

Invisible Relations Representations Of Female Intimacy In The Age Of Enlightenment

Sexual Antipodes is about how Enlightenment print culture built modern national and racial identity out of images of sexual order and disorder in public life. It examines British and French popular journalism, utopian fiction and travel accounts about South Sea encounter, pamphlet literature, and pornography, as well as more traditional literary sources on the eighteenth century, such as the novel and philosophical essays and tales. The title refers to a premise in utopian and exoticist fiction about the southern portion of the globe: sexual order defines the character of the state. The book begins by examining how the idea of sexual order operated as the principle for explaining national differences in eighteenth-century contestation between Britain and France. It then traces how, following British and French encounters with Tahiti, the comparison of different national sexual orders formed the basis for two theories of race: race as essential character and race as degeneration.

Charity and Sylvia is the intimate history of the extraordinary marriage of two ordinary early American women. Their story, drawn from the women's personal writings and other original documents, reveals that same-sex marriage is not as new as we think.

Innovative and multidisciplinary, this collection of essays marks out the future of Atlantic Studies, making visible the emphases and purposes now emerging within this vital comparative field. The contributors model new ways to understand the unexpected roles that seduction stories and sentimental narratives played for readers struggling to negotiate previously unimagined differences between and among people, institutions, and ideas.

Sex is beyond reason, and yet we constantly reason about it. So, too, did the peoples of ancient Greece and Rome. This work looks at how erotic experience is understood in classical texts, and what ethical and philosophical arguments are made about sex.

Eighteenth-century consumers in Britain, living in an increasingly globalized world, were infatuated with exotic Chinese and Chinese-styled goods, art and decorative objects. However, they were also often troubled by the alien aesthetic sensibility these goods embodied. This ambivalence figures centrally in the period's experience of China and of contact with foreign countries and cultures more generally. David Porter analyzes the processes by which Chinese aesthetic ideas were assimilated within English culture. Through case studies of individual figures, including William Hogarth and Horace Walpole, and broader reflections on cross-cultural interaction, Porter's readings develop new interpretations of eighteenth-century ideas of luxury, consumption, gender, taste and aesthetic nationalism. Illustrated with many examples of Chinese and Chinese-inspired objects and art, this is a major contribution to eighteenth-century cultural history and to the history of contact and exchange between China and the West.

Modern woman was made between the French Revolution and the end of the First World War. In this time, the women of Europe crafted new ideas about their sexuality, motherhood, the home, the politics of femininity, and their working roles. They faced challenges about what a woman should be and how she should act. From domestic ideology to women's suffrage, this book charts the contests for woman's identity in the epoch-shaping nineteenth century.

Explored in this essay collection is how Shakespeare is rewritten, reinscribed and translated to fit within the local tradition, values, and languages of the world's various communities and cultures. Contributors show that Shakespeare, regardless of the medium - theater, pedagogy, or literary studies - is commonly 'rooted' in the local customs of a people in ways that challenge the notion that his drama promotes a Western idealism. Native Shakespeares examines how the persistent indigenization of Shakespeare complicates the traditional vision of his work as a voice of Western culture and colonial hegemony. The international range of the collection and the focus on indigenous practices distinguishes Native Shakespeares from other available texts.

A revelatory study of how composers and dramatists of seventeenth- and eighteenth-century France criticized and trivialized independent women in their portrayals of them in works of theater and opera. Traub analyzes the representation of female-female love and eroticism in early modern literature and drama.

In the age of the Grand Tour, foreigners flocked to Italy to gawk at its ruins and paintings, enjoy its salons and cafés, attend the opera, and revel in their own discovery of its past. But they also marveled at the people they saw, both male and female. In an era in which castrati were "rock stars," men served women as ciccisbei, and dandified Englishmen became macaroni, Italy was perceived to be a place where men became women. The great publicity surrounding female poets, journalists, artists, anatomists, and scientists, and the visible roles for such women in salons, academies, and universities in many Italian cities also made visitors wonder whether women had become men. Such images, of course, were stereotypes, but they were nonetheless grounded in a reality that was unique to the Italian peninsula. This volume illuminates the social and cultural landscape of eighteenth-century Italy by exploring how questions of gender in music, art, literature, science, and medicine shaped perceptions of Italy in the age of the Grand Tour.

