

# MEDIEVAL & RENAISSANCE LITERARY STUDIES



~ 2014 ~



DUGUESNE UNIVERSITY PRESS

**DUQUESNE UNIVERSITY PRESS** was founded in 1927. With a long and rich tradition of scholarly publishing in a variety of subject areas, Duquesne's editorial program has included award-winning titles in literary studies, philosophy, and creative nonfiction; its early entry into fields such as existentialism and phenomenology long ago cemented its reputation for books that shape and influence serious thought.



Many of our books, including titles from this catalog, are included in Project MUSE's eBook initiative, the University Press Content Consortium (UPCC). As part of the UPCC collections available from Project MUSE, Duquesne University Press books are searchable and retrievable to the chapter level and are available in PDF format with unlimited simultaneous usage.

*Cover art:* Magic lantern slide depicting colored illustration of *Paradise Lost*, book 10, from Gustav Doré. From the personal collection of Eric C. Brown. See page 3, *Milton on Film*.

**M***edieval & Renaissance Literary Studies (MRLS)* seeks to promote the study of late medieval and early modern English literature by publishing scholarly and critical monographs, collections of essays, editions, and compilations. Of particular interest are works concerning Spenser, Shakespeare, Donne, Milton, and women writers of the period. The series encourages a broad range of interpretation, including the relationship of literature and its cultural contexts, close textual analysis, and the use of contemporary critical methodologies.

Recognized as one of the finest sources of scholarship in this field, the *MRLS* series has achieved numerous distinctions, including:

- Outstanding University Press Title, selected by AASL and PLA Library Committee, 2011, for *The Plague in Print: Essential Elizabethan Sources, 1558–1603*, edited by Rebecca Totaro
- John Donne Society Award for Distinguished Publication, 2008, for *Refiguring the Sacred Feminine: The Poems of John Donne, Aemilia Lanyer, and John Milton* by Theresa DiPasquale
- Outstanding Academic Title, *Choice*, 2007, for *Milton the Dramatist* by Timothy Burbery
- John T. Shawcross Award of the Milton Society, 2007, for “*Paradise Lost: A Poem Written in Ten Books*”: *An Authoritative Text of the 1667 First Edition*, edited by John T. Shawcross and Michael Lieb
- Outstanding Academic Title, *Choice*, 2006, for *Theological Milton* by Michael Lieb
- Irene Samuel Memorial Award of the Milton Society, 2006, for *Milton in the Age of Fish: Essays on Authorship, Text, and Terrorism*, edited by Michael Lieb and Albert C. Labriola
- John Donne Society Award for Distinguished Publication, 2005, for *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995* by John R. Roberts
- James Holly Hanford Award of the Milton Society, 2004, for David Norbrook’s essay in *Milton and the Grounds of Contention*

*MRLS* is under the general editorship of **Dr. Rebecca Totaro**, professor of English at Florida Gulf Coast University. She is the author of *Suffering in Paradise: The Bubonic Plague in English Literature from More to Milton*; editor of *The Plague in Print: Essential Elizabethan Sources, 1558–1603*; and coeditor of *Representing the Plague in Early Modern England*. She received the 2010 Monroe Kirk Spears Award for the best essay of the year published in *SEL Studies in English Literature 1500–1900* for her essay, “Securing Sleep in *Hamlet*.”

*MRLS* also benefits from an editorial board that includes some of today’s most respected scholars.

### Editorial Board

Judith H. Anderson  
Diana Treviño Benet  
William C. Carroll  
Donald Cheney  
Ann Baynes Coiro  
Mary T. Crane  
Stephen B. Dobranski  
Wendy Furman-Adams

A. C. Hamilton  
Hannibal Hamlin  
Margaret P. Hannay  
Jonathan Gil Harris  
Margaret Healy  
Ken Hiltner  
Arthur F. Kinney  
David Loewenstein

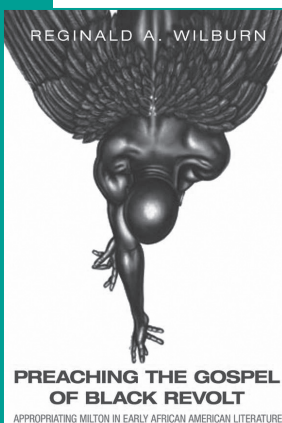
Robert W. Maslen  
Thomas P. Roche Jr.  
Mary Beth Rose  
Mihoko Suzuki  
Humphrey Tonkin  
Susanne Woods

# Preaching the Gospel of Black Revolt

## *Appropriating Milton in Early African American Literature*

Reginald A. Wilburn

Pursuing things yet unattempted” in literary criticism, Reginald A. Wilburn offers the first scholarly work to theorize African American authors’ rebellious appropriations of John Milton and his canon. This comparative and hybrid study engages African Americans’ transatlantic negotiations with perhaps the preeminent freedom writer in the English tradition.



“Wilburn illuminates early African American writers’ bold and ingenious interpretations of one of Western literature’s epic poets, John Milton. In doing so, Wilburn renders ‘darkness visible’ for a new generation of literary scholars.”  
— Henry Louis Gates Jr.

*Preaching the Gospel of Black Revolt: Appropriating Milton in Early African American Literature* contends that early African American authors appropriated and remastered Milton by “completing and complicating” England’s epic poet of liberty with the intertextual originality of repetitive difference. Wilburn focuses on a diverse array of early African American authors, such as Phillis Wheatley, Frances Ellen Watkins Harper, Frederick Douglass, and Anna Julia Cooper, to name a few. He examines the presence of Milton in these works as a reflection of early African Americans’ rhetorical affiliations with the poet’s “satanic epic” for their own messianic purposes of freedom and racial uplift.

Wilburn explains that early African American authors were attracted to Milton because of his preeminent status in literary tradition, strong Christian convictions, and poetic mastery of the English language. This tripartite ministry makes Milton an especially indispensable intertext for authors whose writings and oratory were, sometimes, presumed “beneath the dignity of criticism.” Through close readings of canonical and obscure texts, *Preaching the Gospel of Black Revolt* explores how various authors rebelled against such assessments of black intellect by altering Milton’s meanings, themes, and figures beyond orthodox inter-

pretations and imbuing them with hermeneutic shades of interpretive and cultural difference. However they remastered Milton, these artists respected his oeuvre as a sacred yet secular “talking book” of revolt, freedom, and cultural liberation.

*Preaching the Gospel of Black Revolt* particularly draws upon recent satanic criticism in Milton studies, placing it in dialogue with methodologies germane to African American literary studies. By exposing the subversive workings of an intertextual Middle Passage in black literacy, Wilburn invites scholars from diverse areas of specialization to traverse within and beyond the cultural veils of racial interpretation and along the color line in literary studies.

**REGINALD A. WILBURN** is associate professor of English at the University of New Hampshire, where he teaches African American literature and drama, women’s literary traditions, and intertextuality studies. Wilburn has published in *Milton Studies* and is a contributing author to *Milton Now*.

