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Bodies Gender And Power In
Early Modern Drama And
Anatomy

*Bodies Gender And
Power In Early
Modern Drama And
Anatomy*

No description available.
This exciting collection
of original essays on
early modern women's
writing offers a range of
approaches to a growing
field. As a whole, the
volume introduces readers
to a number of writers,
such as Mirabai and Liu
Rushi, who are virtually
invisible in Anglophone

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scholarship, and to writers who remain little known, such as Elizabeth Melville, Elizabeth Hatton, and Jane Sharpe. The volume also represents critical strategies designed to open up the emergent canon of early modern women's writing to new approaches, especially those that have consolidated the integration of literary and intellectual history, with an emphasis on religion, legal issues, and questions of genre. The authors expand the methodological

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possibilities available to approach early modern women who wrote in a diverse number of genres, from letters to poetry, autobiography and prose fiction. The sixteen essays are a major contribution to an area that has attracted the interest of a number of fields, including literary studies, history, cultural studies, and women's studies.

The early modern period was an age of anatomical exploration and revelation, with new discoveries capturing the

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imagination not only of scientists but also of playwrights and poets. *Approximate Bodies* examines, in fascinating detail, the changing representation of the body in early modern drama and in the period's anatomical and gynaecological treatises. Maurizio Calbi focuses on the unstable representation of both masculinity and femininity in Renaissance texts such as *The Duchess of Malfi*, *The Changeling* and a variety of Shakespeare plays. Drawing on theorists including

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Foucault, Derrida and Lacan, these close textual readings examine the effects of social, psychic and cultural influences on early modern images of the body. Calbi identifies the ways in which political, social, racial and sexual power structures effect the construction of the body in dramatic and anatomical texts. Calbi's analysis displays how images such as the deformed body of the outsider, the effeminate body of the desiring male and the disfigured body parts of the desiring

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female indicate an unstable, incomplete conception of the body in the Renaissance.

Compelling and impeccably researched, this is a sophisticated account of the fantasies and anxieties that play a role in constructing the early modern body. Approximate Bodies makes a major contribution to the field of early modern studies and to debates around the body.

The volume analyses the concept of the "body" in the Renaissance period and its articulations and

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interpretations both in the legal field and the theatre. The body emerges as a site of regulation, shaped by social and political ideologies and specific networks of power, as well as a site of resistance to the codification of individual identity and the medium for its re-assertion in strict connection to the concept of the juridical persona.

The Evil Body
Popular Medicine,
Hysterical Disease, and
Social Controversy in
Shakespeare's England

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Twins in Early Modern
English Drama and
Shakespeare

The Theatre of Civilized
Excess

The Birth of Mankind

Theatre and The Body

Essays on Drama, Law, and
Representation

This volume investigates the early modern understanding of twinship through new readings of plays, informed by discussions of twins appearing in such literature as anatomy tracts, midwifery manuals, monstrous birth broadsides, and chapbooks. The book contextualizes such dramatic representations of twinship, investigating contemporary

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discussions about twins in medical and popular literature and how such dialogues resonate with the twin characters appearing on the early modern stage. Garofalo demonstrates that, in this period, twin births were viewed as biologically aberrant and, because of this classification, authors frequently attempt to explain the phenomenon in ways which call into question the moral and constitutional standing of both the parents and the twins themselves. In line with current critical studies on pregnancy and the female body, discussions of twin births reveal a distrust of the mother and the processes surrounding twin conception; however, a

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corresponding suspicion of twins also emerges, which monstrous birth pamphlets exemplify. This book analyzes the representation of twins in early modern drama in light of this information, moving from tragedies through to comedies. This progression demonstrates how the dramatic potential inherent in the early modern understanding of twinship is capitalized on by playwrights, as negative ideas about twins can be seen transitioning into tragic and tragicomic depictions of twinship. However, by building toward a positive, comic representation of twins, the work additionally suggests an alternate interpretation of twinship in this period, which

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appreciates and celebrates twins because of their difference. The volume will be of interest to those studying Shakespeare and Renaissance Literature in relation to the History of Emotions, the Body, and the Medical Humanities. The plays of Shakespeare's contemporaries are increasingly popular thanks to a spate of recent stage and screen productions and to courses that set Shakespeare's plays in context. This Reader's Guide introduces students to the criticism and debates that are specific to the drama of playwrights such as Jonson, Middleton, Dekker and Webster. Pascale Aebischer explores recent critical developments in key areas

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including: - How the plays were staged and printed - Innovative editions of plays - How the plays represent and contest the dominant ideologies of the Jacobean period - Dramatic genres - The representation of the human body and of social, gender and race relations - Modern productions on stage and screen Featuring suggestions for further research and reading, and a filmography of commercially available film versions of non-Shakespearean drama, this is an invaluable resource for anyone with an interest in the diverse plays of the Jacobean age.