In early modern lyric poetry, the male poet or lover often appears not as powerful and masterly but rather as broken, abject, and feminine. Catherine Bates examines the cultural and literary strategies behind this representation and uncovers radically alternative models of masculinity in the lyric tradition of the Renaissance. Focusing on Sidney, Raleigh, Shakespeare, and Donne, she offers astute readings of a wide range of texts – a sonnet sequence, a blazon, an elegy, a complaint, and an epistle. She shows how existing critical approaches have too much invested in the figure of the authoritative male writer to be able to do justice to the truly radical nature of these alternative masculinities. Taking direction from psychoanalytic theories of gender formation, Bates develops critical strategies that make it possible to understand and appreciate what is genuinely revolutionary about these texts and about the English Renaissance lyric tradition at large.

There has been an increasing interest in the meaning and importance of friendship in recent years, particularly in the West. However, the history of friendship, and the ways in which it has changed over time, have rarely been examined. Friendship: A History traces the development of friendship in Europe from the Hellenistic period to today. The book brings together a range of essays that examine the language of friendship and its significance in terms of ethics, social institutions, religious organizations and political alliances. The essays study the works of classical and contemporary authors to explore the role of friendship in Western philosophy. Ranging from renaissance friendships to Christian and secular friendships and from women's writing to the role of class and sex in friendships, Friendship: A History will be invaluable to students and scholars of social history.

This collection of essays links current research in the writings and editing of early modern women and in those women who were themselves early editors with a new methodology of editing currently titled "the new textualism." As such, the collection seeks to solve two problems. The first concerns the difficulty of editing the works of early modern women writers for whom there is little biographical data, a challenging task when the standard "life and works" format is thus inhibited. Second, related but slightly different, occurs because, although we know that there were women who edited in the early modern and even later periods, we know little about them as well. The new textualism approach to editing, which focuses on the material properties of the manuscript or book, its print or performance history and records of its dissemination, and the sociology of texts, provides a fruitful solution to both problems by broadening the concept of agency and hence provides a richer context for the production of a given text. The collection includes two sets of essays. One set has been reprinted from seminal works in the field of new textualism. These include writings by recognized figures like Jerome McGann, Leah Marcus, and

Wendy Wall, among others. As such, that set provides background for the reading of the second, a group of six original essays by scholars now working in the field of early modern women writers who directly apply aspects of the new textualism in their research. The fusion of the research field of retrieving early modern women writers with the practices of new textualist editing is thus the core of this collection of essays and is illustrative of what can be achieved in the field of editing when this new approach to texts is put into practice.

In recent years, scholars have started to look beyond contemptuous representations of chaotic female communities and are beginning to reveal a neglected history of women's cooperative activity. Most work on female collaboration has been in the literary sphere, where the two main topics of relevance are the society of bluestockings and the utopian literary visions of female societies in the eighteenth-century novel. Scholars have highlighted the benefits of female co-operation, but repressive elements have been just as visible. *Woman to Woman* provides a multi-disciplinary approach to this underexplored theme in order to demonstrate the rich diversity and productivity of female relationships. This collection provides the basis for a more thorough exploration of the benign and beneficial qualities of female communities. Fresh ideas on the study of women's history have revealed that there is still much to be learned about female sociability in all its forms. The most important factor to consider is the vast range of eighteenth-century evidence from public and private sources. Unfortunately, demands of relevance can force investigators to omit some resources from their publications, while devoting close attention to others. Another issue that affects this enterprise is the wide variation in the amount of publicity generated by different forms of female association, and in the care with which they were recorded. These essays draw together the best of current scholarship to show how collaboration enabled eighteenth-century women to intervene in military and political affairs, achieve literary success, experience religious fulfillment, and engage in philanthropic projects. Part I focuses on blood ties, analyzing a range of family relationships; Part II explores female sociability, including various forms of negotiation and co-operation between female friends and companions; Part III provides fascinating new readings of historic figures and events, highlighting the collaborative activity of extraordinary, adventurous women who knowingly risked their lives in order to achieve their goals, including the contemporary exploits of Emma Hamilton and the founding mothers of New France in Canada, and Boadicea's inspiring historical example. This collection honors the late Mary Waldron, whose generous encouragement of other specialists in feminist studies in the long eighteenth century is described in Isobel Grundy's Preface. The volume will interest professional academics, as well as postgraduate and under-graduate students in gender studies and eighteenth-century studies programs.

