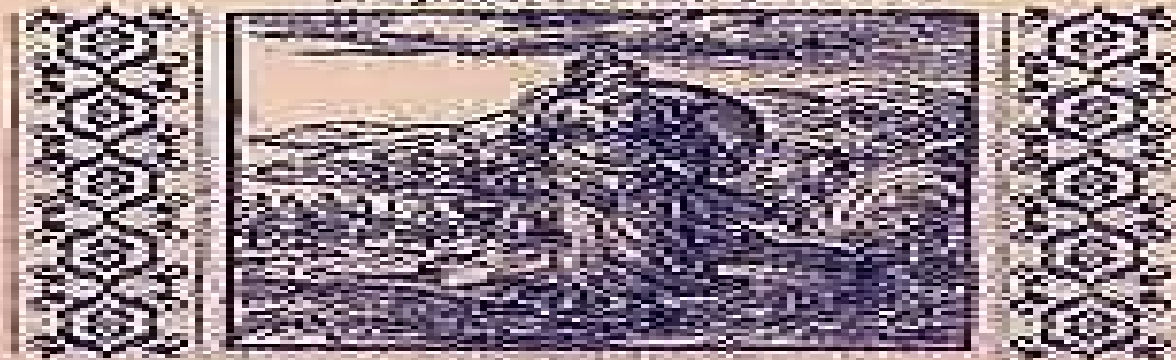


A moving Rhetoricke

Prologue written
To my sister M. D. C. L. L. L.



This represents the virtues of a wife,
Her finger, tells her wage to none at large,
The needle makes, does these her honest life,
The loom, declare she hath a care, and plowder,
Of household goods, let him not want or piece,
The Turkey's virtue, is home to spend her days.

GENDER AND SILENCE
IN EARLY MODERN
ENGLAND



Christina Luckyj

Moving Rhetoric Gender And Silence In Early Modern England

Katherine R. Larson



Moving Rhetoric Gender And Silence In Early Modern England:

'*A Moving Rhetoricke*' Christina Luckyj, 2002 An investigation of a wide range of contemporary sources from domestic conduct guides to emblem books this study offers fresh perspectives on both culture and literature **The Unruly Tongue in Early Modern England** Nathalie Vienne-Guerrin, 2012-03-01 The Unruly Tongue in Early Modern England is a scholarly edition of three early modern treatises on the unruly tongue Jean de Marconville A Treatise of the Good and Evell Tounge ca 1592 William Perkins A Direction for the Government of the Tongue according to Gods worde 1595 and George Webbe The Araignment of an unruly Tongue 1619 The tongue can no man tame says the Bible James 3 8 and yet these texts try to tame the tongues of men and tell them how they should rule this little but essential organ and avoid swearing blaspheming cursing lying flattering railing slandering quarrelling babbling jesting or mocking This volume excavates the biblical and classical sources in which these early modern texts are embedded and gives a panorama of the sins of the tongue that the Elizabethan society both cultivates and strives to contain Vienne Guerrin provides the reader with early modern images of what Erasmus described as a slippery and ambivalent organ that is both sweet and sour a source of life and death The Matter of Song in Early Modern England Katherine R. Larson, 2019-08-29 Given the variety and richness of the sixteenth and seventeenth century English songscape it might seem unsurprising to suggest that early modern song needs to be considered as sung When a reader encounters a song in a sonnet sequence a romance and even a masque or a play however the tendency is to engage with it as poem rather than as musical performance Opening up the notion of song from a performance based perspective The Matter of Song in Early Modern England considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice Animating the traces of song preserved in physiological and philosophical commentaries singing handbooks poetic treatises and literary texts ranging from Mary Sidney Herbert's Psalmes to John Milton's Comus the book confronts song's ephemerality its lexical and sonic capriciousness and its airy substance These features can resist critical analysis but were vital to song's affective workings in the early modern period The volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth and seventeenth century England It also makes an important and timely contribution to our understanding of women's engagement with song as writers and as performers A companion recording of fourteen songs featuring Larson soprano and Lucas Harris lute brings the project's innovative methodology and central case studies to life

Biblical Women's Voices in Early Modern England Michele Osherow, 2016-12-14 Biblical Women's Voices in Early Modern England documents the extent to which portrayals of women writers rulers and leaders in the Hebrew Bible scripted the lives of women in early modern England Attending to a broad range of writing by Protestant men and women including John Donne Mary Sidney John Milton Rachel Speght and Aemilia Lanyer the author investigates how the cultural requirement for feminine silence informs early modern readings of biblical women's stories and furthermore how these biblical characters

were used to counteract cultural constraints on women's speech. Bringing to bear a commanding knowledge of Hebrew Scripture, Michele Osherow presents a series of case studies on biblical heroines juxtaposing Old Testament stories with early modern writers and texts. The case studies include an investigation of references to Miriam in Lady Mary Sidney's psalm translations, an unpacking of comparisons between Deborah and Elizabeth I, and importantly, a consideration of the feminization of King David through analysis of his appropriation as a model for early modern women in writings by both male and female authors. In deciphering the abundance of biblical characters, citations, and allusions in early modern texts, Osherow simultaneously demonstrates how biblical stories of powerful women challenged the Renaissance notion that women should be silent and explores the complexities and contradictions surrounding early modern women, their speech, and their power.

