**ENGL 30051**

**Early Modern Identities: Bodies, Selves and Life Writing, 1590-1690**

**Course Unit Director: Dr Naomi Baker**

**Reading List**

Required reading includes primary material and, where stated, secondary reading. Some of the required reading will be included in the course pack. Other material will be made available on blackboard (marked BB in reading list below).

Titles under the heading ‘suggested further reading’ are not compulsory, but are provided to enable you to pursue further research into the topic.

**Week 1: Introduction**

Reading

Jacob Burckhardt, *The Civilization of the Renaissance in Italy* (1860) [extract in course pack and on BB]

Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (University of Chicago Press, 1980) [extract in course pack and on BB]

Jean E. Howard, ‘The New Historicism in Renaissance Studies’, *English Literary Renaissance (ELR),* 16 (1986), 13-43 [in course pack and on BB]

Suggested Further Reading

Erica Fudge, Ruth Gilbert and Susan Wiseman (eds), *At the Borders of the Human: Beasts, Bodies and Natural Philosophy in the Early Modern Period* (London: Macmillan, 1999).

Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge: Cambridge University Press, 2000).

Lucy Gent and Nigel Llewellyn (eds), *Renaissance Bodies: The Human Figure in Renaissance Culture 1540-1660* (Reaktion Books, 1990).

Darryl Grantley and Nina Taunton (eds), *The Body in Late Medieval and Early Modern Culture* (Aldershot: Ashgate, 2000).

David Hillman and Carlo Mazzio (eds), *The Body in Parts: Fantasies of Corporeality in Early Modern Europe* (NY and London: Routledge, 1997).

Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (1990).

Katherine Eisaman Maus, *Inwardness and Theater in the English Renaissance* (Chicago and London: University of Chicago Press, 1995).

Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (1993).

Michael C. Schoenfeldt*, Bodies and Selves in Early Modern England: Physiology and Inwardness in* *Spenser, Shakespeare, Herbert, and Milton* (Cambridge: Cambridge University Press, 1999).

**Week 2: Deformity: Middleton and Rowley, *The Changeling***

Primary Reading

Middleton and Rowley, *The Changeling.*

Francis Bacon ‘Of Beauty’ and ‘Of Deformity’, from *Essays* [in course pack]

Suggested Further Reading

*The Changeling*

Mara Amster, ‘Frances Howard and Middleton and Rowley’s *The Changeling*: Trials, Tests, and the Legibility of the Virgin Body’, *The Single Woman in Medieval and Early Modern England* ed. Laurel Amtower and Dorothea Kehler (2003), 211-32.

Madeline Bassnett, ‘‘A Frightful Pleasure, That is All’: Wonder, Monstrosity and *The Changeling*’, *Dalhousie Review* 84:3 (Autumn 2004), 387-406.

Mark Thornton Burnett, ‘*The Changeling* and Masters and Servants’, *Early Modern English Drama: A Critical Companion* ed. Garett A. Sullivan, Patrick Cheney and Andrew Hadfield (Oxford UP, 2006), 298-308.

Mark Thornton Burnett, *Masters and Servants in English Renaissance Drama and Culture: Authority and Obedience* (Macmillan, 1997).

Maurizio Calbi, *Approximate Bodies: Gender and Power in Early Modern Drama and Anatomy* (Routledge 2005).

Joost Daalder and Antony Telford Moore, ‘”There’s Scarce a Thing But Is Both Loved and Loathed”: *The Changeling*’, *English Studies* 80 (1999), 499-508.

Judith Haber, ‘I(t) Could Not Choose but Follow’: Erotic Logic in *The Changeling’, Representations* 81 (Winter 2003), 79-98.

Naomi C. Liebler,’‘A Woman Dipped in Blood’: The Violent Femmes of *The Maid’s Tragedy* and *The Changeling’, Women, Violence and English Renaissance Literature,* eds Linda Woodbridge and Sharon Beehler (2003), 361-78.

Arthur L. Little, ‘’Transshaped’ Women: Virginity and Hysteria in *The Changeling*’, *Madness in Drama* ed. James Redmond (1993), 19-42.

Cristina Malcomson, ‘‘As Tame as the Ladies’: Politics and Gender in *The Changeling’*, *Revenge Tragedy* ed. Stevie Simkin (2001), 142-62. [BB]

Gordon McMullan, ‘*The Changeling* and the dynamics of ugliness’, *The Cambridge Companion to English Renaissance Tragedy,* eds Emma Smith and Garrett A. Sullivan Jr (CUP 2010), 222-235.