The field of lesbian studies is often framed in terms of the relation between lesbianism and invisibility. Annamarie Jagose here takes a radical new approach, suggesting that the focus on invisibility and visibility is perhaps not the most productive way of looking at lesbian representability. Jagose argues that the theoretical preoccupation with metaphors of visibility is part of the problem it attempts to remedy. In her account, the regulatory difference between heterosexuality and homosexuality relies less on codes of visual recognition than on a cultural adherence to the force of first order, second order sexual sequence. As Jagose points out, sequence does not simply specify what comes before and what comes after; it also implies precedence: what comes first and what comes second. Jagose reads canonical novels by Charles Dickens, Henry James, Virginia Woolf, and Daphne du Maurier, drawing upon their elaboration of sexual sequence. In these innovative readings, tropes such as first and second, origin and outcome, and heterosexuality and homosexuality are shown to reinforce heterosexual precedence. Inconsequence intervenes in current debates in lesbian historiography, taking as its pivotal moment the fin-de-siècle phenomenon of the sexological codification of sexual taxonomies and concluding with a reading of a post-Kinsey pulp sexological text. Throughout, Jagose reminds us that categories of sexual registration are always back-formations, secondary, and belated, not only for those who identify as lesbian but also for all sexual subjects.

In this long-awaited book, David M. Halperin revisits and refines the argument he put forward in his classic *One Hundred Years of Homosexuality*: that hetero- and homosexuality are not biologically constituted but are, instead, historically and culturally produced. *How to Do the History of Homosexuality* expands on this view, updates it, answers its critics, and makes greater allowance for continuities in the history of sexuality. Above all, Halperin offers a vigorous defense of the historicist approach to the construction of sexuality, an approach that sets a premium on the description of other societies in all their irreducible specificity and does not force them to fit our own conceptions of what sexuality is or ought to be. Dealing both with male homosexuality and with lesbianism, this study imparts to the history of sexuality a renewed sense of adventure and daring. It recovers the radical design of Michel Foucault's epochal work, salvaging Foucault's insights from common misapprehensions and making them newly available to historians, so that they can once again provide a powerful impetus for innovation in the field. Far from having exhausted Foucault's revolutionary ideas, Halperin maintains that we have yet to come to terms with their startling implications. Exploring the broader significance of historicizing desire, Halperin questions the tendency among scholars to reduce the history of sexuality to a mere history of sexual classifications instead of a history of human subjectivity itself. Finally, in a theoretical tour de force, Halperin offers an altogether new strategy for approaching the history of homosexuality—one that can accommodate both ruptures and continuities, both identity and difference in sexual experiences across time and space. Impassioned but judicious, controversial but deeply informed, *How to Do the History of Homosexuality* is a book rich in suggestive propositions as well as eye-opening details. It will prove to be essential reading for anyone interested in the history of sexuality.

What do we know about early modern sex? And how do we know it? How, when, and why does sex become history? In this book, Valerie Traub addresses these questions and, in doing so, reorients the ways in which historians and literary critics, feminists and queer theorists approach sexuality and its history. Her answers offer interdisciplinary strategies for confronting the difficulties of making sexual knowledge.