May 2014 / 340 pages

ISBN 978-0-8207-0471-5 / \$58.00s cloth



# Milton on Film

Eric C. Brown

In January 2012, shooting was set to begin in Sydney, Australia, on the Hollywood-backed production of Milton's *Paradise Lost*, with Oscar nominee Bradley Cooper cast as Satan. Yet just two weeks before the start of production, Legendary Pictures delayed the project, reportedly due to budgetary concerns, and soon the company had suspended the film indefinitely. Milton scholar Eric C. Brown, who was then serving as a script consultant for the studio, sees his experience with that project as part of a long and perplexing story of Milton on film. Indeed, as Brown details in this comprehensive study, Milton's place in the popular imagination — and his extensive influence upon the cinema, in particular — has been both pervasive and persistent.

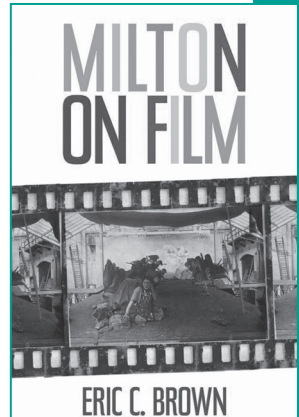
As this latest venture demonstrates, the history of Milton on film has been full of ambitious visions and dazzling failures. From the earliest proto-cinematic inventions, Milton has represented the quintessential subject for increasingly spectacular visual entertainment: mechanical pantomimes and spectacles in the eighteenth century; panoramas, dioramas, musical extravaganzas, and magic lantern shows in the nineteenth century. Milton has also figured centrally in the development of the cinema over the past century, from the silent era and its turn to a technological sublime to the contemporary age of sprawling digital cinematography and Hollywood blockbusters.

*Milton on Film* examines the two competing narratives that have tended to describe Milton's relationship to the cinema since its beginnings. In the first, Milton's imagination defines the very limits of cinematic representation, as the extraordinary ineffability of a work like *Paradise Lost* could only be realized in a filmic medium. In the second, though, there is something too serious or obscure in Milton's epic to translate into any popular medium, especially film.

Interestingly, the volume also includes the earliest image of *Paradise Lost* on film, and nearly 150 other films are considered in a Miltonic context. Examples range from the mainstream to the marginal, literary period pieces to schlock horror, westerns, space odysseys, and film noir. As Brown asserts, *Paradise Lost* may well be the greatest film never made, but Milton continues to shape and define the contours of the cinema in unexpected and, occasionally, quite glorious ways.

**ERIC C. BROWN** is professor of English at the University of Maine at Farmington. He has been a visiting professor at Harvard University and the Université du Maine in Le Mans, France. He is the editor of *Insect Poetics*, an interdisciplinary collection that theorizes insects in a variety of texts and contexts, and coeditor of *Shakespeare in Performance*.

December 2014 / 360 pages  
ISBN 978-0-8207-0476-0 / \$60.00s cloth  
35 illustrations



For centuries, *Paradise Lost* has been regarded as the perfect choice for artists wishing to showcase the newest technologies and special effects. Yet it has largely remained, like God's own Mount, unassailable.

# Stages of Engagement

*Drama and Religion in Post-Reformation England*

Edited by James D. Mardock and Kathryn R. McPherson

"Neuer came Reformation in a Flood, / With such a heady currance," exclaims the Archbishop of Canterbury in Shakespeare's *Henry V*, describing the king's seemingly miraculous conversion from the reprobate prince he had been. This description must have seemed quite apt to Shakespeare's post-Reformation audience. Religious reform in early modern England, whether driven by individual experience

or by institutional theology or politics, occurred as more of a deluge than as a clearly defined or steady voyage. And the English stage — where drama revised, resisted, and reacted against Reformation doctrine, but also reinforced it — became a place for engaging and even navigating this "heady currance" of changing religious belief and attitudes.

*Stages of Engagement*, in 12 essays from a wide range of scholars, reflects a reinvigorated concern for religion's role in the early modern English stage. The essays address reformed redefinitions of intimate, sacred experience, anxiety about Calvinist determinism, attitudes toward icons and representation, and the relationship of liturgy and performance. Importantly, these intertextual discussions are grounded in a meticulously historicized viewpoint that acknowledges the often chaotic and multidirectional nature of Reformation in England.

Throughout, the contributors offer a corrective to the secularization thesis by treating religion on the stage on its own terms while also challenging older histories that see professional English drama evolving from liturgical ritual. Thus, it becomes clear that the confessional makeup of English drama's audiences cannot be reduced to Protestant and Catholic, or to recusant, Anglican, and Puritan; rather, we must explore the ways in which early modern theater staged its religious culture's complex negotiations of ideas.

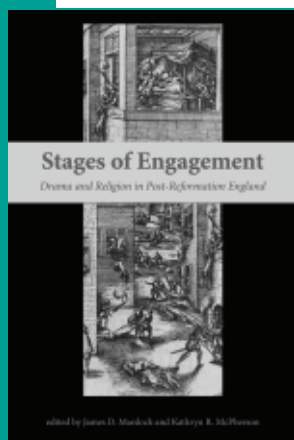
From the early Elizabethan touring companies' role in disseminating reformed doctrine to the representation of Wolsey and Cranmer in London's playhouses, English stages were potential sites of encounter — officially sanctioned or not — with mainstream ideology. As *Stages of Engagement* demonstrates, early modern drama both conveyed and shaped Protestant beliefs and practices, and drama was itself shaped by the religion of its producers and its audiences.

**JAMES D. MARDOCK** is associate professor of English at the University of Nevada and the author of *Our Scene Is London: Ben Jonson's City and the Space of the Author*.

**KATHRYN R. MCPHERSON** is professor of English at Utah Valley University. She is the coeditor of *Shakespeare Expressed: Page, Stage, and Classroom in Shakespeare and His Contemporaries*; *Performing Pedagogy in Early Modern England*; and *Performing Maternity in Early Modern England*.

September 2014 / 320 pages

ISBN 978-0-8207-0473-9 / \$58.00s cloth



## Contributors

Terri Bourus  
Daniel Cadman  
John D. Cox  
Katherine A. Gillen  
Brian J. Harries  
Lisa Hopkins  
Robert Hornback  
Elizabeth Pentland  
William W. E. Slights  
Adrian Streete  
Jay Zysk

# Milton and the Poetics of Freedom

Susanne Woods

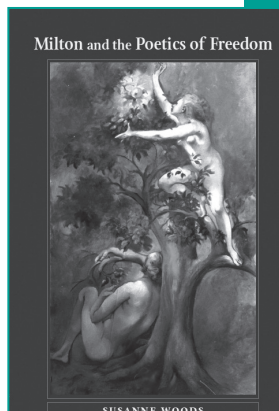
In our contemporary Western culture, “freedom” is a powerful term with elastic meanings and contradictory uses; it has both driven rebellion and justified empire. John Milton’s world, like our own, struggled to understand freedom within what was already considered a heritage of political and personal liberty, compounded in the seventeenth century by theological questions of freedom.

For Milton, we find, freedom is fundamentally about human choice; God gave humankind genuine free will, with reason and the light of conscience to enable choice. True freedom comes from who one is, formed and asserted by the choices one makes. This is true for the reader as well as for the author, Milton believed, and the result is what Woods terms an “invitational poetics.” By locating freedom in thoughtful choice, in other words, Milton must offer his reader opportunities to consider alternatives, even to his own well-argued positions.

