Ex Ponto* (1638). Since the sixteenth century did not often read or hear a Roman poet in prose renditions, the author uses Renaissance poetical verse translations (with the Latin text) to explore Spenser's variegated use of Ovid: how he sounded as early modern English poetry.

*The Masculinities of John Milton* is the first published monograph on Milton's men. Examining how Milton's fantasies of manly authority are framed in his major works, this study exposes the gaps between Milton's pleas for liberty and his assumptions that White men like himself should rule his culture. From schoolboys teaching each other how to traffic in young women in the *Ludlow Masque*, to his treatises on divorce that make the wife-less husband the best possible citizen, and to the later epics, in which Milton wrestles with male small talk and the ladders of masculine social power, his verse and prose draw from and amplify his culture's claims about manliness in education, warfare, friendship, citizenship, and conversation. This revolutionary poet's most famous writings reveal how ambivalently manhood is constructed to serve itself in early modern England.

*Wounds, Flesh and Metaphor in Seventeenth-Century England* explores the theme of physical and symbolic woundedness in mid-seventeenth century English literature. This book demonstrates the ways in which writers attempted to represent the politically and religiously fractured state of the time and re-imagined the nation through language and metaphor in the process. By examining the creative permutations of the wound metaphor, Covington argues for the centrality of the charged imagery, and language itself, in shaping the self-representations of an age.

This interesting study examines emotional responses to socio-economic pressures in early modern England, as they are revealed in plays, historical narratives and biographical accounts of the period. These texts yield fascinating insights into the various, often unpredictable, ways in which people coped with the exigencies of credit, debt, mortgaging and capital ventures. Plays discussed include Shakespeare's *The Merchant of Venice* and *Timon of Athens*, Jonson's *The Alchemist* and Massinger's *A New Way to Pay Old Debts*. They are paired with writings by and about the finances of the corrupt Earl of Suffolk, the privateer Walter Raleigh, the royal agent Thomas Gresham, theatre entrepreneur James Burbage, and the Lord Treasurer Lionel Cranfield. Leinwand's new readings of these texts reveal a blend of affect and cognition concerning finance that includes nostalgia, anger, contempt, embarrassment, tenacity, bravado and humility.

The Italian Encounter with Tudor England

A Cultural Politics of Translation

Shakespeare, Marlowe, Webster

Open Subjects

The Performance of Nobility in Early Modern European Literature

Renaissance Clothing and the Materials of Memory

*The Pain of Reformation* argues that Edmund Spenser's 1590 *Faerie Queene* examines emerging notions of vulnerability in Renaissance England. This book approaches sensation through the aesthetics of the vulnerable body, explores the emergence of notions of shared vulnerability, and illuminates a constellation of masculinity, sexuality, and ethics in post-Reformation England.

Impossible Desire and the Limits of Knowledge in Renaissance Poetry examines the limits of embodiment, knowledge, and representation at a disregarded nexus: the erotic carpe diem poem in early modern England. These macabre seductions offer no compliments or promises, but instead focus on the lovers' anticipated decline, and—quite stunningly given the Reformation context—humanity's relegation not to a Christian afterlife but to a Marvellian 'desert of vast Eternity.' In this way, a poetic trope whose classical form was an expression of pragmatic Epicureanism became, during the religious upheaval of the Reformation, an unlikely but effective vehicle for articulating religious doubt. Its ambitions were thus largely philosophical, and came to incorporate investigations into the nature of matter, time, and poetic representation. Renaissance seduction poets invited their auditors to participate in a dangerous intellectual game, one whose primary interest was expanding the limits of knowledge. The book theorizes how Renaissance lyric's own fragile relationship to materiality and time, and its self-conscious relationship to making, positioned it to grapple with these 'impossible' metaphysical and representational problems. Although attentive to poetics, the book also challenges the commonplace view that the erotic invitation is exclusively a lyrical mode. Carpe diem's revival in post-Reformation Europe portends its radicalization, as debates between man and maid are dramatized in

disputes between abstractions like chastity and material facts like death. Offered here is thus a theoretical reconsideration of the generic parameters and aspirations of the carpe diem trope, wherein questions about embodiment and knowledge are also investigations into the potentialities of literary form.