Examining literary discourses on female friendship and intimacy in seventeenth-century France, this study takes as its premise the view that, unlike men, women have been denied for centuries the possibility of same sex friendship. The author explores the effect of this homosocial and homoprivileged heritage on the deployment and constructions of female friendship and homoerotic relationships as thematic narratives in works by male and female writers in seventeenth-century France. The book consists of three parts: the first surveys the history of male thinkers' denial of female friendship, concluding with a synopsis of the cultural representations of female same-sex practices. The second analyzes female intimacy and homoeroticism as imagined, appropriated and finally repudiated by Honoré d'Urfé's pastoral novel, *L'Astrée*, and Isaac de Benserade's seemingly lesbian-friendly comedy, *Iphis et lante*. The third turns to unprecedented depictions of female intimate and homoerotic bonds in Madeleine de Scudéry's novel *Mathilde* and Charlotte-Rose de Caumont de La Force's fairy tale *Plus Belle que Fée*. This study reveals a female literary genealogy of intimacies between women in seventeenth-century France, and adds to the research in lesbian and queer studies, fields in which pre-eighteenth-century French literary texts are rare.

Over the past fifteen years, Jonathan Goldberg's wide-ranging essays have been among the most sophisticated, influential, and controversial writing about Shakespeare. He challenges the critical orthodoxy, provoking scholars to reassess both their own assumptions and those underpinning the field of Shakespeare studies. Collected in one volume for the first time, these essays offer a sustained, energetic, and rigorous examination of issues of gender and sexuality that pervade Shakespeare's plays, as well as a road map

of the shifts during the past two decades in our understanding of English literature's most canonical figure. Central to these essays are concerns about textuality as considered from a number of vantage points, including deconstructionist, psychoanalytic, and historicist. Goldberg studies most of Shakespeare's plays, giving particular emphasis to Henry IV, Parts 1 and 2, and to Romeo and Juliet; he focuses throughout on the relationship between the text as material object and the reality created or reflected by that text. Among the issues he considers are the textual instability of Shakespeare's plays and the historical instabilities of gender and sexuality depicted in those plays, the construction of gender and the dehumanization implicit in treating characters as a textual production, the function of letters and other documents within the Shakespearean texts, and the correlation of sexual politics and textual desire. Tracing a path from characters in the scriptive sense to their embodiment in characters marked by gender and sexuality, Shakespeare's Hand provides a brilliant set of inquiries into the production, critical reception, and conditions of Shakespearean texts.

This essential guide defines literature of the eighteenth century as a literature written and received as public conversation. Moyra Haslett discusses and challenges conventional ways of reading the period, particularly in relation to notions of the public sphere. In her wide-ranging study, Haslett reads key texts - including *The Dunciad*, *Gulliver's Travels* and *Pamela* - in their literary and cultural contexts, and examines such genres as the periodical, the familiar letter, the verse epistle and the novel as textual equivalents of coterie culture.

Within chapters on important canonical and popular verse forms, she gives particular attention to such topics as women's use of religious poetry to express candid ideas about patriarchy and rape; the continuing evolution and important role of the supposedly antiquarian genre of the friendship poetry; same-sex desire in elegy by women as well as by men; and the status of Charlotte Smith as a key figure of the long eighteenth century, not only as a Romantic-era poet.

This book is the first comparative study of early modern English and Dutch women writers. It explores women's rich and complex responses to the birth of the public sphere, new concepts of privacy, and the ideology of domesticity in the seventeenth century. Women in both countries were briefly allowed a public voice during times of political upheaval, but were increasingly imagined as properly confined to the household by the end of the century. This book compares how English and Dutch women responded to these changes. It discusses praise of women, marriage manuals, and attitudes to female literacy, along with female artistic and literary expressions in the form of painting, engraving, embroidery, print, drama, poetry, and prose, to offer a rich account of women's contributions to debates on issues that mattered most to them.

During the 17th and 18th centuries, as European cultures grappled with the challenges of emergent modernity, ideas about female same-sex relations became a flash-point for contests about authority and liberty, power and difference, desire and duty, mobility and change, order and governance. Exploring a wide range of texts from more than two centuries and multiple language cultures, this book argues for the significance of relations between women to the early modern social imaginary.