Felicity Rosslyn, ‘Villainy, Virtue and Projection’, *Cambridge Quarterly* 30:1 (2001), 1-17.

John Stachniewski, ‘Calvinist Psychology in Middleton’s Tragedies’, in R. V. Holdsworth (ed), *Three Jacobean Revenge Tragedies* (1990). [BB]

N.K. Sugimura, ‘Changelings and *The Changeling’*, *Essays in Criticism* 56:3 (July 2006), 241-63.

Deformity

Naomi Baker, *Plain Ugly: The Unattractive Body in Early Modern England* (Manchester: Manchester University Press, 2010) [extract on BB]

Mark Thornton Burnett, *Constructing ‘Monsters’ in Shakespearean Drama and Early Modern Culture* (Hampshire and New York: Palgrave Macmillan, 2002).

Jeffrey Jerome Cohen, *Monster Theory: Reading Culture* (London and Minneapolis: University of Minnesota Press, 1996).

Helen Deutsch and Felicity Nussbaum (eds), *‘Defects’: Engendering the Modern Body* (U of Michigan P, 2000).

Willard Farnham, *The Shakespearean Grotesque: Its Genesis and Transformations* (Oxford: Clarendon Press, 1971).

Margaret Healy, *Fictions of Disease in Early Modern England: Bodies, Plagues and Politics* (Palgrave Macmillan, 2001).

Liz Herbert McAvoy and Teresa Walters (eds), *Consuming Narratives: Gender and Monstrous Appetite in the Middle Ages and the Renaissance* (Cardiff: University of Wales Press, 2002).

Richard Marienstras, ‘Of a Monstrous Body’, Jean-Marie Maguin and Michele Willems (eds), *French Essays on Shakespeare and His Contemporaries* (Newark and London: University of Delaware Press and Associated University Presses, 1995), 153-174.

David T. Mitchell and Sharon L. Snyder, *The Body and Physical Difference: Discourses of Disability* (U of Michigan P, 1997).

Tom Nichols (ed), *Others and Outcasts in Early Modern England: Picturing the Social Margins* (Ashgate, 2007).

Peter G. Platt, (ed), *Wonders, Marvels, and Monsters in Early Modern Culture* (Newark and London: University of Delaware Press and Associated University Presses, 1999).

**Week 3: Praising Beauty and Ugliness**

Primary Reading

Shakespeare, *The Rape of Lucrece.*

John Donne, ‘Elegy II: The Anagram’, ‘Elegy VIII: The Comparison’, Shakespeare, Sonnet 130 ‘My Mistress’s Eyes are Nothing Like the Sun’; John Suckling, ‘The Deformed Mistress’ [in course pack]; John Collop, ‘On Pentepicta: A Lady with enamell’d Teeth, black, white and yellow’ [in course pack].

John Donne, ‘What if this present were the world’s last night?’

Suggested Further Reading

Naomi Baker, ‘”To make love to a deformity”: praising ugliness in early modern England’, *Renaissance Studies* 22:1 (Feb 2008), 86-109.

Naomi Baker, *Plain Ugly: The Unattractive Body in Early Modern England* (Manchester: Manchester University Press, 2010).

Nancy J. Vickers, ‘‘The blazon of sweet beauty’s best’: Shakespeare’s *Lucrece*’, in *Shakespeare and the Question of Theory,* ed Patricia Parker and Geoffrey Hartman (New York*,* 1985*),* 95-115. [BB]

Nancy J. Vickers, ‘Diana described: scattered woman and scattered rhyme’, *Critical Inquiry* 8 (Winter 1981), 265-79.

Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture* (Routledge, 1996).

**Week 4: Constructing Disability: Shakespeare, *Richard III***

Primary Reading

Shakespeare, *Richard III*

Suggested Further Reading

Mark Thornton Burnett, *Constructing ‘Monsters’ in Shakespearean Drama and Early Modern Culture* (Palgrave Macmillan, 2002).

Lennard J. Davis, *The Disability Studies Reader* (New York, 1997).

Lennard J. Davis, *Enforcing Normalcy: Disability, Deafness and the Body* (1995).

David Johnstone, *An Introduction to Disability Studies* (1998).

Michael Torrey, ‘The Plain Devil and Dissembling Looks’: Ambivalent Physiognomy and Shakespeare’s *Richard III’, English Literary Renaissance* 30:2 (2000), 123-53.