The Cambridge Companion to Spenser provides an introduction to Spenser that is at once accessible and rigorous. Fourteen specially commissioned essays by leading scholars bring together the best recent writing on the work of the most important non-dramatic Renaissance poet. The contributions provide all the essential information required to appreciate and understand Spenser's rewarding and challenging work. The Companion guides the reader through Spenser's poetry and prose, and provides extensive commentary on his life, the historical and religious context in which he wrote, his wide reading in Classical, European and English poetry, his sexual politics and use of language. Emphasis is placed on Spenser's relationship to his native England, and to Ireland - where he lived for most of his adult life - as well as the myriad of intellectual contexts which inform his writing. A chronology and further reading lists make this volume indispensable for any student of Spenser.

Studies of the republican legacy have proliferated in recent years, always to argue for a polity that cultivates the virtues, protections,

and entitlements which foster the self's ability to simulate an invulnerable existence. James Kuzner's original new study of writing by Spenser, Shakespeare, Marvell and Milton is the first to present a genealogy for the modern self in which its republican origins can be understood far more radically. In doing so, the study is also the first to draw radical and republican thought into sustained conversation, and to locate a republic for which vulnerability is, unexpectedly, as much what community has to offer as it is what community guards against. At a time when the drive to safeguard citizens has gathered enough momentum to justify almost any state action, Open Subjects questions whether vulnerability is the evil we so often believe it to be.

The Cambridge Companion to Spenser

Memory and Forgetting in English Renaissance Drama

Theatre, Finance and Society in Early Modern England

Spenser's Ovidian Poetics

Sonnet Sequences and Social Distinction in Renaissance England

Queens Matter in Early Modern Studies

As powerful, pointed imitation, cultural mimesis can effect inclusion in a polity, threaten state legitimacy, or undo the originality upon which such legitimacy is based. In *Mimesis and Empire*, first published in 2001, Barbara Fuchs explores the intricate dynamics of imitation

and contradistinction among early modern European powers in literary and historiographical texts from sixteenth- and early seventeenth-century Spain, Italy, England and the New World. The book considers a broad sweep of material, including European representations of New World subjects and of Islam, both portrayed as 'other' in contemporary texts. It supplements the transatlantic perspective on early modern imperialism with an awareness of the situation in the Mediterranean and considers problems of reading and literary transmission; imperial ideology and colonial identities; counterfeits and forgery; and piracy. This valuable study illuminates the idea of nobility as display, as public performance, in Renaissance and seventeenth-century literature and society. Ranging widely from Castiglione and French courtesy manuals, through Montaigne and Bacon, to the literature of the Grand Si è cle, David Posner examines the structures of public identity in the period. He focuses on the developing tensions between, on the one hand, literary or imaginative representations of 'nobility' and, on the other, the increasingly problematic historical position of the nobility themselves. These tensions produce a transformation in the notion of the noble self as a performance, and eventually doom court society and its theatrical mode of self-presentation. Situated at the intersection of rhetorical and historical theories of interpretation, this book contributes significantly to our understanding of the role of literature both in analysing and in shaping social identity.

Stephen Hamrick provides a detailed analysis of how previously understudied Tudor poets,



Barnabe Googe, George Gascoigne, and Thomas Watson, incorporated images of Catholic practice within Reformation Petrarchanism for the celebration and containment of Elizabeth Tudor and other Court patrons.

Post-Petrarchism offers a theoretical study of lyric poetry through one of its most long-lived and widely practiced models: the lyric sequence, originated by Francis Petrarch in his *Canzoniere* of the late fourteenth century. A framework in which poems are suspended according to some organizing or unifying principle, the lyric sequence emerges from European humanist culture as a poetic discourse that represents personal experience and operates as a kind of fiction. Here Roland Greene proposes that since Petrarch the lyric sequence has survived in European and American literatures--from Shakespeare's *Sonnets* to *The Waste Land* to *Trilce*--as a complex in which formal, generic, and cultural designs intersect, and as an embodiment of lyric discourse at its most extensive, inclusive, and ambitious. Enabled by a theoretical introduction to the genre at large, the book treats the founding and elaboration of the vernacular sequence in six major texts by Petrarch, Philip Sidney, Edward Taylor, Walt Whitman, W. B. Yeats, Pablo Neruda, and Martin Adan. Throughout Greene shows how Petrarchism has evolved as lyric discourse through its exposure to such events as the Reformation and Puritanism, the settlement of the New World, and the various modernisms of Europe and the Americas. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again

make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Origins and Innovations of the Western Lyric Sequence