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Emphasizing the significance of early modern prose fiction as a

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hybrid genre that absorbed cultural, ideological and historical strands of the age, this fascinating study brings together an outstanding cast of critics including: Sheila T. Cavanaugh, Stephen Guy-Bray, Mary Ellen Lamb, Joan Pong Linton, Steve Mentz, Constance C. Relihan, Goran V. Stanivukovic with an afterword from Arthur Kinney. Each of the essays in this collection considers the reciprocal relation of early modern prose fiction to class distinctions, examining factors such as: the impact of prose fiction on the social, political and economic fabric of early modern England the way in which a growing emphasis on literacy allowed for increased class mobility and newly flexible

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notions of class how the popularity of reading and the subsequent demand for books led to the production and marketing of books as an industry complications for critics of prose fiction, as it began to be considered an inferior and trivial art form. Early modern prose fiction had a huge impact on the social and economic fabric of the time, creating a new culture of reading and writing for pleasure which became accessible to those previously excluded from such activities, resulting in a significant challenge to existing class structures.

Gender and Power in Early Modern
Drama and Anatomy
Literature and Science

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The unattractive body in Early
Modern culture

A Critical Guide

Studies in European Literature and
Thought, 1400-1700

Literature, Alchemy, and the End of
Humanism in Renaissance England

A critical guide

Shadow and Substance is the
first book to present a
sustained examination of the
relationship between
Eucharistic controversy and
English drama across the
Reformation divide. In this
compelling interdisciplinary
study, Jay Zysk contends that
the Eucharist is not just a
devotional object or doctrinal
crux, it also shapes a way of

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thinking about physical embodiment and textual interpretation in theological and dramatic contexts. Regardless of one's specific religious identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, *Shadow and Substance* challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of

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English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains. This bold study offers fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book's chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England's long reformation, these plays—some religious in subject matter, others far more

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secular—reimagine semiotic struggles that stem from the controversies over Christ's body at a time when these very concepts were undergoing significant rethinking in both religious and literary contexts. *Shadow and Substance* will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion. *The Face of Queenship* investigates the aesthetic, political, and gender-related meanings in representations of Elizabeth I by her contemporaries. By attending

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to eyewitness reports, poetry, portraiture, and discourses on beauty and cosmetics, this book shows how the portrayals of the queen's face register her contemporaries' hopes, fears, hatreds, mockeries, rivalries, and awe. In its application of theories of the meaning of the face and its exploration of the early modern representation and interpretation of faces, this study argues that the face was seen as a rhetorical tool and that Elizabeth was a master of using her face to persuade, threaten, or comfort her subjects.

"Disknowledge": knowing something isn't true, but

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believing it anyway. In
Disknowledge: Literature,
Alchemy, and the End of
Humanism in Renaissance
England, Katherine Eggert
explores the crumbling state of
learning in the sixteenth and
seventeenth centuries. Even as
the shortcomings of
Renaissance humanism
became plain to see, many
intellectuals of the age had
little choice but to treat their
familiar knowledge systems as
though they still held.
Humanism thus came to share
the status of alchemy: a way of
thinking simultaneously
productive and suspect,
reasonable and wrongheaded.

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Eggert argues that English writers used alchemy to signal how to avoid or camouflage pressing but discomfiting topics in an age of rapid intellectual change.