In six chapters, Woods examines these invitational poetics on several levels: as they develop in Milton’s prose and early poetry, in theory as well as practice; as they are expressed within prose sentences and lines of poetry through choices of diction and syntax; and as they inform character, plot, and genre. Chapter 1 connects Milton’s most famous statement about his ongoing interest in liberty with debates that preceded him. Chapter 2 shows Milton’s Elizabethan predecessors grappling with the possibilities and limits of poetic indirection; Philip Sidney, in particular, provides an underappreciated rhetorical and theoretical foundation on which Milton’s invitational poetics could build. These background chapters allow us to see Milton’s evolution toward a poetics of choice, followed by their confident manifestation in the great poems. Later chapters consider *Paradise Lost* as Milton’s grand disquisition on knowledge, choice, and freedom; and *Paradise Regained* and *Samson Agonistes* in relation to the ambiguities of choice and vocation. Finally, Milton is situated in relation to the most influential seventeenth century political thinkers, Thomas Hobbes and John Locke, and Woods examines the influence of *Areopagitica* on political culture since Milton’s time, placing Milton’s ideas in a tradition that leads to modern contestations of freedom.

**SUSANNE WOODS** is provost and professor of English emerita at Wheaton College (Massachusetts) and visiting scholar at the University of Miami. She received the Inaugural Award for Special Achievement from the Society for the Study of Early Modern Women for her founding of the Brown University Women Writers Project. In addition to three other books, Woods has published over 40 articles on Renaissance poetry and poetics.

October 2013 / 289 pages  
ISBN 978-0-8207-0466-1 / \$58.00s cloth



“Offers a disciplined scholarly survey of religious, political, and literary issues of ‘freedom’ in early modern England and suggests a fresh perspective through which to reexamine Milton’s poetry and prose. The latter alone makes this book appealing. Recommended.”  
— *Choice*

# The Literary Invention of Margaret Cavendish

Lara Dodds

As a reader of her literary predecessors, and as a writer who herself contributed to the emerging literary tradition, Margaret Cavendish is an extraordinary figure whose role in early modern literary history has yet to be fully acknowledged. In this study, Lara Dodds reassesses the literary invention of Cavendish — the use she makes of other writers, her own various forms of writing, and the ways in which she creates her own literary persona — to transform our understanding of Cavendish's considerable accomplishments and influence.



The Literary Invention of  
**MARGARET  
CAVENDISH**

»» LARA DODDS »»

“This exploration of Cavendish’s engagement with her English literary predecessors shows that Cavendish read ‘widely, if not deeply.’ This is a sophisticated, nuanced, and finely written book, and Dodds reads her chosen texts attentively and illuminatingly.”  
— *Seventeenth-Century News*

In spite of Cavendish’s claims that she did little reading whatsoever, Dodds demonstrates that the duchess was an agile, avid reader (and misreader) of other writers, all of them male, all of them now considered canonical — Shakespeare, Jonson, Donne, Milton, Bacon. In each chapter, Dodds discusses Cavendish’s “moments of reading” of these authors, revealing their influence on Cavendish while also providing a lens to investigate more broadly the many literary forms — poetry, letters, fiction, drama — that Cavendish employed. Seeking a fruitful exchange between literary history and the history of reading, Dodds examines both the material and social circumstances of reading and the characteristic formal features and thematic preoccupations of Cavendish’s writing in each of the major genres. Thus, not only is our view of Cavendish and her specific literary achievements enhanced, but we see too the contributions of this female reader to the emerging idea of “literature” in late seventeenth century England.

Most previous studies of Cavendish have been preoccupied with literary biography, looking into her royalist politics, materialist natural philosophy, and ambivalent protofeminism. *The Literary Invention of Margaret Cavendish* is significant, then, in its focus outward from

Cavendish to her most enduring and positive contributions to literary history — her revival of an expansive model of literary invention that rests uneasily, but productively, alongside a Jonsonian aesthetics of the verisimilar and a Hobbesian politics of social strife.

**LARA DODDS** is associate professor and graduate studies coordinator in the Department of English at Mississippi State University, where she has taught since 2004. Her scholarship on Margaret Cavendish, John Milton, and other early modern subjects has appeared in *English Literary Renaissance*, *John Donne Journal*, *Milton Studies*, *Restoration*, and elsewhere.

July 2013 / 304 pages

ISBN 978-0-8207-0465-4 / \$58.00s cloth



# Satan's Poetry

## Fallenness and Poetic Tradition in *Paradise Lost*

Danielle A. St. Hilaire

Readers of *Paradise Lost* have long been struck by two prominent—and seemingly unrelated—aspects of the poem: its compelling depiction of Satan and its deep engagement with its literary (and specifically epic) tradition. *Satan's Poetry* brings these two issues together to provide a bold, provocative, and fresh reading of the poem—one that responds to the resurgent interest in Milton's Satan by examining the origins of conflict and ambiguity in *Paradise Lost*.

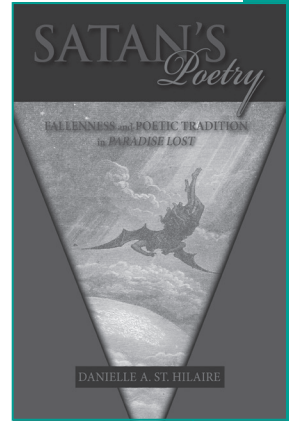
Without needing to resolve whether Satan is the hero or the villain, a mastermind or fool, *Satan's Poetry* examines the more fundamental role of Satan as the origin of the fallen world, the entity that initiates the poem—perhaps, indeed, that initiates poetry itself. *Paradise Lost*, like all else in our fallen human existence, is permeated by Satan's evil, which alters human life in ways that cannot be remedied within the course of human history, but Milton's epic demonstrates that this generative evil does not ultimately determine what fallen creatures can do with that life. The whole point of the poem, then, can be seen as an attempt to understand what Satan's fall means for us, the poem's fallen readers, and only by achieving that understanding and working within our fallenness can our fallen state be resolved in the promise of redemption.

Drawing on the philosophical frameworks of Hegel and Adorno, *Satan's Poetry* argues that satanic creation, although fundamentally negative, nevertheless exists positively in Milton's universe by virtue of its dialectical relation to God's creation. Qualitatively different from God's creation, producing only fragments, satanic creation is essential for Milton because it is the only mode of creation available to fallen consciousness, and therefore the only kind available to the poem seeking to create itself. So it is unnecessary, St. Hilaire concludes, to assume that sympathy for the devil means implicit agreement with the devil, or that Milton's narrator must dissociate himself from Satan in order to justify God's ways. *Paradise Lost* is Satan's poetry because it participates in a form of existence that is in need of redemption; it is by embracing this fact that it renders itself fit for redemptive reading.

**DANIELLE A. ST. HILAIRE** is assistant professor of English at Duquesne University, where she focuses on the British Renaissance. She is a contributing author to *John Milton: "Reasoning Words,"* edited by Kristin A. Pruitt and Charles W. Durham. St. Hilaire has also taught at Quinnipiac University and Wells College.