David T. Mitchell and Sharon L. Snyder (eds), *The Body and Physical Difference: Discourses of Disability* (1997).

David T. Mitchell and Sharon L. Snyder, ‘Performing Deformity: The Making and Unmaking of Richard III’, *Narrative Prosthesis: Disability and the Dependencies of Discourse* (U of Michigan Press, 2000).

Tom Shakespeare, *The Disability Reader* (1998).

Henri-Jacques Stiker, *A History of Disability* (U of Michigan Press, 1999).

Rosemarie Garland Thomson (ed), *Freakery: Cultural Spectacles of the Extraordinary Body* (New York, 1996).

David Houston Wood, ‘Shakespeare and Disability Studies’, *Literature Compass 8/5* (2011), 280-290.

Ernst, Waltraud (ed.), *Histories of the Normal and the Abnormal: Social and Cultural Histories of Norms and Normativity* (Routledge, 2006).

**Week 5: Gender Politics: Cary, *The Tragedy of Mariam***

Primary Reading

Elizabeth Cary, *The Tragedy of Mariam*

Suggested Further Reading

A. G. Bennett, ‘Female Performativity in *The Tragedy of Mariam*’, *Studies in English Literature* 40:2 (2000), 293-309.

Margaret Ferguson, ‘The Spectre of Resistance in *The Tragedy of Mariam*’, in *Staging the Renaissance,* eds. D. Kastan and P. Stallybrass (Routledge, 1991), pp. 235-250.

Rosemary Kegl, ‘Theatres, Households and a ‘Kind of History’ in Elizabeth Cary’s *The Tragedy of Mariam*’, in *Enacting Gender on the English Renaissance Stage* eds Viviana Comensoli and Anne Russell (U of Illinois, 1999).

Naomi J. Miller, ‘Domestic Politics in Elizabeth Cary’s *The Tragedy of Mariam*’, *Studies in English Literature* 37 (1997), 353-369.

K. L. Raber, ‘Gender and the Political Subject in *The Tragedy of Mariam*’, *Studies in English Literature* 35:2 (1995), 321-343.

Mary Beth Rose, ‘*The Tragedy of Mariam*: Political Legitimacy and Maternal Authority’, in *The Cambridge Companion to English Renaissance Tragedy* eds. Emma Smith and Garrett A. Sullivan (2010). [BB]

L. J. Shannon, ‘*The Tragedy of Mariam:* Cary’s Critique of the Terms of Founding Social Discourses’, *English Literary Renaissance* 24:1 (1994), 135-153.

**Week 6: Reading Week**

**Week 7: The Female Hero: Webster, *The Duchess of Malfi***

Primary Reading

Webster, *The Duchess of Malfi*

Suggested Further Reading

Dympna Callaghan, *Women and Gender in Renaissance Tragedy* (London: Harvester Wheatsheaf, 1989).

Viviana Comensoli and Anne Russell (eds), *Enacting Gender on the English Renaissance Stage* (U of Illinois P, 1999).

W. Kerwin, ‘‘Physicians are like Kings’: Medical Politics and *The Duchess of Malfi*’, *English Literary Renaissance* 28:1 (1998), 95-117.

L. S. Haslem, ‘‘Troubled with the Mother’: Longings, Purgings and the Maternal Body in *Bartholomew Fair* and *The Duchess of Malfi’, Modern Philology* 92:4 (May 1995), 438-59.

T. A. Jankowski, ‘Defining/Confining the Duchess: Negotiating the Female Body in John Webster’s *The Duchess of Malfi*’, *Studies in Philology* 87:2 (Spring 1990), 221-245.

Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare* (1983).

Dorothea Kehler and Susan Baker (eds), *In Another Country: Feminist Perspectives on English Renaissance Drama* (NJ: Scarecrow, 1991).

Carole Levin and Karen Robertson (eds), *Sexuality and Politics in English Renaissance Drama* (NY: Mellen, 1991).

Naomi Conn Liebler (ed.), *The Female Tragic Hero in English Renaissance Drama* (Palgrave, 2002).

Christina Luckyj, *The Duchess of Malfi: A Critical Guide* (Continuum, 2011).

Christina Luckyj, *A Winter’s Snake: Dramatic Form in the Tragedies of John Webster* (University of Georgia Press, 1989).

