

# Wanton Eyes And Chaste Desires Female Sexuality In The Faerie Queene

[The Heroines of English Pastoral Romance](#) - Sue P. Starke 2007

The figure of the woman as hero in pastoral romance is shown to grow in importance and complexity in this important new study.

[Exemplary Spenser](#) - Jane Grogan 2016-12-05

Exemplary Spenser analyses the didactic poetics of *The Faerie Queene*, renewing attention to its avowed attempt to "fashion a gentleman or noble person in vertuous and gentle discipline" and examining how Spenser mobilises his pedagogic concerns through the reading experience of the poem. Grogan's investigation shows how Spenser transacts the public life of the nation heuristically, prompting a reflective reading experience that compels engagement with other readers, other texts and other political communities. Negotiating between competing pedagogical traditions, she shows how Spenser's epic challenges the more conservative prevailing impulses of humanist pedagogy to espouse a radical didacticism capable of inventing a more active and responsible reader. To this end, Grogan examines a wide variety of Spenser's techniques and sources, including Philip Sidney's *Defence of Poesy* and the powerful visually-couched epistemological paradigms of early modern culture, ekphrasis among them. Importantly, Grogan examines how Spenser's didactic poetics was crucially shaped by readings of the Greek historian Xenophon's *Cyropaedia*, a text and influence previously overlooked by critics. Grogan concludes by reading the last book of *The Faerie Queene*, the *Legend of Courtesy*, as an attempt to reconcile his own didactic sources and poetics with the more recent tastes of his contemporaries for a courtesy theory less concerned with "vertuous and gentle discipline". Returning to the early modern reading experience, Grogan shows the sophisticated intertextual dexterity that goes into reading Spenser, where Spenserian pedagogy lies not simply in the textual body of the poem, but also in the act of reading it.

[Dissing Elizabeth](#) - Julia M. Walker 1998

*DISSING ELIZABETH* is a collection of essays focusing on criticism of Elizabeth I by her contemporaries, and considering the wide range of forms the dissenters used for their critique.

**Historicism, Psychoanalysis, and Early Modern Culture** - Carla Mazzi 2013-10-28

First published in 2000. Did people in early modern Europe have a concept of an inner self? Carla Mazzi and Douglas Trevor have brought together an outstanding group of literary, cultural, and history scholars to answer this intriguing question. Through a synthesis of historicism and psychoanalytic criticism, the contributors explore the complicated, nuanced, and often surprising union of history and subjectivity in Europe centuries before psychoanalytic theory. Addressing such topics as "fetishes and Renaissances," "the cartographic unconscious," and "the topographic imaginary," these essays move beyond the strict boundaries of historicism and psychoanalysis to carve out new histories of interiority in early modern Europe.

[Writing Rape, Writing Women in Early Modern England](#) - J. Catty 2016-01-08

The word 'rape' today denotes sexual appropriation; yet it originally signified the theft of a woman from her father or husband by abduction or elopement. In the early modern period, its meaning is in transition between these two senses, while rapes and attempted rapes proliferate in literature. This age also sees the emergence of the woman writer, despite a sexual ideology which equates women's writing with promiscuity. Classical myths, however, associate women's story-telling with resistance to rape. This comprehensive study of rape and representation considers a wide range of texts drawn from prose fiction, poetry and drama by male and female writers, both canonical and non-canonical. Combining close attention to detail with an overview of the period, it demonstrates how the representation of gender-relations has exploited the subject of rape, and uses its understanding of this phenomenon to illuminate the issues of sexual and discursive autonomy which figure largely in women's texts of the period.

**Transforming Desire** - Lauren Silberman 2018-04-20

*The Faerie Queene* anticipates postmodernist concerns with destabilizing language, and Lauren Silberman's stimulating study of Books III and IV of the poem proceeds from the assumption that Spenser has something

important to say to us in the late twentieth century. In these books, Spenser exposes fictions of total control for what they are—fictions. The text affirms the value of risk and improvisation over the temptation to seek guarantees. The books examine the role of desire in moving us to function in an uncertain world and tempting us to foreclose that uncertainty by strategies that seek to frame knowledge through total mastery of it.