Disknowledge describes how John Donne, George Herbert, Henry Vaughan, John Dee, Christopher Marlowe, William Harvey, Helkiah Crooke, Edmund Spenser, and William Shakespeare used alchemical imagery, rhetoric, and habits of thought to shunt aside three difficult questions: how theories of matter shared their physics with Roman Catholic transubstantiation; how Christian Hermeticism

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depended on Jewish Kabbalah;
and how new anatomical
learning acknowledged
women's role in human
reproduction. Disknowledge
further shows how
Shakespeare, Ben Jonson, and
Margaret Cavendish used the
language of alchemy to
castigate humanism for its
blind spots and to invent a
new, posthumanist mode of
knowledge: writing fiction.
Covering a wide range of
authors and topics,
Disknowledge is the first book
to analyze how English
Renaissance literature
employed alchemy to probe
the nature and limits of

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learning. The concept of disknowledge—willfully adhering to something we know is wrong—resonates across literary and cultural studies as an urgent issue of our own era.

Making a unique intervention in an incipient but powerful resurgence of academic interest in character-based approaches to Shakespeare, this book brings scholars and theatre practitioners together to rethink why and how character continues to matter. Contributors seek in particular to expand our notions of what Shakespearean character is, and to extend the range of

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critical vocabularies in which character criticism can work. The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood. At the same time, by engaging theatre practitioners, this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters.

Shakespeare's Sense of
Character

Aspects of the Figuration of
Power, Gender and Eroticism in

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Early Modern Culture
Anatomy
Otherwise Named, The
Woman's Book
Performing Barbbery and
Surgery
Expanding the Canon of Early
Modern Women's Writing
New Perspectives on Jacobean
Tragedy
Media Adaptations in the
Twenty-First Century

***Sexual types on the early
modern stage are at once
strange and familiar,
associated with a range of
"unnatural" or "monstrous"
sexual and gender practices,
yet familiar because readily
identifiable as types:***

recognizable figures of literary imagination and social fantasy. From the many found in early modern culture, Mario DiGangi here focuses on six types that reveal in particularly compelling ways, both individually and collectively, how sexual transgressions were understood to intersect with social, gender, economic, and political transgressions. Building on feminist and queer scholarship, Sexual Types demonstrates how the sodomite, the tribade (a woman-loving woman), the

narcissistic courtier, the citizen wife, the bawd, and the court favorite function as sites of ideological contradiction in dramatic texts. On the one hand, these sexual types are vilified and disciplined for violating social and sexual norms; on the other hand, they can take the form of dynamic, resourceful characters who expose the limitations of the categories that attempt to define and contain them. In bringing sexuality and character studies into conjunction with one another, Sexual Types

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provides illuminating new readings of familiar plays, such as Shakespeare's A Midsummer Night's Dream and The Winter's Tale, and of lesser-known plays by Fletcher, Middleton, and Shirley.

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

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this multifaceted professional uncertainty but also to theatre practitioners' attempts to civilize the excesses they were staging. This book explores how the pregnant body is portrayed, perceived and enacted in Shakespeare's and his contemporaries' drama by means of a phenomenological analysis and a recourse to early modern popular medical discourse on reproduction. Phenomenology of pregnancy is a fairly new and radical body of philosophy that questions the post-

Cartesian chasm of an almost autonomous reason and an enclosed and self-sufficient (male) body as foundations of identity. Early modern drama, as is argued, was written and staged at the backdrop of revolutionary changes in medicine and science where old and new theories on the embodied self-clashed. In this world where more and more men were expected to steadily grow isolated from their bodies, the pregnant body constituted an embattled contradiction. Indebted to the theories of

embodiment this book offers a meticulous and detailed investigation of a plethora of pregnant characters and their “pregnant embodiment” in the pre-modern works by Shakespeare, Middleton, Webster and Ford. The analysis in each chapter argues for an indivisible link between an intensely embodied experience of pregnancy as enacted in space and identity-shaping processes resulting in a more acute sense of selfhood and agency. Despite seemingly disparate

experiences of the selected heroines and the repeated attempts at containment of their “unruly” bodies, the ever transforming and “spatial” pregnant identities remain loci of embodied selfhood and agency. This book provocatively argues that fictional characters’ experience reflects tangible realities of early modern women, while often deflecting the scientific consensus on reproduction in the period.