The New World, Islam, and European Identities

The Theatre of Civilized Excess

Defending Literature in Early Modern England

Epistolary Community in Print, 1580 – 1664

Masculinities, Childhood, Violence

This book explores representations of love and desire between female characters in nearly seventy plays written between 1580 and 1660. The work argues that playwrights of late sixteenth- and early seventeenth-century England recognized and constructed richly diverse tropes of female homoerotic desire. Writers place female characters in erotic situations with other female characters in playful scenarios of mistaken identity, in anxious moments of amorous intrigue, in predatory situations and in enthusiastic, utopian representations of romantic love. These plays indicate an awareness of female homoeroticism in early modern England and belie statements that literary evidence of homosexuality was concerned primarily with men.

What was the impact of the Norman Conquest on the culture of medieval and early modern England? Deanne Williams answers this question by contending that not only French language and literature, but the idea of Frenchness itself, produced England's literary and cultural identity. Examining a variety of English representations of, and responses to, France and 'the French' in the work of Chaucer, Caxton, Skelton, Shakespeare and others, this book shows how English literature emerged out of a simultaneous engagement with, and resistance to, the pervasive presence of French language and culture in England that was the legacy of the Norman Conquest. Drawing upon theories of gender and postcoloniality, this book revises traditional notions of English literary history by inserting France as a primary element in English self-fashioning, from Chaucer's Prioress to Shakespeare's Henry V.

This study examines how Shakespeare and his contemporaries made the difficult transition from writing plays for the theatre to publishing them as literary works. Tracing the path from playhouse to printing house, Douglas Brooks analyses how and why certain popular plays found their way into print while many others failed to do so and looks at the role played by the Renaissance book trade in shaping literary reputations. Incorporating many finely observed typographical illustrations, this book focuses on plays by Shakespeare, Jonson, Webster and Beaumont and Fletcher as well as reviewing the complicated publication history of Thomas Heywood's work. Brooks uncovers the continually shifting relationship between theatre and publisher and defines the way in which the concept of authorship changed. His book represents an important contribution to the refiguration of two histories: English Renaissance drama and the early modern book.

Why was literature so often defended and defined in early modern England in terms of its

ability to provide the Horatian ideal of both profit and pleasure? This book, first published in 2000, analyses Renaissance literary theory in the context of social transformations of the period, focusing on conflicting ideas about gentility that emerged as the English aristocracy evolved from a feudal warrior class to a civil elite. Through close readings centered on works by Thomas Elyot, Philip Sidney and Edmund Spenser, Matz argues that literature attempted to mediate a complex set of contradictory social expectations. His original study engages with important theoretical work such as Pierre Bourdieu's and offers a substantial critique of New Historicist theory. It challenges recent accounts of the power of Renaissance authorship, emphasizing the uncertain status of literature during this time of cultural change, and sheds light on why and how canonical works became canonical.

The Renaissance of Lesbianism in Early Modern England

The French Fetish from Chaucer to Shakespeare

The Catholic Imaginary and the Cults of Elizabeth, 1558-1582

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture

Science, Reading, and Renaissance Literature

Spenser: The Faerie Queene

Jacobean tragedy is typically seen as translating a general dissatisfaction with the first Stuart monarch and his court into acts of calculated recklessness and cynical brutality. Drawing on theoretical influences from social history, psychoanalysis and the study of discourses, this innovative book proposes an alternative perspective: Jacobean tragedy should be seen in the light of the