This first critical collection on Delarivier Manley revisits the most heated discussions, adds new perspectives in light of growing awareness of Manley's multifaceted contributions to eighteenth-century literature, and demonstrates the wide range of thinking about her literary production and significance. While contributors reconsider some well-known texts through her generic intertextuality or unresolved political moments, the volume focuses more on those works that have had less attention: dramas, correspondence, journalistic endeavors, and late prose fiction. The methodological approaches incorporate traditional investigations of Manley, such as historical research, gender theory, and comparative close readings, as well as some recently influential theories, like geocriticism and affect studies. This book forges new paths in the many underdeveloped directions in Manley scholarship, including her work's exploration of foreign locales, the power dynamics between individuals and in relation to states, sexuality beyond heteronormativity, and the shifting operations and influences of genre. While it draws on previous writing about Manley's engagement with Whig/Tory politics, gender, and queerness, it also argues for Manley's contributions as a writer with wide-ranging knowledge of both the inner sanctums of London and the outer developing British Empire, an astute reader of politics, a sophisticated explorer of emotional and gender dynamics, and a flexible and clever stylist. In contrast to the many ways Manley has been too easily dismissed, this collection carefully considers many points of view, and opens the way for new analyses of Manley's life, work, and vital contributions to the full range of forms in which she wrote.

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 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 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.

Structures and Subjectivities refers to what we can and probably cannot know about women in the early modern period. Scholars study the societal structures their disciplines call attention to; they are left to infer the subjectivities, the lived experience, of women whose lives they attempt to reconstruct. The authors of the essays in the volume, the fifth to emerge from conferences held by the University of Maryland's Center for Renaissance & Baroque Studies, place the largest possible meanings on structures. They consider geographical boundaries and political and ecclesiastical institutions, the gendering of hierarchies and the power of place, the spaces that women constructed, inhabited, traveled in and worked in and, by extension, the literary and artistic conventions that both enabled and constrained their artistic production. They also consider, in several essays on pedagogy, the structures in which they and their students pursue the study of early modern women: institutions, departments, and classrooms. Joan E. Hartman is Professor of English emerita at the College of Staten Island, The City University of New York. at

the University of Maryland.

Exploring canonical and non-canonical literature, scurrilous pamphlets and court cases, music, religion and politics, consumer culture and sexual subcultures, these essays concern the lives and representations of homosexuals in the long eighteenth century

The Intimate Archive examines the issues involved in using archival material to research the personal lives of public people, in this case of Australian writers Marjorie Barnard (1897-1987), Aileen Palmer (1915-1988) and Lesbia Harford (1891-1927). The book provides an insight into the romantic experiences of the three women, based on their private letters, diaries and notebooks held in public institutions. Maryanne Dever, Ann Vickery and Sally Newman consider the ethical dilemmas that they faced while researching private material, in particular of making conclusions based on material that was possibly never intended by its subjects to be consumed publically. In this sense, the book is both an introverted contemplation of private affairs and an extroverted meditation on the right to acquire and assume intimate knowledge.

The origins and early years of the French women's press represent a pivotal period in the history of French women's self-expression and their feminist and cultural consciousness. Through a range of insightful textual analyses, this book highlights the political significance of this critically neglected literary medium.

Penelope Anderson's original study changes our understanding both of the masculine Renaissance friendship tradition and of the private forms of women's friendship of the eighteenth century and after. It uncovers the latent threat of betrayal lurking within politicized classical and humanist friendship, showing its surprising resilience as a model for political obligation undone and remade. Incorporating authors from Cicero to Abraham Cowley and Margaret Cavendish to Mary Astell, the book focuses on two extraordinary women writers, the royalist Katherine Philips and the republican Lucy Hutchinson. And it explores the ways in which they appropriate the friendship tradition in order to address problems of conflicting allegiances in the English Civil Wars and Restoration. As Penelope Anderson suggests, their writings on friendship provide a new account of women's relation to public life, organized through textual exchange rather than bodily reproduction.