John Webster's classic revenge tragedy The Duchess of Malfi was first

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performed in 1613 and published in 1623. This guide offers students an introduction to its critical and performance history, including recent versions on stage and screen. It includes a keynote chapter outlining major areas of current research on the play and four new critical essays presenting new critical positions that offer divergent perspectives on Webster's religio-political allegiances and the politics and gendering of secrecy in the play. Finally, a guide to critical, web-based and

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**production-related resources
and an annotated
bibliography provide a basis
for further individual
research.**

***The Cultural Politics of
Reading***

***On the Page and From the
Stage***

***The Transformations of
Tragedy***

Disknowledge

Women Beware Women

***Reading Sensations in Early
Modern England***

Jacobean Drama

*Ancient Rome has always been
considered a compendium of City and
World. In the Renaissance, an era of*

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epistemic fractures, when the clash between the 'new science' (Copernicus, Galileo, Vesalius, Bacon, etcetera) and the authority of ancient texts produced the very notion of modernity, the extended and expanding geography of ancient Rome becomes, for Shakespeare and the Elizabethans, a privileged arena in which to question the nature of bodies and the place they hold in a changing order of the universe. Drawing on the rich scenario provided by Shakespeare's Rome, and adopting an interdisciplinary perspective, the authors of this volume address the way in which the different bodies of the earthly and heavenly spheres are re-mapped in Shakespeare's time and in early modern European culture. More

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precisely, they investigate the way bodies are fashioned to suit or deconstruct a culturally articulated system of analogies between earth and heaven, microcosm and macrocosm. As a whole, this collection brings to the fore a wide range of issues connected to the Renaissance re-mapping of the world and the human. It should interest not only Shakespeare scholars but all those working on the interaction between sciences and humanities. This study explores maternity in the 'disciplines' of early modern England. Placing the reproductive female body centre-stage in Shakespeare's theatre, Laoutaris ranges beyond the domestic sphere in order to recuperate the wider intellectual, epistemological, and archaeological significance of

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maternity to the Renaissance imagination. Focusing on 'anatomy' in Hamlet, 'natural history' in The Tempest, 'demonology' in Macbeth, and 'heraldry' in Antony and Cleopatra, this book reveals the ways in which the maternal body was figured in, and in turn contributed towards the re-conceptualisation of, bodies of knowledge. Laoutaris argues that Shakespeare resists a monolithic concept of motherhood, presenting instead a range of contested 'maternities' which challenge the distinctive 'ways of knowing' these early disciplines worked to impose on the order of created nature. Bringing together themes in the history of art, punishment, religion, and the history of medicine, Picturing

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Punishment provides new insights into the wider importance of the criminal to civic life.

What do we mean when we talk about bodies in theatre? And how does theatre affect the way we think about the human body? Bodies are vital elements of theatre production and spectatorship. But the body is not just physical, it is also conceptual. Drawing on many examples from contemporary performance, Theatre & the Body is a provocative starting point for understanding the surprisingly complex relationship between theatre and the body. Concise and clear, this book explores the revealing tensions between the body, bodies, language, representation and movement in the theatre. Foreword by Marina

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Abramovic.

*Crises of Conception in Early Modern
England*

*Early Modern Representations of
Elizabeth I*

*The Dynamics of Gender in Early
Modern France*

The Face of Queenship

*Castration and Culture in the Middle
Ages*

Picturing Punishment

Approximate Bodies

**How did Renaissance
literature affect
readers' minds, bodies
and souls? In what ways
did the history of
literary experience
overlap with the history**

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of humours and emotions?
This book argues that a
new aesthetic vocabulary
based on the theory of
the passions was
formulated in the
Renaissance to describe
the affective power of
literature.

Mining a series of
previously uncharted
conversations springing
up in 16th- and 17th-
century popular medicine
and culture, this study
explores early modern
England's significant
and sustained interest
in the hysterical

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diseases of women. Kaara L. Peterson assembles a fascinating collection of medical materials to support her discussion of contemporary debates about varieties of uterine pathologies and the implications of these debates for our understanding of drama's representation of hysterica passio cases in particular, among other hysterical maladies. An important aspect of the author's approach is to restore, with all its nuances,

the debates created by early modern medical writers over attempts to define the boundaries and resonances of hysterical ailments, which Peterson argues have been largely erased or elided by historicist criticism, including scholarship overly focused on melancholy. One of the main goals of the book is to stress the centrality of gendered concepts of disease for the period and to reveal a whole catalog of early modern