institutional and social concerns of the early modern stage and the ambiguities which they engendered. Although the stage's professionalization opened up hitherto unknown possibilities of economic success and social advancement for its middle-class practitioners, the imaginative, linguistic and material conditions of their work undermined the very ambitions they generated and furthered. The close reading of play texts and other, non-dramatic sources suggests that playwrights knew that they were dealing with hazardous materials prone to turn against them: whether the language they used or the audiences for whom they wrote and upon whose money and benevolence their success depended. The notorious features of the tragedies under discussion – their bloody murders, intricately planned revenges and psychologically refined terror – testify not only to the anxiety resulting from this multifaceted professional uncertainty but also to theatre practitioners' attempts to civilize the excesses they were staging. What is the history of authorship, of invention, of intellectual property? Joseph Loewenstein describes the fragmentary and eruptive emergence of a key phase of the bibliographical ego, a specifically Early Modern form of authorial identification with printed writing. In the work of many playwrights and non-dramatic writers - and especially that of Ben Jonson - that identification is tinged, remarkably, with possessiveness. This 2002 book examines the emergence of

possessive authorship within a complex industrial and cultural field. It traces the prehistory of modern copyright both within the monopolistic practices of London's acting troupes and its Stationers' Company and within a Renaissance cultural heritage. Under the pressures of modern competition, a tradition of literary, artistic and technological imitation began to fissure, unleashing jealous accusations of plagiarism and ingenious new fantasies of intellectual privacy. Perhaps no-one was more creatively attuned to this momentous transformation in Early Modern intellectual life than Ben Jonson.

Jennifer C. Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber. The recurring figure of the body as a besieged castle in Shakespeare's drama and Spenser's allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play *The Castle of Perseverance*. Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it. This book approaches the interlacing of identity and place in terms of ecocriticism, posthumanism, cognitive theory, and Cicero's art of memory. *Architectural Rhetoric in Shakespeare and Spenser*

examines figures of the permeable body as a fortified, yet vulnerable structure in Shakespeare's comedies, histories, tragedies, romances, and Sonnets and in Spenser's *Faerie Queene* and *Complaints*.

Offering new readings of works by Shakespeare, Spenser, and their contemporaries, this study examines the profound impact of the cultural shift in the English aristocracy from feudal warriors to emotionally expressive courtiers or gentlemen on all kinds of men in early modern English literature. Jennifer Vaught traces the gradual emergence of men of feeling during the sixteenth and seventeenth centuries, to the blossoming of this literary version of manhood during the eighteenth century.

Post-Petrarchism

The Rhetoric of the Body from Ovid to Shakespeare

Ben Jonson and Possessive Authorship

Bodies and Selves in Early Modern England

1998

London's Theatre of the East, 1576-1626

During the late sixteenth century 'fashion' first took on the sense of restless change in contrast to the older sense of fashioning or making. As fashionings, clothes were perceived as material forms of personal and social identity which made the man or woman. In *Renaissance Clothing*

and the Materials of Memory Jones and Stallybrass argue that the making and transmission of fabrics and clothing were central to the making of Renaissance culture. Their examination explores the role of clothes as forms of memory transmitted from master to servant, from friend to friend, from lover to lover. This 2001 book offers a close reading of literary texts, paintings, textiles, theatrical documents, and ephemera to reveal how clothing and textiles were crucial to the making and unmaking of concepts of status, gender, sexuality, and religion in the Renaissance. The book is illustrated with a wide range of images from portraits to embroidery. This volume updates current assumptions about the early modern English sonnet and its reception and inclusion in poetic collections. It deals both with major (Shakespeare, Sidney, Spenser) and minor (Harvey, Barnes) sonneteers, and includes the first modern edition of a 1603 printed miscellany, *The Muses Garland*.

Why were sonnet sequences popular in Renaissance England? In this study, Christopher Warley suggests that sonneteers created a vocabulary to describe, and to invent, new forms of social distinction before an explicit language of social class existed. The tensions inherent in the genre - between lyric and narrative, between sonnet and sequence - offered writers a means of reconceptualizing the relation between individuals and society, a way to try to come to grips with the broad social transformations taking place at the end of the sixteenth century. By stressing the struggle over social classification, the book revises studies that have tied the influence of sonnet sequences to either courtly love or to Renaissance individualism. Drawing on Marxist aesthetic theory, it offers detailed examinations of sequences by Lok, Sidney, Spenser, Shakespeare and Milton. It will be valuable to readers interested in Renaissance and genre studies, and post-Marxist theories of class.