**Wanton Eyes and Chaste Desires** - Sheila T. Cavanagh 1994-09-22  
". . . very readable, lucid, intriguing study . . ." —Spenser Newsletter ". . . a very thoroughgoing inventory of the cruel male fantasies and nightmares imposed on . . . female-gendered figures . . ." —Studies in English Literature 1500-1900 "Cavanagh has managed to give an almost entirely new reading of [*The Faerie Queene*]; it is the first feminist rereading of the entire epic, and it reshapes the contours of the huge poem in often startling and remarkable ways." —Maureen Quilligan, University of Pennsylvania

[Desire and Dramatic Form in Early Modern England](#) - Judith Haber 2009-04-09

Haber investigates the intersections of erotic desire and dramatic form in works by Shakespeare, Marlowe, Webster, Middleton, Ford, and Cavendish.

[Edmund Spenser](#) - Andrew Hadfield 2014-09-19

This collection represents some of the best recent critical writing on Edmund Spenser, a major Renaissance English poet. The essays cover the whole of Spenser's work, from early literary experiments such as *The Sheperdes Calendar*, to his unfinished crowning work, *The Faerie Queene*. The introduction provides an overview of critical responses to Spenser, setting his work and the debates which it has generated in their perspective contexts: new historicist, post-structural, psychoanalytic and feminist. His study also covers the critical responses of leading British, Irish and American scholars.

**Approaches to the Anglo and American Female Epic, 1621-1982** - Bernard Schweizer 2019-02-08

Epic has long been regarded as the exclusive domain of the male literary genius and as an incarnation of patriarchal values. This provocative collection of essays challenges such a hegemonic stereotype by demonstrating the ways in which women writers have successfully adapted the masculine epic tradition to suit their own aesthetic needs and to express their own heroic literary, social, and historical visions. Bringing the female epic out of the shadows, the contributors rethink generic boundaries to illuminate this heretofore hidden literary practice. The essays range from Mary Tighe to Rebecca West from Elizabeth Barrett Browning to Gwendolyn Brooks, and from Frances Burney to Virginia Woolf. Bernard Schweizer's introduction, titled 'Muses with Pens,' connects the trajectory of ideas and influences in the individual essays to demonstrate how each participates in reclaiming for women writers a place in the development of a female epic tradition. The volume will be an invaluable resource for scholars working on issues related to genre, canon formation, and the evolution of female literary authority.

**Intellectual and Imaginative Cartographies in Early Modern England** - Patrick J. Murray 2022-08-05

Taking as its focus an age of transformational development in cartographic history, namely the two centuries between Columbus's arrival in the New World and the emergence of the Scientific Revolution, this study examines how maps were employed as physical and symbolic objects by thinkers, writers and artists. It surveys how early modern people used the map as an object, whether for enjoyment or political campaigning, colonial invasion or teaching in the classroom. Exploring a wide range of literature, from educational manifestoes to the plays of Marlowe and Shakespeare, it suggests that the early modern map was as diverse and various as the rich culture from which it emerged, and was imbued with a whole range of political, social, literary and personal impulses. *Intellectual and Imaginative Cartographies in Early Modern England, 1550-1700* will appeal to all those interested in the History of Cartography

[Spenser: The Faerie Queene](#) - A. C. Hamilton 2014-06-11

*The Faerie Queene* is a scholarly masterpiece that has influenced,

inspired, and challenged generations of writers, readers and scholars since its completion in 1596. Hamilton's edition is itself, a masterpiece of scholarship and close reading. It is now the standard edition for all readers of Spenser. The entire work is revised, and the text of *The Faerie Queene* itself has been freshly edited, the first such edition since the 1930s. This volume also contains additional original material, including a letter to Raleigh, commendatory verses and dedicatory sonnets, chronology of Spenser's life and works and provides a compilation of list of characters and their appearances in *The Faerie Queene*.