Introduction -- The politics of women's "domestic" alliances. Distaff power: plebeian female alliances in early modern England / Bernard Capp -- Between women: slanderous speech and neighborly bonds in Henry Porter's *The two angry women of Abington* / Ronda Arab -- The political role of the gossip in *Swetnam the woman-hater*, arraigned by women / Megan Inbody -- Virtual and actual female alliance in *The maid's tragedy* and *The tamer tamed* / Niamh J. O'Leary -- Failed alliances and miserable marriages in Katherine Philips's letters / Elizabeth Hodgson -- Women's alliances and the politics of the court. Performing patronage, crafting alliances: ladies' lotteries in English pageantry / Elizabeth Zeman Kolkovich -- Tyrants, love, and ladies' eyes: the politics of female-boy alliance on the Jacobean stage *Roberta Barker* -- Her advocate to the loudest: Arbella Stuart and female courtly alliance in *The winter's tale* / Alicia Tomasian -- Not sparing kings: Aemilia Lanyer and the religious politics of female alliance / Christina Luckyj -- The politics of female kinship. Shakespeare revises Juliet, the nurse, and Lady Capulet in *Romeo and Juliet* / Steven Urkowitz -- Crossing generations: female alliances and dynastic power in Anne Clifford's great books of record / Jessica I. Malay -- Exilic inspiration and the captive life: the literary/political alliances of the Cavendish sisters / Jennifer Higginbotham -- Afterword / Susan Frye and Karen Robertson

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* 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.

In the eighteenth century, when the definition of marriage was shifting from one based on an hierarchical model to one based on notions of love and mutuality, marital life came under a more intense cultural scrutiny. This led to paradoxical forms of representation of marriage as simultaneously ideal and unlivable. Chris Roulston analyzes how, as representations of married life increased, they challenged the traditional courtship model, offering narratives based on repetition rather than progression. Beginning with English and French marital advice literature, which appropriated novelistic conventions at the same time that it cautioned readers about the dangers of novel reading, she looks at representations of ideal marriages in *Pamela II* and *The New Heloise*. Moving on from these ideal domestic spaces, bourgeois marriage is then problematized by the discourse of empire in *Sir George Ellison* and *Letters of Mistress Henley*, by troublesome wives in works by Richardson and Samuel de Constant, and by abusive husbands in works by Haywood, Edgeworth, Genlis and Restif de la Bretonne. Finally, the alternative marriage narrative, in which the adultery motif is incorporated into the marriage itself, redefines the function of heteronormativity. In exploring the theoretical issues that arise during this transitional period for married life and the marriage plot, Roulston expands the debates around the evolution of the modern couple.

By the end of the Second World War the reputation of Hitler's Schutzstaffel (SS) had become so heavily sullied that the organization was branded criminal and banned in post-war Germany. Its authority in Nazi Germany had been enormous having been made responsible for Reich internal security, it implemented Nazi racial policy and managed the death camps. Most oddly it produced a rival military organization to the German regular army – fighting alongside it but never a part of it – the Waffen SS. *SS-Totenkopf* is a photographic account of that unit's birth and first month of active service. The Division, formed from concentration camp guards, fought alongside Rommel's 7th Panzer Division against the only British armoured counter-attack of the campaign. However, instances of atrocities committed by men of the Totenkopf began early and the machine-gunning of 97 prisoners of the Norfolk Regiment occurred. In this brief and violent history of the birth of an SS division the original captions and text which accompanied the photographs have been retained in order to capture the original flavour. The translated text appears inter spaced with the author's explanations. The SS War Correspondent photographers risked their lives to take some of these pictures so up-with-the-action they were and, with their 'blood up', their comments are nationalistically passionate. This is understandable, so successful was the

Blitzkrieg campaign in 1940 compared to the efforts of their fathers in 1914-1918 when they failed to break through to the Channel coast. It helps us to understand the euphoric reaction of some of the Totenkopf at the sight of the English Channel.

This book explores how representations of intimacy between women included both a sexualized model of the "lesbian" tribade and an "idealized" model that portrayed female friendship as devoid of sexual expression.