October 2012 / 244 pages

ISBN 978-0-8207-0456-2 / \$58.00s cloth



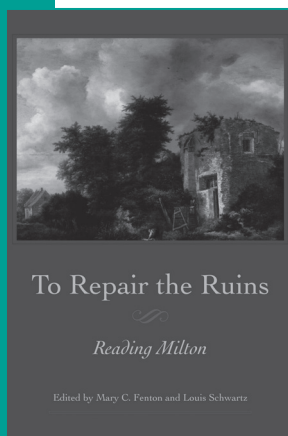
"In *Satan's Poetry*, Danielle A. St. Hilaire examines how and why Satan holds such a central position in Milton's *Paradise Lost*. Demonstrating an exemplary emphasis on close reading and on the significance of textual evidence to literary criticism, St. Hilaire's book is concise, focused and convincing." —  
*Sixteenth Century Journal*

# To Repair the Ruins

Reading Milton

Edited by Mary C. Fenton and Louis Schwartz

Recent John Milton scholarship has seen a revival of interest in the practice of close reading: historically and theoretically informed attention to the author's poetic and rhetorical style. Responding to this emerging trend, *To Repair the Ruins* examines how close reading functions as an act of recovery, an attempt to close the gap between past and present, or as an act of repair that uses the past to reenvision a ruined or fallen present.



"Presents 12 original and engaging essays by established and emerging scholars. Each chapter makes a distinctive contribution to the field; some of the essays may even prove themselves to be paradigm-shifting for their commanding arguments about key texts ... or for their robust interdisciplinary examinations of Milton's legacy."  
— *Milton Quarterly*

In this volume's 12 essays, esteemed scholars offer fresh perspectives on the significance of close reading for Milton criticism, presenting both new topics in Milton studies and new ways to read and think about previously considered topics. Part 1 of the book calls for revival—for a return to close reading, an exploration of Milton's undervalued Latin poems, and a reexamination of neglected aspects of *Paradise Lost*. Part 2 analyzes Milton's understanding of inward experience and the relationship between reading, self-reflection, and action. Part 3 explores the historical record—medieval Catholicism, Milton's biography, and seventeenth century religious conflicts—to shed light on forgotten or obscured details central to the meaning of particular texts. Finally, part 4 assesses not merely the author's reception history, but also the ways in which Milton's work has been used to address the concerns and even amend the problems of later readers—from politicians to visual artists to prisoners.

Each chapter, in one way or another, attempts to bridge the gap between literary and historical studies—between the delight we may take in the beauty, in the unstable, sometimes bewildering proliferation of meanings we encounter in a poem, and the worldly commitments of an author trying to prosecute arguments in a world of policy and ideological or theological conflict.

A significant contribution to Milton studies, *To Repair the Ruins* will also be of interest to scholars concerned with general discussions of close reading, as well as

Protestant revisionist poetics, art, environment, and devotional practice.

**MARY C. FENTON** is professor of English at Western Carolina University. She is the author of *Milton's Places of Hope: Spiritual and Political Connections of Hope with Land*, and coeditor of *Their Maker's Image: New Essays on John Milton*.

**LOUIS SCHWARTZ** is professor of English at the University of Richmond. His book, *Milton and Maternal Mortality*, was the winner of the Milton Society of America's James Holly Hanford Award.

September 2012 / 436 pages  
ISBN 978-0-8207-0454-8 / \$58.00s cloth

# Milton and Homer

“Written to Aftertimes”

Gregory Machacek

This is the first full-length study of the relation between Milton and Homer, arguably Milton’s most important precursor. It is also the first study of a major interpoetic relationship that is responsive to the historicist critical enterprise, which has been dominant within literary study for the past 30 years, and engages the work of theorists of canon formation such as Barbara Herrnstein Smith and John Guillory.

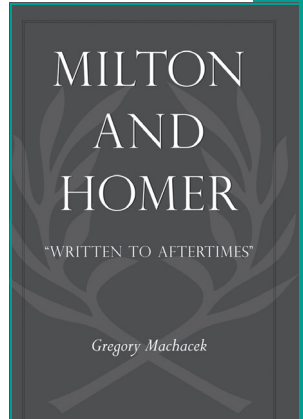
Most studies of the relation between one poet and another are wholly diachronic, examining the way in which brief, verbal recollections of the earlier poet—allusions—enhance or qualify the significance of passages in the later, alluding poet’s work. But this study goes beyond that, considering its focal poets within a synchronic framework that allows us to respond to the Homer of mid-seventeenth century England specifically rather than to some transhistorically unvarying Homer, thus revealing that Homer is important not only to the *significance* but also to the canonical *status* of *Paradise Lost*.

Machacek not only examines the ways in which Homer enriches our understanding of *Paradise Lost*, but also argues that Milton was guided by the ways that Homeric epics were being reproduced in his time to “leave something so written to aftertimes as they should not willingly let it die.” The Homeric poems influenced Milton in his own ambition of composing an enduring work of literature, as Machacek details in chapters on the war in heaven as moral exemplum; on Milton’s negotiation of the contradictions inherent in the genre of Christian epic; on the relation of *Paradise Lost* to the emerging critical categories of originality and the sublime; and on the institution of the school, to which Milton entrusted the perpetuation of his epic. Milton’s approach to (and success at) securing canonical status for *Paradise Lost* provides important insights not only into his own artistry, but into the dynamics of literary canon formation in general.

**GREGORY MACHACEK** is professor of English at Marist College in Poughkeepsie, New York, where he teaches courses on early modern British and ancient Greek and Roman literature. A former member of the executive committee of the Milton Society of America, he has published essays in *Milton Quarterly*, the *American Journal of Philology*, and *PMLA*.

November 2011 / 204 pages

ISBN 978-0-8207-0447-0 / \$58.00s cloth



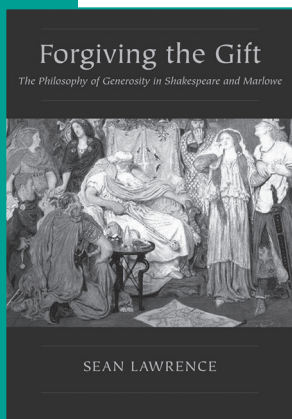
“Machacek has a sharper sense than most of how the priorities of Milton and his best early readers are likely to have differed from those of modern critics; and he has important and interesting points to make that others can develop further.”  
— Review of  
*English Studies*

# Forgiving the Gift

## The Philosophy of Generosity in Shakespeare and Marlowe

Sean Lawrence

**F**orgiving the Gift challenges the tendency to reflexively understand gifts as exchanges, negotiations, and circulations. Lawrence reads plays by Christopher Marlowe and William Shakespeare as informed by an early modern belief in the possibility and even necessity of radical generosity, of gifts that break the cycle of economy and self-interest.



In the introduction, the author frames his argument theoretically by placing Marcel Mauss's classic essay, *The Gift*, into dialogue with Jacques Derrida, Emmanuel Levinas, and Paul Ricoeur to sketch two very different understandings of gift-giving. In the first, described by Mauss, the gift becomes a covert form of exchange. Though Mauss contrasts the gift economy with the market economy, his description of the gift economy nevertheless undermines his own project of discovering in it a basis for social solidarity. In the second understanding of gift exchange, derived from the philosophy of Levinas, the gift expresses the radical asymmetry of ethical concern.