**Edmund Spenser's 'The Faerie Queene'** - Andrew Zurcher 2011-05-16  
Introduces a Renaissance masterpiece to a modern audience. This guide will help new readers to understand and enjoy *The Faerie Queene*, drawing attention to its various ironies, its self-reflexive construction, its visual emphasis and the timeless ethical, political, and literary questions that it asks of all of us. The book includes key selections from the poem (each accompanied by a headnote, commentary and glosses), historical and critical discussions, teaching and learning plans and a guide to further resources in electronic and print media.

**Maternity and Romance Narratives in Early Modern England** - Karen Bamford 2016-05-06

Though recent scholarship has focused both on motherhood and on romance literature in early modern England, until now, no full length volume has addressed the notable intersections between the two topics. This collection contributes to the scholarly investigation of maternity in early modern England by scrutinizing romance narratives in various forms, considering motherhood not as it was actually lived, but as it was figured in the fantasy world of romance by authors ranging from Edmund Spenser to Margaret Cavendish. Contributors explore the traditional association between romance and women, both as readers of fiction and as tellers of 'old wives' tales,' as well as the tendency of romance plots, with their emphasis on the family and its reproduction, to foreground matters of maternity. Collectively, the essays in this volume invite reflection on the uses to which Renaissance culture put maternal stereotypes (the virgin mother, the cruel step-dame), as well as the powerful fears and desires that mothers evoke, assuage and sometimes express in the fantasy world of romance.

**Medusa's Mirrors** - Julia M. Walker 1998

The question of selfhood in Renaissance texts constitutes a scholarly and critical debate of almost unmanageable proportions. The author of this work begins by questioning the strategies with which male writers depict powerful women. Although Spenser's Britomart, Shakespeare's Cleopatra, and Milton's Eve figure selfhood very differently and to very different ends, they do have two significant elements in common: mirrors and transformations that diminish the power of the female self.

**Spenser's Ovidian Poetics** - Michael L. Stapleton 2009

The author's predecessors focus almost exclusively on the *Metamorphoses* as intertext, but do not often distinguish between early modern Latin editions of the poem and translations such as Arthur Golding's. Although Spenser read Ovid in his native language, during the quarter-century of his writing career, his countrymen such as Shakespeare, Donne, and Lodge imitate and recast the ancient author. During this English *aetas Ovidiana*, a translation industry arises simultaneously so that the entire corpus is rendered into English, from Golding's *Metamorphoses* (1567) to Wye Saltonstall's *Ex Ponto* (1638). Since the sixteenth century did not often read or hear a Roman poet in prose renditions, the author uses Renaissance poetical verse translations (with the Latin text) to explore Spenser's variegated use of Ovid: how he sounded as early modern English poetry.

**Biblical Readings and Literary Writings in Early Modern England, 1558-1625** - Victoria Brownlee 2018

The Bible had a profound impact on early modern culture, and bible-reading shaped the period's drama, poetry, and life-writings, as well as sermons and biblical commentaries. This volume provides an account of the how the Bible was read and applied in early modern England. It maps the connection between these readings and various forms of writing and argues that literary writings bear the hallmarks of the period's dominant exegetical practices, and do interpretative work. Tracing the impact of biblical reading across a range of genres and writers, the discussion demonstrates that literary reimaginings of, and allusions to, the Bible were common, varied, and ideologically evocative. The book explores how a series of popularly interpreted biblical narratives were recapitulated in the work of a diverse selection of writers, some of whom remain relatively unknown. In early modern England, the figures of Solomon, Job, and Christ's mother, Mary, and the books of Song of Songs

and Revelation, are enmeshed in different ways with contemporary concerns, and their usage illustrates how the Bible's narratives could be turned to a fascinating array of debates. In showing the multifarious contexts in which biblical narratives were deployed, this book argues that Protestant interpretative practices contribute to, and problematize, literary constructions of a range of theological, political, and social debates.