Sid Ray, ‘‘So troubled with the mother’: The Politics of Pregnancy in *The Duchess of Malfi*’ in *Performing Maternity in Early Modern England,* eds Kathryn M. Moncrief and Kathryn R. McPherson (Ashgate, 2007), 17-28.

E. Tullo, ‘Duke Ferdinand: patient or possessed? The reflection of contemporary medical discourse in John Webster’s *The Duchess of Malfi*’, *Medical Humanities* 36:1 (2010).

**Week 8: Identities in the City: Ford, *‘Tis Pity She’s A Whore***

Primary Reading

Ford, *Tis Pity She’s a Whore.*

Suggested Further Reading

Elizabeth Barnes (ed), *Incest and the Literary Imagination* (UP of Florida, 2002).

Emily C. Bartels, ‘*Tis Pity She’s a Whore:* the play of intertextuality’, *The Cambridge Companion to English Renaissance Tragedy,* eds Emma Smith and Garrett A. Sullivan Jr (CUP 2010), 249-260. [BB]

Bruce Thomas Boehrer, *Monarchy and Incest in Renaissance England: Literature, Culture, Kinship, and Kingship* (Philadelphia, 1992).

Richard A. McCabe, *Incest, Drama and Nature’s Law 1550-1700* (1993).

Terri Clerico, ‘The Politics of Blood: John Ford’s *Tis Pity She’s a Whore’, English Literary Renaissance* 22:3 (Fall 1992), 405-34.

Michael Neill (ed), *John Ford: Critical Re-Visions*  (CUP, 1988).

Stephen Orgel, *Impersonations: the Performance of Gender in Shakespeare’s England* (1996).

Stevie Simkin (ed), *Revenge Tragedy* (Palgrave, 2001).

Claude Summers and Ted-Larry Pebworth (eds), *Renaissance Discourses of Desire* (1993).

Susan J. Wiseman, ‘*Tis Pity She’s a Whore:* Representing the Incestuous Body’, *Renaissance Bodies: The Human Figure in English Culture c. 1540-1660* ed. Lucy Gent and Nigel Llewellyn (London, 1990), 180-97.

**Week 9: Fashionable Selves: Jonson, *Epicoene***

Primary reading

Ben Jonson, *Epicoene, or The Silent Woman*

Suggested Further Reading

Amanda Bailey, *Flaunting: Style and the Subversive Male Body in Renaissance England* (Toronto: University of Toronto Press, 2007).

Richmond Barbour, " 'When I Acted Young Aninous': Boy Actors and the Erotics of Jonsonian Theater." *PMLA* 110 (1995): 1006-22.

Anne Barton, *Ben Jonson, Dramatist* (Cambridge: Cambridge University Press, 1984).

Diana Benet, " 'The Master-Wit is the master-fool': Jonson, *Epicoene,* and the Moralists." *Renaissance Drama* NS 16 (1985): 121-29.

Bruce Thomas Boehrer, *"Epicoene,* Charivari, Skimmington." *English Studies* 75 (1994): 17-33.

Steve Brown, "The Boyhood of Shakespeare's Heroines: Notes on Gender Ambiguity in the Sixteenth Century." *Studies in English Literature* 30 (1990): 243-63.

Mario DiGangi, "Asses and Wits: The Homoerotics of Mastery in Satiric Comedy." *English Literary Renaissance* 25 (1995): 179-208.

Will Fisher, *Materializing Gender in Early Modern English Literature and Culture* (CUP 2006).

Lorraine Helms, "Roaring Girls and Silent Women: The Politics of Androgyny on the Jacobean Stage." *Themes in Drama* 11 (1989):59-73.

Jean E. Howard, "Crossdressing, the Theatre, and Gender Struggle in Early Modem England." *Shakespeare Quarterly* 39 (1988): 418-40.

Mark Albert Johnston 'Prosthetic Absence in Ben Jonson’s *Epicoene, The Alchemist*, and *Bartholomew Fair', English Literary Renaissance* 2007, pp. 401-428.

Ann Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (CUP 2000)

Kate D. Levin, "Unmasking *Epicoene:* Jonson's Dramaturgy for the Commercial Theater and Court." *New Perspectives on Ben Jonson.* Ed.James Hirsh. (Madison: Fairleigh Dickinson University Press; London: Associate University Presses, 1997), 128-53.

Laura Levine, *Men in Women's Clothing: Anti-theatricality and Effeminization,1579-1642* (Cambridge: Cambridge University Press, 1994).