"Lawrence follows Emmanuel Levinas in focusing upon a radical generosity advanced outside of exchange, without expectation of reciprocity. *Forgiving the Gift* is a clearly written and illuminating account of the ethics of Shakespearean and Marlovian drama." — *SEL Studies in English Literature, 1500–1900*

Literature and philosophy scholars alike will benefit from the original readings of *The Merchant of Venice*, *Edward II*, *King Lear*, *Titus Andronicus*, and *The Tempest*, which constitute the body of the text. These readings find in the plays a generosity that exceeds the social practice of gift-giving, because extraordinarily generous acts of friendship or filial affection survive the collapse of social norms. Antonio in *Merchant* and the title character in *Edward II* practice a friendship whose extravagance marks its excess. Lear, on the other hand, brings about his tragedy by attempting to reduce filial love to debt. Titus also discovers a love excessive to social convention when rape and mutilation annihilate his daughter's cultural value. Finally, Prospero in *The Tempest* sacrifices power and even his own life for the love of his daughter, giving a gift rendered asymmetrical by both its excess and its secrecy.

While proposing new readings of works of Renaissance drama, *Forgiving the Gift* also questions the model of human life from which many contemporary readings, especially those characterized as new historicist or cultural materialist, grow. In so doing, it addresses questions of how we are to understand literary texts, but also how we are to live with others in the world.

**SEAN LAWRENCE** is associate professor of English at the University of British Columbia, Okanagan, and is a past fellow of the Killam Postdoctoral Fellowship at Dalhousie University. His work has appeared in the *European Journal of English Studies*, *English Studies in Canada*, *Renascence*, and other journals.

**March 2012 / 270 pages**  
**ISBN 978-0-8207-0448-7 / \$58.00s cloth**



# Milton's Rival Hermeneutics

"Reason Is But Choosing"

Edited by Richard J. DuRocher and  
Margaret Olofson Thickstun

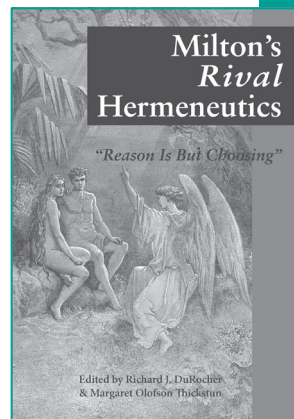
Recent critical conversation has described John Milton's major works as sites of uncertainty, irreconcilability, or even confusion—as texts that actually reflect radical incoherence and openness. These newer critical voices posit, moreover, that traditional critics must strain to find coherence and authorial control in Milton's poetry. Richard DuRocher and Margaret Thickstun, together with an esteemed group of Milton scholars from a wide range of critical and theoretical backgrounds, respond to this challenge. While accepting the presence of uncertainty and welcoming the multiple perspectives that Milton builds into his works, this volume offers a variety of nuanced approaches to Milton's texts.

As these 11 essays demonstrate, Milton's own acts of interpretation compel readers to reflect not only on the rival hermeneutics they find within his works but also on their own hermeneutic principles and choices—an interpretive complexity that is integral to his poetry's enduring appeal. Thus, each of the contributors takes up the problem of this interpretive dilemma in some way: several explore Milton's own engagement with the texts of Scripture and the classics; some examine the ways in which Milton represents the process of interpretation in his narrative poems; and still others are intrigued by the challenges that Milton's works present for the reader's own interpretive skills.

*Milton's Rival Hermeneutics*, in responding directly to the "incertitude critics" of Milton, will be of interest to those on all sides of this debate and will certainly redirect the ongoing conversation.

The late **RICHARD J. DUROCHER** was professor of English at St. Olaf College and the recipient of a 2007 NEH fellowship to study Milton's representation of the emotions. He is author of *Milton and Ovid* and *Milton Among the Romans*, in addition to essays on Dante, Spenser, and Bradstreet as well as Milton. DuRocher was a member of the editorial board for *Milton Quarterly*, a contributor to the Milton Variorum project, and general editor of the *Medieval & Renaissance Literary Studies* series.

**MARGARET OLOFSON THICKSTUN** is the Jane Watson Irwin Professor of English at Hamilton College and the author of *Fictions of the Feminine: Puritan Doctrine and the Representation of Women* and Milton's "Paradise Lost": Moral Education, as well as articles on Bunyan, Milton, Swift, and seventeenth century women's religious arguments.



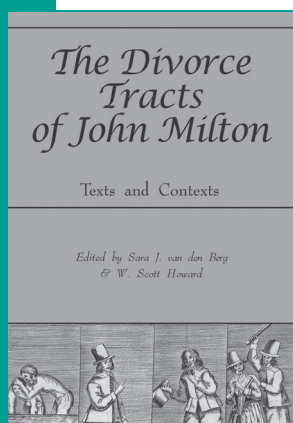
"*Milton's Rival Hermeneutics* . . . represents two major achievements: First, it exemplifies the significance and potential of the terms hermeneutics and choosing in Milton studies; second, it exemplifies the variegated nature of the responses Miltonists have to their subject. Each of these essays represents a competing, or rival, hermeneutics, one which contributes to the Milton dialogue. This is Milton scholarship at its best." —  
*Seventeenth-Century News*

# The Divorce Tracts of John Milton

Texts and Contexts

Edited by Sara J. van den Berg and W. Scott Howard

In a span of only 18 months—from August 1643 to March 1645—John Milton published five tracts on divorce: *The Doctrine and Discipline of Divorce*, a much enlarged edition of that tract, *The Judgement of Martin Bucer*, *Tetrachordon*, and *Colasterion*. *The Divorce Tracts of John Milton: Texts and Contexts* presents all five full-length pamphlets and documents in order to fully represent Milton's views on divorce, liberty, gender, and social institutions.



"Sara J. van den Berg and W. Scott Howard have produced an elegant and accessible edition of Milton's divorce tracts . . . a highly commendable edition that will do an especially fine job of introducing this complex and important body of texts. The collection is both lightweight and thorough, making it useful for undergraduate and graduate courses."  
— *Milton Quarterly*

Van den Berg and Howard also present Milton's work in the context of his contemporaries by including four other publications that represent the first wave of engagement with Milton's divorce tracts: the anonymously written *An Answer to a Book, intituled, The Doctrine and Discipline of Divorce* (1644); William Prynne's *Twelve Considerable Serious Questions* (1644); Herbert Palmer's *The Glasse of God's Providence* (1644); and Daniel Featley's *The Dippers Dipt* (1645). The current volume is unique in that it is the first in the field to showcase Milton's writings on divorce side by side with these related documents, and it provides the first modern transcription of *An Answer*.

Milton's argument that divorce could be "to the good of both sexes" makes this often intimidating writer and his era accessible and compelling to contemporary readers. Indeed, his claim for divorce on the basis of mutual incompatibility established the groundwork for the justification of divorce in late twentieth century Anglo-American law. Milton's rhetorical methods—from cogent advocacy to speculative commentary and poignant vignettes, from citation of authorities and carefully reasoned biblical exegesis to defensive vituperation—demonstrate the range of debate in seventeenth century pamphlet warfare.

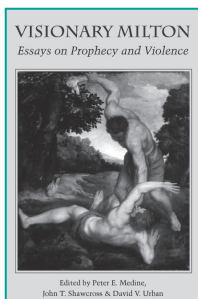
**SARA J. VAN DEN BERG** is professor of English and chair of the English Department at Saint Louis University. She is also the author of *The Action of Ben Jonson's Poetry*, and her essays have appeared in a variety of publications.