The essays in this book traverse two centuries of queens and their afterlives—historical, mythological, and literary. They speak of the significant and subtle ways that queens leave their mark on the culture they inhabit, focusing on gender, marriage, national identity, diplomacy, and representations of queens in literature. Elizabeth I looms large in this volume, but the interrogation of queenship extends from Elizabeth's historical counterparts, such as Anne Boleyn and Catherine de Medici, to her fictional echoes in the pages of John Lyly, Edmund Spenser, William Shakespeare, Mary Wroth, John Milton, and Margaret Cavendish. Celebrating and building on the renowned scholarship of Carole Levin, *Queens Matter in Early Modern Studies* exemplifies a range of innovative approaches to examining women and power in the early modern period.

Renaissance Literary Theory in Social Context

English Renaissance Republicans, Modern Selfhoods and the Virtue of Vulnerability

Architectural Rhetoric in Shakespeare and Spenser

From Playhouse to Printing House

Before Orientalism

The Limits of Eroticism in Post-Petrarchan Narrative

This persuasive book analyses the complex, often violent connections between body and voice in Ovid's *Metamorphoses* and narrative, lyric and dramatic works by Petrarch, Marston and Shakespeare. Lynn Enterline describes the foundational yet often disruptive force that Ovidian rhetoric exerts on early modern poetry, particularly on representations of the self, the body and erotic life. Paying close attention to the trope of the female voice in the *Metamorphoses*, as well as early modern attempts at transgendered ventriloquism that are indebted to Ovid's work,

she argues that Ovid's rhetoric of the body profoundly challenges Renaissance representations of authorship as well as conceptions about the difference between male and female experience. This vividly original book makes a vital contribution to the study of Ovid's presence in Renaissance literature.

Although theories of exploitation and subversion have radically changed our understanding of gender in Renaissance literature, to favour only those theories is to risk ignoring productive exchanges between 'masculine' and 'feminine' in Renaissance culture. 'Appropriation' is too simple a term to describe these exchanges - as when Petrarchan lovers flirt dangerously with potentially destructive femininity. Spenser revises this Petrarchan phenomenon, constructing flirtations whose participants are figures of speech, readers or narrative voices. His plots allow such exchanges to occur only through conditional speech, but this very conditionality powerfully shapes his work. Seventeenth-century works - including a comedy by Jane Cavendish and Elizabeth Brackley, and *Upon Appleton House* by Andrew Marvell - suggest that the civil war and the upsurge of female writers necessitated a reformulation of conditional erotics.

The Renaissance of Lesbianism in Early Modern England is the eagerly-awaited study by the feminist scholar who was among the first to address the issue of early modern female homoeroticism. Valerie Traub analyzes the representation of female-female love, desire and eroticism in a range of early modern discourses, including poetry, drama, visual arts, pornography and medicine. Contrary to the silence and invisibility typically ascribed to lesbianism in the Renaissance, Traub argues that the early modern period witnessed an unprecedented proliferation of representations of such desire. By means of sophisticated

interpretations of a comprehensive set of texts, the book not only charts a crucial shift in representations of female homoeroticism over the course of the seventeenth century, but also offers a provocative genealogy of contemporary lesbianism. A contribution to the history of sexuality and to feminist and queer theory, the book addresses current theoretical preoccupations through the lens of historical inquiry.

The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state-of-the-art review of current research work on Anglo-Italian Renaissance studies. Written by a team of international scholars and experts in the field, the chapters are grouped into two large areas of influence and intertextuality, corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective – Part 1: "Italian literature and culture" and Part 2: "Appropriations and ideologies". In the first part, prominent Italian authors, artists, and thinkers are examined as a direct source of inspiration, imitation, and divergence. The variegated English response to the cultural, ideological, and political implications of pervasive Italian intertextuality, in interrelated aspects of artistic and generic production, is dealt with in the second part. Constructed on the basis of a largely interdisciplinary approach, the volume offers an in-depth and wide-ranging treatment of the multifaceted ways in which Italy's material world and its iconologies are represented, appropriated, and exploited in the literary and cultural domain of early modern England. For this reason, contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship, while a purposefully conceived bibliography of primary and secondary sources and a detailed index round off the volume.

