

Staging Slander And Gender In Early Modern England

Between the years 1643 and 1649, Princess Elisabeth of Bohemia (1618–80) and René Descartes (1596–1650) exchanged fifty-eight letters—thirty-two from Descartes and twenty-six from Elisabeth. Their correspondence contains the only known extant philosophical writings by Elisabeth, revealing her mastery of metaphysics, analytic geometry, and moral philosophy, as well 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 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. Philosophers have long been familiar with Descartes's side of the correspondence. Now Elisabeth's letters—never before available in translation in their entirety—emerge in 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 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 the early modern period.

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

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

Geo-spatial identity and early Modern European drama come together in this study of how cultural or political attachments are actively mediated through space. Matei-Chesnoiu traces the modulated representations of rivers, seas, mountains, and islands in sixteenth-century plays by Shakespeare, Jasper Fisher, Thomas May, and others.

This collection draws together recent work by new and emerging 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 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 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 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 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.

This book explores how literary texts envision England and respond to discourses and conceptions of Englishness and the English nation, especially in relation to gender and language. The essays discuss texts from the fifteenth to the twentieth century and bear witness to changing views of England and the English, highlighting the importance of religion, economy, landscape, the spectre of the "other" and language in this discourse. The volume pays attention to women writers' reflection on the nation and the roles female figures play in male writers' visions of nationhood. It brings into conversation less well-known voices like those of Osborn Bokenham, Thomas Deloney, Eleanor Davies and Jacquetta Hawkes with canonical authors—William Shakespeare, William Wordsworth, Jane Austen and Virginia Woolf—and opens a space for exploring the interplay of dominant and variant voices in the fashioning of England.

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

Why are certain words used as insults in Shakespeare's world 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 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 and rewards of Shakespeare's inventive use of language in the realm of insult and verbal sparring.

This remarkable, innovative book explores the significance in Shakespeare's plays of oaths, vows, contracts, pledges and the other utterances and acts by which characters commit themselves to the truth of

things past, present, and to come. In early modern England, such binding language was everywhere. Oaths of office, marriage vows, legal bonds, and casual, everyday profanity gave shape and texture to life. The proper use of such language, and the extent of its power to bind, was argued over by lawyers, religious writers, and satirists, and these debates inform literature and drama. Shakespeare's *Binding Language* gives a freshly researched account of these contexts, but it is focused on the plays. What motives should we look for when characters asseverate or promise? How far is binding language self-persuasive or deceptive? When is it allowable to break a vow? How do oaths and promises structure an audience's expectations? Across the sweep of Shakespeare's career, from the early histories to the late romances, this book opens new perspectives on key dramatic moments and illuminates language and action. Each chapter gives an account of a play or group of plays, yet the study builds to a sustained investigation of some of the most important systems, institutions, and controversies in early modern England, and of the wiring of Shakespearean dramaturgy. Scholarly but accessible, and offering startling insights, this is a major contribution to Shakespeare studies by one of the leading figures in the field.

The memoirs of Hortense (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 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 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 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 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 English translation that chronicles the beginnings of women's rights to personal independence within the confines of an otherwise circumscribed early modern aristocratic society.

In 1401, Christine de Pizan (1365–1430?), one of the most 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 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. 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 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 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 resulting volume affords a rare look at the way people read and thought about literature in the period immediately preceding the era of print.

Approaching the writings of Mary Wroth through a fresh 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 emerge around "reading" Wroth, including editing, curating, and digital reproduction.

For women of the Italian Renaissance, the Virgin Mary was one of the most important role models. *Who Is Mary?* 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 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 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 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 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 window to women's spirituality, concerning the most important icon set before them, as wives, mothers, and Christians.

Gaspara Stampa (1523?-1554) is one of the finest female poets ever 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 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 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 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 original voice and her challenge to convention. The first complete translation of Stampa into English, this volume collects all of her passionate and lyrical 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 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, Renaissance literature, and music history to rediscover this incipiently modern Italian poet.

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

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

Imbued with character and independence, strength and articulateness, humor and conviction, abundant biblical knowledge and intense compassion, Katharina Schütz Zell (1498–1562) was an 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 one of the first and most daring models of the pastor's wife in the Protestant Reformation, Schütz Zell demonstrated that she could be an equal partner in marriage; she was for many years a respected, if unofficial, 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, including letters

of consolation, devotional writings, biblical meditations, catechetical instructions, a sermon, and lengthy polemical exchanges with male theologians. The complete translations of her 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 Protestant church. During a pivotal point in Spanish history, aristocrat 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 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 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 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 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 essays provide a fresh perspective on the possibilities for women in the public sphere in seventeenth-century Spain.

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 without formal training, Matraini 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 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-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 contemporaries Vittoria Colonna and Laura Battiferra, also published in the *Other Voice* series.

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

Elizabeth Cary's *Tragedy of Mariam*, the first original drama written in English by a woman, has been a touchstone for feminist scholarship in 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 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 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. In its critical introduction, the volume offers a thorough analysis of where Cary criticism has been and where it might venture in the future.

This ground-breaking collection of research-based chapters addresses 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 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 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 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 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 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 text for students and academics in the fields of criminology and crime, gender or European history.