**W. SCOTT HOWARD** is associate professor and director of graduate studies in the Department of English at the University of Denver and the founding editor of the electronic peer-reviewed journal, *Appositions: Studies in Renaissance / Early Modern Literature & Culture*.

December 2010 / 524 pages  
ISBN 978-0-8207-0440-1 / \$75.00s cloth

## Visionary Milton

*Essays on Prophecy and Violence*



**Edited by Peter E. Medine, John T. Shawcross & David V. Urban**

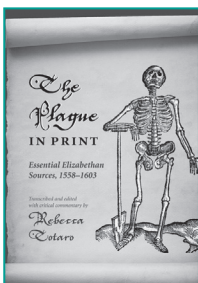
“Features eleven essays by noted Milton scholars who revisit themes of prophecy and violence. . . . The book makes its own important contribution to Milton studies, especially to the interpretation of *Paradise Regained*.” — *Milton Quarterly*

**ISBN 978-0-8207-0429-6 / \$60.00s cloth**

## The Plague in Print

*Essential Elizabethan Sources, 1558–1603*

**Transcribed and edited with critical commentary by Rebecca Totaro**



“Totaro’s judicious modernization and full lexical annotation make these writings accessible to less-experienced readers. Of indubitable interest of scholars of Elizabethan literature and history and the history of science. Highly recommended.”

— *Choice*

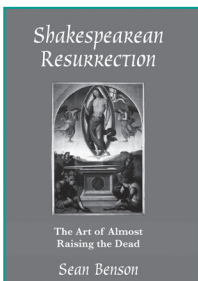
“*The Plague in Print* . . . offers readers who are unfamiliar with this genre of literature the opportunity to map the disease’s impact on early modern English culture by reading primary works from the period.” — *Early Modern Literary Studies*

**ISBN 978-0-8207-0426-5 / \$58.00s cloth**

## Shakespearean Resurrection

*The Art of Almost Raising the Dead*

**Sean Benson**



“In a critical atmosphere dominated by the secular, Benson’s discussion of *Lear* and the other plays he explores in this study is thoughtful and persuasive. He refuses to impose Christian theology or ideology on Shakespeare or the plays yet shows the necessity for including the undeniably present biblical allusions and the contemporary Christian world view of the time in any serious interpretive discussion of these works.”

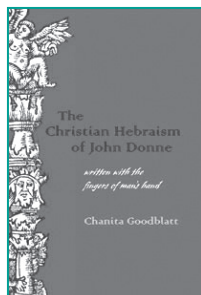
— *Religion and the Arts*

**ISBN 978-0-8207-0416-6 / \$56.00s cloth**

# The Christian Hebraism of John Donne

*Written with the Fingers of Man's Hand*

**Chanita Goodblatt**



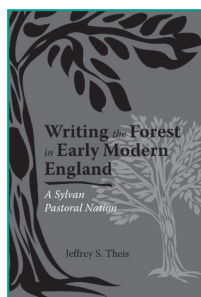
“Erudite analysis of John Donne’s sermons. . . . Goodblatt’s book is an impressive piece of scholarship. It will be of especial interest to Donne scholars, but by demonstrating the significant role that Christian Hebraism played in Donne’s own biblical scholarship, Goodblatt has added more evidence for the plurality of religious ideas and sensibilities in the early modern period as well as for the importance of Christian Hebraism.”  
— *John Donne Journal*

**ISBN 978-0-8207-0431-9 / \$58.00s cloth**

# Writing the Forest in Early Modern England

*A Sylvan Pastoral Nation*

**Jeffrey S. Theis**

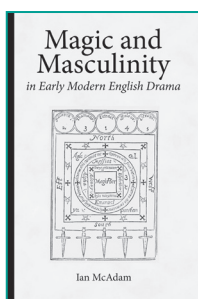


“Theis identifies and examines sylvan pastoral, a highly adaptable literary mode in which English writers from the 1590s to the 1670s resituated pastoral from open land to forest. This change in setting permitted imaginative engagement with contemporary issues such as fears of deforestation, increased rates of migration to woodlands, and the status of the royal forest as a symbol of monarchical power.” — *Choice*

**ISBN 978-0-8207-0423-4 / \$60.00s cloth**

# Magic and Masculinity in Early Modern English Drama

**Ian McAdam**

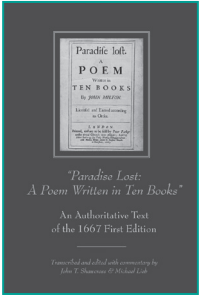


“Clearly and engagingly written, and offers important new paradigms for thinking about magic and about masculine identity in the drama and culture of the Elizabethan and Jacobean periods. Perhaps most importantly, *Magic and Masculinity* gives a nuanced and striking portrait of the continuities between magic and ‘true religion’ in the period.” — *Renaissance Studies*

**ISBN 978-0-8207-0424-1 / \$60.00s cloth**



# “Paradise Lost: A Poem Written in Ten Books”



*An Authoritative Text of the 1667 First Edition*

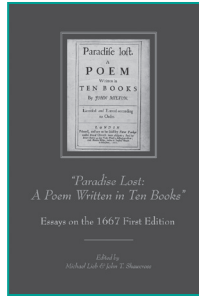
**Transcribed and edited with commentary by John T. Shawcross and Michael Lieb**

**Most Distinguished Edition, Milton Society of America, 2007**

“The great value of this edition is that it makes available to Milton scholars and their students a very different *Paradise Lost*, in all its valiant glory, than the one we conventionally read. . . . The poem as presented is stark, unadorned, and unrelenting, like the character of God in book 3. This edition will significantly affect both the scholarship and the pedagogy of *Paradise Lost*, and we owe Shawcross and Lieb a great debt for their labors.” — *Renaissance Quarterly*

**ISBN 978-0-8207-0392-3 / \$68.00s cloth**

*Essays on the 1667 First Edition*



**Edited by Michael Lieb and John T. Shawcross**

“Shawcross, Lieb, and the contributors to the volume of essays deserve credit for providing further evidence of Milton’s artistry and how he continually revised *Paradise Lost* even after the poem started appearing in bookstalls in London and elsewhere.” — *Renaissance Quarterly*

**ISBN 978-0-8207-0393-0 / \$60.00s cloth**

“Both volumes have been handsomely produced and carefully edited.”  
— *Milton Quarterly*

**Order these volumes separately, or get the two-volume set at a special price.**

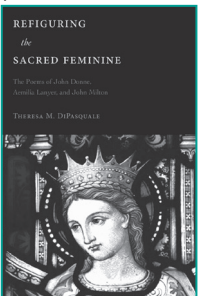
**Two-Volume Set [Authoritative Text & Essays]  
Set ISBN 978-0-8207-0404-3 / \$100.00 cloth (2 vols.)**

## Refiguring the Sacred Feminine

*The Poems of John Donne, Aemilia Lanyer, and John Milton*

**Theresa M. DiPasquale**

**John Donne Society Award for Most Distinguished Publication, 2008**

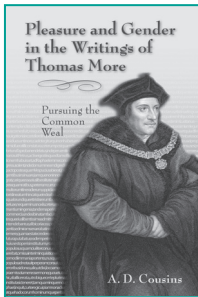


“The book is impressive for its thorough, consistent, and generous engagement with the work of other scholars, whose works provides the foundation of DiPasquale’s synthetic yet original conclusions. Intellectually demanding, the book is not pedantic and certainly not condescending. In fact, it sparkles with its own illumination and grace.” — *Renaissance Quarterly*