Masculinity and Emotion in Early Modern English Literature

The early modern English sonnet

Mimesis and Empire

The Art of Making Knowledge, 1580–1670

Desire and Dramatic Form in Early Modern England

Conditional Pleasure from Spenser to Marvell

This interdisciplinary volume examines the role that gender plays 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 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.

Fascinating and terrifying, the Medusa story has long been a powerful signifier in culture with poets, feminists, anthropologists, psychoanalysts, political theorists, artists, writers, and others. Bringing together the essential passages and commentary about Medusa, *The Medusa Reader* traces her through the ages, from classical times through the Renaissance to the pop culture, art, and fashion of today. This collection, with a critical introduction and striking illustrations, is the first major anthology of primary material and critical commentary on this most provocative and enigmatic of figures.

Studies of orientalism have chiefly concentrated on the eighteenth century and beyond, while Renaissance work on colonial discourse and travel writing has concentrated on the New World. Before *Orientalism* examines early Anglo-Indian cultural relations through trade (with the establishment of the East India Company), tourism and diplomacy and illuminates

important differences between the reports of travellers and the representations of the London press and stage. Richmond Barbour examines exotic visions of the East as staged in the playhouses, at court, and on the streets of Shakespeare's London. He follows the efforts of the newly established East India Company, and the troubled, deeply theatrical careers of England's first tourist and first ambassador in India, Thomas Coryate and Sir Thomas Roe. The wide range of illustrations depict early modern London's theatricalization of the world and exotic representations of the East and reveal European influences on Moghul art and the latter on English representations.

Haber investigates the intersections of erotic desire and dramatic form in works by Shakespeare, Marlowe, Webster, Middleton, Ford, and Cavendish.

Constructions of Female Homoeroticism in Early Modern Drama

New Perspectives on Jacobean Tragedy

Spenser, Vulnerability, and the Ethics of Masculinity

The Masculinities of John Milton

The Medusa Reader

Cultures and Constructs of Manhood in the Major Works

Explores the close relationship between inner psychology and bodily processes as represented in English Renaissance poetry.

Science, Reading, and Renaissance Literature brings together key works in early modern science and imaginative literature (from the anatomy of William Harvey and the experimentalism of William Gilbert to the fictions of Philip Sidney,

Edmund Spenser and Margaret Cavendish). The book documents how what have become our two cultures of belief define themselves through a shared aesthetics that understands knowledge as an act of making. Within this framework, literary texts gain substance and intelligibility by being considered as instances of early modern knowledge production. At the same time, early modern science maintains strong affiliations with poetry because it understands art as a basis for producing knowledge. In identifying these interconnections between literature and science, this book contributes to scholarship in literary history, history of reading and the book, science studies and the history of academic disciplines.

This is a one volume, up-to-date collection of more than fifty wide-ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference. Provides new perspectives on established texts. Orientates the new student, while providing advanced students with current and new directions. Pioneered by leading scholars. Occupies a unique niche in Renaissance studies. Illustrated with 12 single-page black and white prints.

Epistolary Community in Print contends that the printed letter is an inherently sociable genre ideally suited to the theorisation of community in early modern

England. In manual, prose or poetic form, printed letter collections make private matters public, and in so doing reveal, first how tenuous is the divide between these two realms in the early modern period and, second, how each collection helps to constitute particular communities of readers. Consequently, as Epistolary Community details, epistolary visions of community were gendered. This book provides a genealogy of epistolary discourse beginning with an introductory discussion of Gabriel Harvey and Edmund Spenser's *Wise and Wittie Letters* (1580), and opening into chapters on six printed letter collections generated at times of political change. Among the authors whose letters are examined are Angel Day, Michael Drayton, Jacques du Bosque and Margaret Cavendish. Epistolary Community identifies broad patterns that were taking shape, and constantly morphing, in English printed letters from 1580 to 1664, and then considers how the six examples of printed letters selected for discussion manipulate this generic tradition to articulate ideas of community under specific historical and political circumstances. This study makes a substantial contribution to the rapidly growing field of early modern letters, and demonstrates how the field impacts our understanding of political discourses in circulation between 1580 and 1664, early modern women's writing, print culture and rhetoric.

Drama and Authorship in Early Modern England

# The Pain of Reformation