

Staging Slander And Gender In Early Modern England

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 Ashgate Critical Essays on Women Writers in England, 1550-1700
 Performance and Danger in Early America
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 Jewish Poet and Intellectual in Seventeenth-Century Venice
 Debate of the Romance of the Rose
 Re-Reading Mary Wroth

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Meditations on the Incarnation, Passion, and Death of Jesus Christ University of Chicago Press

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

Fashioning England and the English Cambridge Scholars Publishing

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.

Geoparsing Early Modern English Drama University of Chicago Press

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, 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 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 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 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

Shakespeare's Insults Springer

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.

Selected Poetry and Prose University of Chicago Press

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.

The Correspondence between Princess Elisabeth of Bohemia and René Descartes Oxford University Press

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.

The Complete Poems Routledge

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.

Selected Philosophical and Moral Writings University of Chicago Press

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.

Ashgate Critical Essays on Women Writers in England, 1550-1700 Ashgate Publishing, Ltd.

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.

Performance and Danger in Early America Taylor & Francis

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.

A Bilingual Edition University of Chicago Press

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.

A Heroic Poem Staging Slander and Gender in Early Modern England

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.

The Oxford Handbook of Shakespeare and Embodiment Taylor & Francis

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.

Autobiography and Other Writings University of Chicago Press

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.

From Mother and Daughter Cambridge University Press

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.

Women and Shakespeare's Cuckoldry Plays University of Chicago Press

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 Spanish Romance University of Chicago Press

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 Edmondson (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.

Printing and Parenting in Early Modern England University of Chicago Press

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.

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

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.

Masculinity, Anti-Semitism and Early Modern English Literature University of Chicago Press

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 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.

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