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literary strategies for representing women's illnesses. Among the medical works discussed are Edward Jordan's central text A Briefe Discourse of a Disease Called the Suffocation of the Mother (1603) and contemporary plays, including Shakespeare's Pericles, Othello, King Lear, and The Winter's Tale; Webster's The Duchess of Malfi; and Chapman's Bussy D'Ambois. Plain ugly examines depictions of physically

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repellent characters in
a striking range of
early modern literary
and visual texts,
offering fascinating
insights into the ways
in which ugliness and
deformity were perceived
and represented,
particularly with regard
to gender and the
construction of
identity. Available in
paperback for the first
time, the book focuses
closely on English
literary culture but
also engages with wider
European perspectives,

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drawing on a wide array
of primary sources
including Italian and
other European visual
art. Offering
illuminating close
readings of texts from
both high and low
culture, it will
interest scholars in
English literature,
cultural studies,
women's studies, history
and art history, as well
as postgraduate and
undergraduate students
in these disciplines. As
an accessible and
absorbing account of the

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power dynamics informing
depictions of ugliness
(and beauty) in relation
to some of the quirkiest
literary and visual
material to be found in
early modern culture, it
will also appeal to a
wider audience.

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and Power in Early
Modern Drama and
Anatomy Routledge
The Spectacle and
Material Afterlife of
the Criminal Body in the
Dutch Republic
The Duchess of Malfi
Questioning Bodies in

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**Shakespeare's Rome
Performing the
Renaissance Body
Spectral Shakespeares
Medieval and Renaissance
Drama in England
Shakespeare's Ruins and
Myth of Rome**

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

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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

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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

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single aspect of the play's plot. Key themes and topics include: · Performance · Space and affect · Authorial collaboration · Gender and representation · Violence · Disability · Anxieties of Interiority and Dissection in Early Modern Spain brings the study of Europe's "culture of dissection" to the Iberian peninsula, presenting a neglected episode in the development of the modern concept of the self. Enrique Fernandez

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explores the ways in which sixteenth and seventeenth-century anatomical research stimulated both a sense of interiority and a fear of that interior's exposure and punishment by the early modern state. Examining works by Miguel de Cervantes, María de Zayas, Fray Luis de Granada, and Francisco de Quevedo, Fernandez highlights the existence of narratives in which the author creates a surrogate self on paper, then

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"dissects" it. He argues that these texts share a fearful awareness of having a complex inner self in a country where one's interiority was under permanent threat of punitive exposure by the Inquisition or the state. A sophisticated analysis of literary, religious, and medical practice in early modern Spain, Fernandez's work will interest scholars working on questions of early modern science, medicine, and body politics.

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Medieval and Renaissance
Drama in England is an
annual volume committed
to the publication of
essays and reviews
related to drama and
theatre history to 1642.
Volume 30, an
anniversary issue,
contains eight essays,
three review essays, and
12 briefer reviews of
important books in the
field.

Between 1540 and 1654,
The Byrth of Mankynde
was a huge commercial
success. Offering
information on

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fertility, pregnancy, birth, and infant care, and written in a chatty, colloquial style, it influenced most other literary works of the period bearing on sex, reproduction, and childcare. Until now, this important text has been unavailable except for a microfilm of the 1654 edition. For this new annotated edition of the 1560 version, Elaine Hobby has modernized the spelling and included informative notes. In her critical

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introduction, she not only traces the development of the book from its German origins, but also shows how early-modern ideas about the reproductive process combined ancient, medieval, and contemporary conceptions. Combining editorial rigour with a concern for the needs of the informed non-specialist, Hobby has made available a text that will be useful to scholars and students in a range of academic

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disciplines, including
literature, history, and
women's studies.