**ISBN 978-0-8207-0405-0 / \$60.00s cloth**

## Pleasure and Gender in the Writings of Thomas More

*Pursuing the Common Weal*



**A. D. Cousins**

"A. D. Cousins's ambitious study . . . covers a lot of intellectual historical territory. Cousins's agenda is laid out cleverly, and the analyses that follow are remarkable for their thoroughness, the breadth of foregrounding in More's classical and early Christian precedents, and the acuity of the author's rhetorical observations." — *Sixteenth Century Journal*

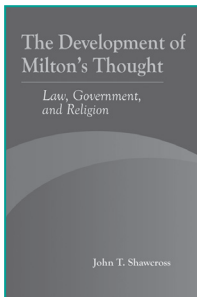
**ISBN 978-0-8207-0438-8 / \$58.00s cloth**

## The Development of Milton's Thought

*Law, Government, and Religion*

**John T.S hawcross**

"Shawcross offers a careful, convincing consideration of Milton's legal, political, theological, and artistic thought, both its application and its effect. All along the way, he guides the reader of Milton toward a fuller, more sensitive evaluation of Milton's artistry. Highly recommended." — *Choice*



"Shawcross's intimate familiarity with Milton's oeuvre allows him to pepper every moment of his argument with references to what has come before and what will follow in Milton's life. . . . In *The Development of Milton's Thought*, Shawcross leads us back to the man himself to remind us that Milton was a frail human being in search of personal understanding of the world and the divine. It is an important reminder."

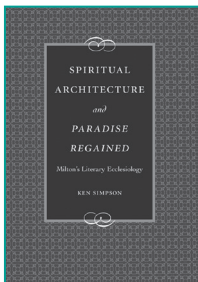
— *Discoveries*

**ISBN 978-0-8207-0411-1 / \$60.00s cloth**

## Spiritual Architecture and *Paradise Regained*

*Milton's Literary Ecclesiology*

**Ken Simpson**



"Simpson is both thorough and convincing in articulate ways in which [ecclesiological] views inform Milton's understanding of the visible church and its ministry." — *Renaissance Quarterly*

"By stressing the uniqueness of Milton's views in *Paradise Regained*, Simpson. . . brings a fresh perspective both to the brief epic and to the continuities and alterations in Milton's concept of the church and his own vocation in response to England's changing political landscape." — *Milton Quarterly*

**ISBN 978-0-8207-0391-6 / \$58.00s cloth**

**Bennett, Lyn.** *Women Writing of Divine Things: Rhetoric and the Poetry of Pembroke, Wroth, and Lanyer.* 2004. 343 pages.  
ISBN 978-0-8207-0359-6 / \$60.00s cloth

**Benson, Sean.** *Shakespearean Resurrection: The Art of Almost Raising the Dead.* 2009. 229 pages.  
ISBN 978-0-8207-0416-6 / \$56.00s cloth

**Bergeron, David M.** *Practicing Renaissance Scholarship: Plays and Pageants, Patrons and Politics.* 2000. 221 pages.  
ISBN 978-0-8207-0313-8 / \$58.00s cloth

**Berley, Marc.** *After the Heavenly Tune: English Poetry and the Aspiration to Song.* 2003. 420 pages.  
ISBN 978-0-8207-0316-9 / \$59.00s cloth

**Berley, Marc, ed.** *Reading the Renaissance: Ideas and Idioms from Shakespeare to Milton.* 2002. 280 pages.  
ISBN 978-0-8207-0336-7 / \$60.00s cloth

**Brennan, Gillian.** *Patriotism, Power and Print: National Consciousness in Tudor England.* 2003. 160 pages.  
ISBN 978-0-8207-0339-8 / \$60.00s cloth

**Brown, Eric.** *Milton on Film.* 2014. 360 pages.  
ISBN 978-0-8207-0476-0 / \$60.00s cloth

**Burbery, Timothy J.** *Milton the Dramatist.* 2007. 224 pages.  
ISBN 978-0-8207-0387-9 / \$58.00s cloth

**Burks, Deborah G.** *Horrid Spectacle: Violation in the Theater of Early Modern England.* 2004. 447 pages.  
ISBN 978-0-8207-0341-1 / \$60.00s cloth

**Cavanagh, Sheila.** *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania.* 2001. 300 pages.  
ISBN 978-0-8207-0320-6 / \$60.00s cloth

**Cousins, A. D.** *Pleasure and Gender in the Writings of Thomas More: Pursuing the Common Weal.* 2010. 185 pages.  
ISBN 978-0-8207-0438-8 / \$58.00s cloth

**Cunnar, Eugene R., and Jeffrey Johnson, eds.** *Discovering and (Re)Covering the Seventeenth Century Religious Lyric.* 2001. 400 pages.  
ISBN 978-0-8207-0317-6 / \$59.00s cloth

**DiPasquale, Theresa M.** *Literature and Sacrament: The Sacred and the Secular in John Donne.* 1999. 300 pages.  
ISBN 978-0-8207-0309-1 / \$58.00s cloth

**DiPasquale, Theresa M.** *Refiguring the Sacred Feminine: The Poems of John Donne, Aemilia Lanyer, and John Milton.* 2008. 405 pages.  
ISBN 978-0-8207-0405-0 / \$60.00s cloth

**Dodds, Lara.** *The Literary Invention of Margaret Cavendish.* 2013. 304 pages.  
ISBN 978-0-8207-0465-4 / \$58.00s cloth

**Duran, Angelica.** *The Age of Milton and the Scientific Revolution.* 2006. 361 pages.  
ISBN 978-0-8207-0386-2 / \$58.00s cloth

**DuRocher, Richard J.** *Milton Among the Romans: The Pedagogy and Influence of Milton's Latin Curriculum.* 2001. 210 pages.  
ISBN 978-0-8207-0328-2 / \$58.00s cloth

**DuRocher, Richard J., and Margaret Olofson Thickett, eds.** *Milton's Rival Hermeneutics: "Reason Is But Choosing."* 2012. 320 pages.  
ISBN 978-0-8207-0450-0 / \$58.00s cloth

**Fenton, Mary C., and Louis Schwartz, eds.** *To Repair the Ruins: Reading Milton.* 2012. 290 pages.  
ISBN 978-0-8207-0454-8 / \$58.00s cloth

**Fish, Stanley E.** *Self-Consuming Artifacts: The Experience of Seventeenth Century Literature.* 1998. 448 pages.  
ISBN 978-0-8207-0298-8 / \$58.00s cloth

**Goodblatt, Chanita.** *The Christian Hebraism of John Donne: Written with the Fingers of Man's Hand.* 2010. 256 pages.  
ISBN 978-0-8207-0431-9 / \$58.00s cloth

**Grey, Robin, ed.** *Melville and Milton.* 2004. 204 pages.  
ISBN 978-0-8207-0352-7 / \$58.00s cloth

**Hiltner, Ken, ed.** *Renaissance Ecology: Imagining Eden in Milton's England.* 2008. 367 pages.  
ISBN 978-0-8207-0402-9 / \$62.00s cloth