Charles R. Lyons, "Silent Women and Shrews: Eroticism and Convention in *Epicoene* and *Measure for* *Measure*." *Comparative Drama* 23 (1989): 123-40

Kathleen McCluskie, *Renaissance Dramatists.* Hemel Hempstead: Harvester Wheatsheaf, 1989.

Barbara C. Millard, " 'An Acceptable Violence': Sexual Context in Jonson's *Epicoene." Medieval & Renaissance Drama in England* 1 (1984): 143-58

Philip Mirabelli, "Silence, Wit, and Wisdom in The Silent Woman." *Studies in English Literature* 29 (1989): 309-35.

Elizabeth Moran, '‘Devils Liquore’ and ‘Virgins Milke’: Fashion, Fetishism and Jonson’s Line' *Parergon* 26:1 (2009), 141-73.

Karen Newman, *Fashioning Femininity and English Renaissance Drama* (U of Chicago P, 1991).

Phyllis Rackin, "Androgyny, Mimesis, and the Marriage of the Boy Heroine on the English Renaissance Stage." *PMLA* 102 (1987): 29-41.

Catherine Richardson (ed.) *Clothing Culture, 1350-1650* (Aldershot: Ashgate 2004).

Edith Snook, ‘”The Beautifying Part of Physic”: Women’s Cosmetic Practices in Early Modern England’, *Journal of Women’s History* 20:3 (Fall 2008), 10-33.

Edith Snook, *Women, Beauty and Power in Early Modern England* (Palgrave, 2011).

Peter Stallybrass, 'Worn worlds: clothes and identity on the Renaissance stage', *Subject and object in Renaissance culture* ed. Margaret de Grazia, Maureen Quilligan, and Peter Stallybrass (CUP 1996), 289-320. [BB]

**Week 10: Blind Belief: Milton, *Samson Agonistes***

Primary Reading

Milton, *Samson Agonistes*

Suggested Further Reading

Warren Chernaik, ‘Tragic Freedom in *Samson Agonsites’, The European Legacy* 17:2 (2012), 197-211.

Tobias Gregory, ‘The Political Messages of *Samson Agonistes’, SEL: Studies in Literature 1500-1900* 50:1 (2010), 175-203.

Eugene Johnson, ‘The Failed Jeremiad in *Samson Agonistes’*, *SEL: Studies in English Literature 1500-1900* 46:1 (2006), 179-94.

Christopher Kendrick, ‘Typology and the Ethics of Tragedy in *Samson Agonistes’, Criticism* 33:1 (1991).

Brendan Quigley, ‘The Distant Hero of *Samson Agonistes’*, *English Literary History* 72:3 (2005), 529-51.

Feisal G. Mohamed, ‘Confronting Religious Violence: Milton’s *Samson Agonistes’*, *PMLA: Publications of the Modern Language Association of America* 120:2 (2005), 327-40.

Susannah B. Mintz, ‘Dalila’s Touch: Disability and Recognition in Samson Agonistes’, *Milton Studies* 40 (2001), 150-80.

**Week 11: Early Autobiography**

Primary Reading

John Bunyan, *Grace Abounding to the Chief of Sinners* [extract in course pack]

Deborah Huish, *The Captive Taken from the Strong* (1658) [extract in course pack]

Anna Trapnel, *The Cry of a Stone* (1654) [extract in course pack].

Suggested Further Reading

Rachel Adcock, ‘‘Like to an anatomy before us’: Deborah Huish’s Spiritual Experiences and the Attempt to Establish the Fifth Monarchy’, *The Seventeenth Century* 26:1 (2011), 44-68.

Naomi Baker, ‘“Break down the walls of flesh”: Anna Trapnel, John James, and Fifth Monarchist self-representation’, *Women, Gender and Radical Religion in Early Modern Europe,* ed. Sylvia Brown (Leiden: Brill, 2007), 117-38.

Naomi Baker (ed), *Scripture Women: Rose Thurgood, ‘A Lecture of Repentance’ and Cicely Johnson, ‘Fanatical Reveries’* (Nottingham: Trent Editions, 2005).

Ronald Bedford, Philippa Kelly and Lloyd Davis, *Early Modern English Lives: Autobiography and Self-Representation 1500-1660* (Ashgate, 2007).

Sylvia Brown, ‘The Reproductive Word: Gender and Textuality in the Writings of John Bunyan’, *Bunyan Studies* 11 (2003-2004), 23-45.