Sexual Types

Anxieties of Interiority
and Dissection in Early
Modern Spain

Early Modern Prose
Fiction

Shakespearean

Maternities

Eucharistic Controversy
and English Drama across
the Reformation Divide

Shakespeare and the Art
of Physiognomy

Pregnant Bodies from
Shakespeare to Ford

In its six case studies, The

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Dynamics of Gender in Early
Modern France works out a
model for (early modern)
gender, which is articulated
in the introduction. The
book comprises essays on the
construction of women: three
in texts by male and three
by female writers, including
Racine, Fénelon, Poulain de
la Barre, in the first part;
La Guette, La Fayette and
Sévigné, in the second.
These studies thus also take
up different genres: satire,
tragedy and treatise;
memoir, novella and letter-
writing. Since gender is a
relational construct, each
chapter considers as well
specific textual and
contextual representations

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of men. In every instance, Stanton looks for signs of conformity to—and deviations from—normative gender scripts. *The Dynamics of Gender* adds a new dimension to early modern French literary and cultural studies: it incorporates a dynamic (shifting) theory of gender, and it engages both contemporary critical theory and literary historical readings of primary texts and established concepts in the field. This book emphasizes the central importance of historical context and close reading from a feminist perspective, which it also interrogates as a practice. *The Afterword*

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examines some of the meanings of reading-as-a-feminist.

The Transformations of Tragedy explores different Christian influences, from the Early Modern to Modern periods, upon the development of post-classical Western tragedy. Through its rich foray into popular literary culture and medical history, this book investigates representations of regular and irregular medical practice in early modern England. Focusing on the prolific figures of the barber, surgeon and barber-surgeon, the author explores what it meant to the early modern population for a

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group of practitioners to be associated with both the trade guilds and an emerging professional medical world. The book uncovers the differences and cross-pollinations between barbers and surgeons' practices which play out across the literature: we learn not only about their cultural, civic, medical and occupational histories but also about how we should interpret patterns in language, name choice, performance, materiality, acoustics and semiology in the period. The investigations prompt new readings of Shakespeare, Jonson, Middleton and

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Beaumont, among others. And with chapters delving into early modern representations of medical instruments, hairiness, bloodletting procedures, waxy or infected ears, wart removals and skeletons, readers will find much of the contribution of this book is in its detail, which brings its subject to life.

Blood Matters explores blood as a distinct category of inquiry in medieval and early modern Europe and draws together scholars who might not otherwise be in conversation.

A Phenomenology of Pregnancy in English Early Modern Drama

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Civic and Medical Worlds in
Anatomy

Early Modern England
Medieval and Renaissance
Drama in England, vol. 30
Shadow and Substance
Women Writ, Women Writing
Plain ugly

Rome was tantamount to its
ruins, a dismembered body,
to the eyes of those -
Italians and foreigners - who
visited the city in the years
prior to or encompassing the
lengthy span of the
Renaissance. Drawing on
the double movement of
archaeological exploration
and creative reconstruction
entailed in the humanist
endeavour to 'resurrect' the

past, 'ruins' are seen as taking precedence over 'myth', in Shakespeare's Rome. They are assigned the role of a heuristic model, and discovered in all their epistemic relevance in Shakespeare's dramatic vision of history and his negotiation of modernity. This is the first book of its kind to address Shakespeare's relationship with Rome's authoritative myth, archaeologically, by taking as a point of departure a chronological reversal, namely the vision of the 'eternal' city as a

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ruinous scenario and hence the ways in which such a layered, 'silent', and aporetic scenario allows for an archaeo-anatomical approach to Shakespeare's Roman works.

Spectral Shakespeares is an illuminating exploration of recent, experimental adaptations of Shakespeare on film, TV, and the web.

Drawing on adaptation studies and media theory as well as Jacques Derrida's work, this book argues that these adaptations foreground a cluster of self-reflexive "themes" - from

*incorporation to reiteration,
from migration to addiction,
from silence to survival -
that contribute to the
redefinition of adaptation,
and Shakespearean
adaptation in particular, as
an unfinished and
interminable process. The
"Shakespeare" that emerges
from these adaptations is a
fragmentary, mediatized,
and heterogeneous
presence, a spectral
Shakespeare that leaves a
mark on our contemporary
mediascape.*

*Contains essays and studies
by critics and cultural*

historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama. This work addressed topics ranging from local drama in the Shrewsbury borough records to the Cornish Mermaid in the Ordinalia. Essays exploring medieval castration, as reflected in archaeology, law, historical record, and literary motifs. The Changeling: The State of Play Christian Influences from Early Modern to Modern

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*Embodiment, Agency, and
Dramatic Character from
Shakespeare to Shirley
Aspects of the Figuration of
Masculinity, Power and the
Uncanny in Early Modern
Drama and Anatomy
Blood Matters*