**The Matter of Virtue** - Holly A. Crocker 2019-08-30

If material bodies have inherent, animating powers—or virtues, in the premodern sense—then those bodies typically and most insistently associated in the premodern period with matter—namely, women—cannot be inert and therefore incapable of ethical action, Holly Crocker contends. In *The Matter of Virtue*, Crocker argues that one idea of what it means to be human—a conception of humanity that includes vulnerability, endurance, and openness to others—emerges when we consider virtue in relation to modes of ethical action available to premodern women. While a misogynistic tradition of virtue ethics, from antiquity to the early modern period, largely cast a skeptical or dismissive eye on women, Crocker seeks to explore what happened when poets thought about the material body not as a tool of an empowered agent whose cultural supremacy was guaranteed by prevailing social structures but rather as something fragile and open, subject but also connected to others. After an introduction that analyzes Hamlet to establish a premodern tradition of material virtue, Part I investigates how retellings of the demise of the title female character in Chaucer's *Troilus and Criseyde*, Henryson's *Testament of Cresseid*, and Shakespeare's *Troilus and Cressida* among other texts structure a poetic debate over the potential for women's ethical action in a world dominated by masculine violence. Part II turns to narratives of female sanctity and feminine perfection, including ones by Chaucer, Bokenham, and Capgrave, to investigate grace, beauty, and intelligence as sources of women's ethical action. In Part III, Crocker examines a tension between women's virtues and household structures, paying particular attention to English *Griselda*- and *shrew*-literatures, including Shakespeare's *Taming of the Shrew*. She concludes by looking at Chaucer's *Legend of Good Women* to consider alternative forms of virtuous behavior for women as well as men.

**The Wounded Body** - Fabrizio Bondi 2022-03-10

This edited collection explores the image of the wound as a 'cultural symptom' and a literary-visual trope at the core of representations of a new concept of selfhood in Early Modern Italian and English cultures, as expressed in the two complementary poles of poetry and theatre. The semantic field of the wounded body concerns both the image of the wound as a traumatic event, which leaves a mark on someone's body and soul (and prompts one to investigate its causes and potential solutions), and the motif of the scar, which draws attention to the fact that time has passed and urges those who look at it to engage in an introspective and analytical process. By studying and describing the transmission of this metaphoric paradigm through the literary tradition, the contributors show how the image of the bodily wound—from Petrarch's representation of the Self to the overt crisis that affects the heroes and the poetic worlds created by Ariosto and Tasso, Spenser and Shakespeare—could respond to the emergence of Modernity as a new cultural feature.

**Showing Like a Queen** - Katherine Eggert 2015-06-30

For most Renaissance English thinkers, queenship was a catastrophe, a political accident that threatened to emasculate an entire nation. But some English poets and playwrights proved more inventive in their responses to female authority. In *Showing Like a Queen*, Katherine Eggert argues that Spenser, Shakespeare, and Milton turned the political problem of queenship to their advantage by using it as an occasion to experiment with new literary genres. Unlike other critics who have argued that a queen provoked only anxiety and defensiveness in her male subjects, Eggert demonstrates that even after her death Elizabeth I's forty-five-year reign enabled writers to entertain the fantasy of a counterpatriarchal realm. Eggert traces a literary history of the late sixteenth and early seventeenth centuries in which the destabilizing anomaly of female rule enables Spenser to reshape the genre of epic romance and gives Shakespeare scope to create the ruptured dynastic epic of the history plays, the psychologized tragedy of Hamlet, and the feminized tragedies of "Antony and Cleopatra" and "The Winter's Tale." Turning to the second half of the seventeenth century, Eggert reveals how even after more than sixty years of male governance, Milton bases his marital epic *Paradise Lost* upon the formulae of queenship.

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