The first Jewish woman to leave her mark as a writer and intellectual, Sarra Copia Sulam (1600?–41) was 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 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 Harrán has collected all of Sulam's previously scattered writings—letters, sonnets, a Manifesto—into a single volume. Harrán has also assembled all extant 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 first time. Featuring rich biographical and historical notes that place Sulam in her cultural context, this volume will provide readers with insight into the thought and creativity of a woman who dared to express herself in the male-dominated, overwhelmingly Catholic Venice of her time.

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

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

Madeleine de l'Aubespine (1546–1596), the toast of 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 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, l'Aubespine's speakers are sexual, dominant, 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 misattributed sources, l'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 as well as reproductions of l'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 Renaissance canon.

This book makes a significant contribution to recent scholarship on the ways in which women responded to the regulation of their behavior by focusing on representations of women speakers and their audiences in moments Smith identifies as "scenes of 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 other's expectations, demonstrates that the prescriptive process involves a dynamic exchange in which each side plays a role in establishing and contesting the boundaries of acceptable speech for women. Drawing from a wide range of evidence, including pamphlets, diaries, illustrations, and plays, the book interprets the various and at times contradictory representations and reception of women's speech that circulated in early modern England. Speech scenes examined 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 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. This book will appeal to those with an interest in early modern drama, including the playwrights Shakespeare, Cary, Webster, Fletcher, and Middleton, as well as 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, women's history, gender studies, and performance studies.

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Jeanne de Jussie (1503–61) experienced the Protestant Reformation from within the walls of the Convent of Saint Clare in Geneva. In her impassioned and engaging *Short Chronicle*, she offers a singular account of the Reformation, reporting not only on the larger clashes between Protestants and Catholics but also on events in her convent—devious city councilmen who lied to trusting nuns, lecherous soldiers who tried to kiss them, and iconoclastic intruders who smashed statues and burned paintings. Throughout her tale, Jussie highlights women's roles on both sides of the conflict, from the Reformed women who came to her convent in an attempt to convert the nuns to the Catholic women who ransacked the shop of a Reformed apothecary. Above all, she stresses the Poor Clares' faithfulness and the good men and women who came to them in their time of need, ending her story with the nuns' arduous journey by foot from Reformed Geneva to Catholic Annecy. First published in French in 1611, Jussie's *Short Chronicle* is translated here for an English-speaking audience for the first time, providing a fresh perspective on struggles for religious and political power in sixteenth-century Geneva and a rare glimpse at early modern monastic life.

With this original study, Melissa Mowry makes a strong contribution to a provocative interdisciplinary conversation about an important 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 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 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 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 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 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, 1660-1714* is a cultural study with broad implications for the way we understand the historical constructions and legal deployments of women's sexuality.

Explores networks of lawyers, legislators and litigators, and how they shape legal development in Britain and the world.

Among the best-known and most prolific French women writers of the sixteenth century, Madeleine (1520–87) and Catherine (1542–87) des Roches were 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. The *Dames des Roches* excelled in a variety of genres, including poetry, Latin and Italian translations, correspondence, prose dialogues, pastoral drama, and tragicomedy; collected in *From Mother and Daughter* are selections from their celebrated oeuvre, suffused with an engaging and enduring feminist consciousness. 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 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 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 intellectuals. Through their collaborative engagement in shared public discourse, both mother and daughter were models of moral, political, and literary agency.

Although Marguerite de Navarre's unique position 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 political life. Barbara Stephenson here fills the gap, delineating Marguerite's formal political position and highlighting her actions as a figure with the opportunity to exercise power through both official and unofficial channels. Through Marguerite's surviving correspondence, Stephenson traces the various 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 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 society as a whole.

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 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, 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 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 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-seventeenth-century Spain.

Lucrezia Marinella (1571–1653) is, by all accounts, a phenomenon in early modernity: a woman who wrote and published in many genres, whose fame 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*, 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 translation, *Enrico* retells the story of the conquest of Byzantium in the Fourth Crusade (1202–04). Marinella intersperses historical events in her account of 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 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 which the work of women poets was typically shunned.

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

Though most historians remember her as the mistress of Voltaire, Emilie Du Châtelet (1706–49) was an accomplished writer in her own right, who 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 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 of science began the slow work of recovering Du Châtelet's writings and her contributions to history and philosophy. For this edition, Judith P. Zinsler has selected key sections from 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 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 the pantheon of French letters and culture.

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-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 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 and men have inherently similar intellectual, corporeal, and spiritual capacities, which entitle them equally to essentially human prerogatives, and she displays her breadth of knowledge as she harnesses evidence from biblical, classical, patristic, and contemporary secular sources to bolster her claim. Forgotten over the centuries, these writings have been gaining increasing attention from feminist historians, students of philosophy, and scholars of seventeenth-century French literature and culture. This translation, from Domna C. Stanton and Rebecca M. Wilkin, marks the first time these works will appear in English.

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

Offering a profound re-assessment of the conceptual, rhetorical, and cultural intersections among sexuality, race and religion in English Renaissance texts, this study 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, 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. 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 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 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 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 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 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 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 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 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 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 definition for postmodern antisemitism and to apply it to various contemporary incidents, including September 11th and the Arab-Israeli conflict.

Close textual analysis explores the culture of risk in our country's early days

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