Kate Chedgzoy, ‘Female prophecy in the seventeenth century: the instance of Anna Trapnel’, *Writing and the English Renaissance*, eds William Zunder and Suzanne Trill (Longman, 1996), 238-54. [BB]

Thomas N. Corns, ‘Bunyan’s *Grace Abounding* and the Dynamics of Restoration Nonconformity’, in Neil Rhodes (ed), *English Renaissance Prose: History, Language and Politics* (Arizona State University, 1997).

Patricia Crawford, *Women and Religion in England, 1500-1720* (1993).

Stevie Davies, *Unbridled Spirits: Women of the English Revolution, 1640-1660* (1998).

Michelle M. Dowd and Julie A. Eckerle (eds), *Genre and Women’s Life Writing in Early Modern England* (Ashgate 2007).

Peter Goldman, ‘Living Words: Iconoclasm and Beyond in John Bunyan’s *Grace Abounding’*, *New Literary History* 33:3 (Summer 2002), 461-89.

Elspeth Graham, Hilary Hinds, Elaine Hobby and Helen Wilcox (eds), *Her Own Life: Autobiographical Writings by Seventeenth-Century Englishwomen* (1989).

Elspeth Graham, ‘Women’s writing and the self’ in *Women and Literature in Britain 1500-1700* ed. Helen Wilcox (CUP, 1996), pp. 209-233.

D. Bruce Hindmarsh, *The Evangelical Conversion Narrative: Spiritual Autobiography in Early Modern England* (OUP 2005).

Katharine Hodgkin, *Madness in Seventeenth-Century Autobiography* (Macmillan, 2007).

Hilary Hinds, *God’s Englishwomen: Seventeenth-Century Radical Sectarian Writing and Feminist Criticism* (1996).

N. H. Keeble (ed), *John Bunyan: Reading Dissenting Writing* (Peter Lang, 2002).

Kathleen Lynch, *Protestant Autobiography in the Seventeenth-Century Anglophone World* (OUP, 2012).

Phyllis Mack, *Visionary Women: Ecstatic Prophecy in Seventeenth-Century England* (University of California Press, 1992).

Sharon Cadman Seelig, *Autobiography and Gender in Early Modern Literature: Reading Women’s Lives 1600-1680* (CUP 2006).

Kevin Sharpe (ed), *Writing Lives: Biography, Textuality, Identity and Representation in Early Modern England* (OUP 2008).

Jane Shaw, *Miracles in Enlightenment England* (New Haven and London: Yale UP, 2006).

John Stachniewski, *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair* (1991)

Anna Trapnel, *The Cry of a Stone* ed. Hilary Hinds (Arizona, 2000).

Graham Ward, ‘To be a Reader: Bunyan’s Struggle with the Language of Scripture in *Grace Abounding to the Chief of Sinners’, Literature and Theology* 4:1 (March 1990), 29-49.

**Week 12: Captivity Narratives**

Primary Reading

John Fox, *The Worthy Enterprise of John Fox, in Delivering 266 Christians Out of the Captivity of the Turks* (1589) [in course pack].

William Okeley, *Ebeneezer; or, A Small Monument of Great Mercy, Appearing in the Miraculous Deliverance of William Okeley* (1675) [in course pack].

Suggested Further Reading

Naomi Baker, ‘“Men of our own Nation”: Gender, Race and the Other in Early Modern Quaker Writing’, *Literature and History* 10:2 (Autumn 2001), 1-25.

Linda Colley, *Captives: Britain, Empire and the World 1600-1850* (London: Jonathan Cape, 2002).

Claire Jowitt (ed), *Pirates? The Politics of Plunder 1550-1650* (Palgrave Macmillan, 2006).

Claire Jowitt, *Voyage Drama and Gender Politics 1589-1642* (Manchester, 2003).

Robert Markley, *The Far East and the English Imagination 1600-1730* (CUP 2006).

Nabil Matar, *Islam in Britain, 1558-1685* (Cambridge: CUP, 1998).

Nabil Matar, *Turks, Moors and Englishmen in the Age of Discovery* (New York: Columbia UP, 1999).

Jacqueline Pearson, ''One Lot in Sodom': Masculinity and the Gendered Body in Early Modern Narratives of Converted Turks', *Literature and Theology* 21:1 (March 2007), 29-48.

Daniel J. Vitkus (ed), *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England* (New York: Columbia UP, 2001).

Daniel Vitkus, *Turning Turk: English Theatre and the Multicultural Mediterranean, 1570-1630* (2003).