This collection conceptualizes the question of rulership in past centuries, incorporating such diverse disciplines as archaeology, art history, history, literature and psychoanalysis to illustrate how kings and queens ruled in Europe from the antiquity to early modern times. It discusses forms of kingship such as client-kingship, monarchy, queen consort and regnant queenship that manifest gubernatorial power in concert with paternal succession and the divine right of the king. While the king assumes a religious dimension in his obligatory functions, justice and peace are vital elements to maintain his sovereignty. In sum, the active side of governmental power is to keep peace and order leading to prosperity for the subjects; the passive side of power is to protect the subjects from external attack and free them from fear. These concepts of power find concurrence in modern times as well as in non-European cultures. Through a truly cross-cultural, transnational, multidimensional, gender-conscious and interdisciplinary study, this collection offers a cutting edge account of how power has been exercised and demonstrated in various cultures of some bygone eras.

Over the past three decades scholars have transformed the study of women and gender in early modern Europe. This Ashgate Research Companion presents an authoritative review of the current research on women and gender in early modern Europe from a multi-disciplinary perspective. The authors examine women's lives, ideologies of gender, and the differences between ideology and reality through the recent research across many disciplines, including history, literary studies, art history, musicology, history of science and medicine, and religious studies. The book is intended as a resource for scholars and students of Europe in the early modern period, for those who are just beginning to explore these issues and this time period, as well as for scholars learning about aspects of the field in which they are not yet an expert. The companion offers not only a comprehensive examination of the current research on women in early modern Europe, but will act as a spark for new research in the field.

Madeleine de Scudéry (1607-1701) was the most popular novelist in her time, read in French in volume installments all over Europe and translated into English, German, Italian, and even Arabic. But she was also a charismatic figure in French salon culture, a woman who supported herself through her writing and defended women's education. She was the first woman to be honored by the French Academy, and she earned a pension from Louis XIV for her writing. *Selected Letters, Orations, and Rhetorical Dialogues* is a careful selection of Scudéry's shorter writings, emphasizing her abilities as a rhetorical theorist, orator, essayist, and letter writer. It provides the first English translations of some of Scudéry's Amorous Letters, only recently identified as her work, as well as selections from her Famous Women, or Heroic Speeches, and her series of Conversations. The book will be of great interest to scholars of the history of rhetoric, French literature, and women's studies.

This engaging book introduces new readers of eighteenth-century texts to some of the major works, authors, and debates of a key period of literary history. Rather than simply providing a chronological survey of the era, this book analyzes the impact of significant cultural developments on literary themes and forms - including urbanization, colonial, and mercantile expansion, the emergence of the "public sphere," and changes in sex and gender roles. In eighteenth-century Britain, many of the things we take for granted about modern life were shockingly new: women appeared for the first time on stage; the novel began to dominate the literary marketplace; people entertained the possibility that all human beings were created equal, and tentatively proposed that reason could triumph over superstition; ministers became more powerful than kings, and the consumer emerged as a political force. *Eighteenth-Century English Literature: 1660-1789* explores these issues in relation to well-known works by such authors as Defoe, Swift, Pope, Richardson, Gray, and Sterne, while also bringing attention to less familiar figures, such as Charlotte Smith, Mary Leapor, and Olaudah Equiano. It offers both an ideal introduction for students and a fresh approach for those with research interests in the period.

Boss Ladies, Watch Out! brings together in a convenient format Terry Castle's most scintillating recent essays on literary criticism, women's writing and sexuality. Readers of Castle's many books and reviews already know her as one of the most incisive and witty critics writing today. The articles collected in *Boss Ladies, Watch Out!* constitute an extended meditation - both learned and personal - on just what it means to be a Female Critic. In the book's opening essays Castle examines how women became critics in the first place - scandalously at times - in the eighteenth and nineteenth centuries. She explores in particular Jane Austen's "talismanic" role in the establishment of a female critical tradition. In the second part of the book, Castle embraces, with gusto, the role of Female Critic herself. In lively reconsiderations of Sappho, Bronte, Cather, Colette, Gertrude Stein, and many other great women writers - "Boss Ladies" all - Castle pays a moving and civilized tribute to female genius and intellectual daring.

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