Performing Disability in Early Modern English Drama Leslie C. Dunn, 2021-01-04. *Performing Disability in Early Modern English Drama* investigates the cultural work done by early modern theatrical performances of disability. Proffering an expansive view of early modern disability in performance, the contributors suggest methodologies for finding and interpreting it in unexpected contexts. The volume also includes essays on disabled actors whose performances are changing the meanings of disability in Shakespeare for present-day audiences. By combining these two areas of scholarship, this text makes a unique intervention in early modern studies and disability studies alike. Ultimately, the volume generates a conversation that locates and theorizes the staging of particular disabilities within their historical and literary contexts while considering continuity and change in the performance of disability between the early modern period and our own. **The**

Politics of the Female Voice in Early Stuart England Christina Luckyj, 2022-03-03. This study illuminates the female voice as a means of signalling resistance to tyranny in early Stuart literature and discourse. **Early Modern English Lives**

Ronald Bedford, Lloyd Davis, Philippa Kelly, 2016-12-05. How did early modern English people write about themselves and how do we listen to their voices four centuries later? The authors of *Early Modern English Lives: Autobiography and Self Representation 1500-1660* argue that identity is depicted through complex, subtle, and often contradictory social interactions and literary forms: diaries, letters, daily spiritual reckonings, household journals, travel journals, accounts of warfare, incidental meditations on the nature of time, death, and self-reflection, as well as life stories themselves. These are just some of the texts that allow us to address the social and historical conditions that influenced early modern self-writing. The texts explored in *Early Modern English Lives* do not automatically speak to our familiar patterns of introspection and self-inquiry. Often formal, highly metaphorical, and emotionally restrained, they are very different in both tone and purpose from the autobiographies that crowd bookshelves today. Does the lack of emotional description suggest that complex emotions themselves, in all the depth and variety that we now understand and expect of them, are a relatively modern phenomenon? This is one of the questions addressed by *Early Modern English Lives*. The authors bring to our attention the kinds of rhetorical and generic features of early modern self-representation that can help us to appreciate people living four hundred years ago as the

complicated composite figures they were people whose expression of identity involved an elaborate interplay of roles and discourses and for whom the notion of privacy itself was a wholly different phenomenon

Staged Transgression in Shakespeare's England R. Loughnane, E. Semple, 2016-01-03 *Staged Transgression in Shakespeare's England* is a groundbreaking collection of seventeen essays drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage These essays shed new light on issues of gender race sexuality law and politics *Staged Transgression* was followed by a companion collection *Staged Normality in Shakespeare's England* 2019 also available from Palgrave <https://link.springer.com/book/10.1007/978-3-030-00892-5>

The Oxford Handbook of Early Modern Women's Writing in English, 1540-1700 Elizabeth Scott-Baumann, Danielle Clarke, Sarah C. E. Ross, 2022-09-22 *The Oxford Handbook of Early Modern Women's Writing in English 1540-1700* brings together new work by scholars across the globe from some of the founding figures in early modern women's writing to those early in their careers and defining the field now It investigates how and where women gained access to education how they developed their literary voice through varied genres including poetry drama and letters and how women cultivated domestic and technical forms of knowledge from recipes and needlework to medicines and secret codes Chapters investigate the ways in which women's writing was an integral part of the intellectual culture of the period engaging with male writers and traditions while also revealing the ways in which women's lives and writings were often distinctly different from women prophetesses to queens widows and servants It explores the intersections of women writing in English with those writing in French Spanish Latin and Greek in Europe and in New England and argues for an archipelagic understanding of women's writing in Scotland Wales Ireland and England Finally it reflects on and challenges the methodologies which have developed in and with the field book and manuscript history editing digital analysis premodern critical race studies network theory queer theory and feminist theory *The Oxford Handbook of Early Modern Women's Writing in English 1540-1700* captures the most innovative work on early modern women's writing in English at present

The Brand of Print Andie Silva, 2019-10-01 *The Brand of Print* offers a comprehensive analysis of the ways printers publishers stationers and booksellers designed paratexts to market printed books as cultural commodities This study traces envoys to the reader visual design in title pages and tables of contents and patron dedications illustrating how the agents of print branded their markets by crafting relationships with readers and articulating the value of their labor in an increasingly competitive trade Applying terms from contemporary marketing theory to the study of early modern paratexts Andie Silva encourages a consideration of how print agents labor and agency made visible through paratextual design continues to influence how we read study and digitize early modern texts

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