**Hunter, William B.** *Visitation Unimplor'd: Milton and the Authorship of De Doctrina Christiana.* 1998. 200 pages.  
ISBN 978-0-8207-0289-6 / \$48.00s cloth

**Jenkins, Hugh.** *Feigned Commonwealths: The Country-House Poem and the Fashioning of the Ideal Community.* 1998. 290 pages.  
ISBN 978-0-8207-0292-6 / \$48.00s cloth

**Kelley, Mark R., Michael Lieb & John T. Shawcross, eds.** *Milton and the Grounds of Contention.* 2003. 352 pages.  
ISBN 978-0-8207-0345-9 / \$60.00s cloth

**Kranidas, Thomas.** *Milton and the Rhetoric of Zeal.* 2005. 264 pages.  
ISBN 978-0-8207-0361-9 / \$58.00s cloth

**Kuchar, Gary.** *Divine Subjection: The Rhetoric of Devotion in Early Modern England.* 2005. 309 pages.  
ISBN 978-0-8207-0370-1 / \$58.00s cloth

**Lares, Jameela.** *Milton and the Preaching Arts.* 2001. 350 pages.  
ISBN 978-0-8207-0318-3 / \$58.00s cloth

**Lawrence, Sean.** *Forgiving the Gift: The Philosophy of Generosity in Shakespeare and Marlowe.* 2012. 270 pages.  
ISBN 978-0-8207-0448-7 / \$58.00s cloth

**Lieb, Michael.** *Theological Milton: Deity, Discourse, and Heresy in the Miltonic Canon.* 2006. 348 pages.  
ISBN 978-0-8207-0374-9 / \$60.00s cloth

**Lieb, Michael, and Albert C. Labriola, eds.** *Milton in the Age of Fish: Essays on Authorship, Text, and Terrorism.* 2006. 320 pages.  
ISBN 978-0-8207-0384-8 / \$60.00s cloth

**Lieb, Michael, and John T. Shawcross, eds.** *"Paradise Lost: A Poem Written in Ten Books": Essays on the 1667 First Edition.* 2007. 299 pages.  
ISBN 978-0-8207-0393-0 / \$60.00s cloth

**Lindheim, Nancy.** *The Virgilian Pastoral Tradition: From the Renaissance to the Modern Era.* 2005. 378 pages.  
ISBN 978-0-8207-0372-5 / \$60.00s cloth

**Low, Anthony.** *Aspects of Subjectivity: Society and Individuality from the Middle Ages to Shakespeare and Milton.* 2003. 242 pages.  
ISBN 978-0-8207-0337-4 / \$60.00s cloth

**Luxon, Thomas H.** *Single Imperfection: Milton, Marriage, and Friendship.* 2005. 232 pages.  
ISBN 978-0-8207-0373-2 / \$58.00s cloth

**Machacek, Gregory.** *Milton and Homer: "Written to Aftertimes"* 2011. 220 pages.  
ISBN 978-0-8207-0447-0 / \$58.00s cloth

**Mardock, James D., and Kathryn R. McPherson, eds.** *Stages of Engagement: Drama and Religion in Post-Reformation England.* 2014. 320 pages.  
ISBN 978-0-8207-0473-9 / \$58.00s cloth

**McAdam, Ian.** *Magic and Masculinity in Early Modern English Drama.* 2009. 471 pages.  
ISBN 978-0-8207-0424-1 / \$60.00s cloth

**McBride, Kari Boyd, ed.** *Domestic Arrangements in Early Modern England.* 2002. 349 pages.  
ISBN 978-0-8207-0324-4 / \$60.00s cloth

**Medine, Peter E., John T. Shawcross & David V. Urban, eds.** *Visionary Milton: Essays on Prophecy and Violence.* 2010. 371 pages.  
ISBN 978-0-8207-0429-6 / \$60.00s cloth

**Mulryan, John.** *"Through a Glass Darkly": Milton's Reinvention of the Mythological Tradition.* 1996. 320 pages.  
ISBN 978-0-8207-0267-4 / \$48.00s cloth

**Powers-Beck, Jeffrey.** *Writing the Flesh: The Herbert Family Dialogue.* 1999. 320 pages.  
ISBN 978-0-8207-0293-3 / \$54.50s cloth

**Pruitt, Kristin A.** *Gender and the Power of Relationship: "United as one individual Soul" in Paradise Lost.* 2003. 196 pages.  
ISBN 978-0-8207-0340-4 / \$60.00s cloth

**Raylor, Timothy.** *The Essex House Masque of 1621: Viscount Doncaster and the Jacobean Masque.* 2000. 224 pages.  
ISBN 978-0-8207-0310-7 / \$58.00s cloth

**Roberts, John R.** *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995.* 2004. 500 pages.  
ISBN 978-0-8207-0353-4 / \$145.00s cloth

**Roston, Murray.** *Tradition and Subversion in Renaissance Literature: Studies in Shakespeare, Spenser, Jonson, and Donne.* 2007. 271 pages  
ISBN 978-0-8207-0390-9 / \$60.00s cloth

**Shami, Jeanne, ed.** *Renaissance Tropologies: The Cultural Imagination of Early Modern England.* 2008. 392 pages.  
ISBN 978-0-8207-0409-8 / \$60.00s cloth



**Shawcross, John T.** *The Development of Milton's Thought: Law, Government, and Religion*. 2008. 293 pages.  
ISBN 978-0-8207-0411-1 / \$60.00s cloth

**Shawcross, John T., and Michael Lieb, eds.** *"Paradise Lost: A Poem Written in Ten Books": An Authoritative Text of the 1667 First Edition*. 2007. 472 pages.  
ISBN 978-0-8207-0392-3 / \$68.00s cloth

**Sherwood, Terry G.** *The Self in Early Modern Literature: For the Common Good*. 2007. 391 pages.  
ISBN 978-0-8207-0395-4 / \$60.00s cloth

**Simpson, Ken.** *Spiritual Architecture and Paradise Regained: Milton's Literary Ecclesiology*. 2007. 269 pages.  
ISBN 978-0-8207-0391-6 / \$58.00s cloth

**St. Hilaire, Danielle A.** *Satan's Poetry: Fallenness and Poetic Tradition in Paradise Lost*. 2012. 244 pages.  
ISBN 978-0-8207-0456-2 / \$58.00s cloth

**Staub, Susan C.** *Nature's Cruel Steppdames: Murderous Women in the Street Literature of Seventeenth Century England*. 2005. 366 pages.  
ISBN 978-0-8207-0356-5 / \$60.00s cloth

**Stewart, Stanley.** *"Renaissance" Talk: Ordinary Language and the Mystique of Critical Problems*. 1997. 260 pages.  
ISBN 978-0-8207-0273-5 / \$48.00s cloth  
ISBN 978-0-8207-0274-2 / \$21.50x paper

**Stoll, Abraham.** *Milton and Monotheism: Law, Government, and Religion*. 2009. 388 pages.  
ISBN 978-0-8207-0410-4 / \$60.00s cloth

**Swiss, Margo, and David A. Kent, eds.** *Speaking Grief in English Literary Culture: Shakespeare to Milton*. 2002. 300 pages.  
ISBN 978-0-8207-0330-5 / \$60.00s cloth

**Theis, Jeffrey S.** *Writing the Forest in Early Modern England: A Sylvan Pastoral Nation*. 2010. 383 pages.  
ISBN 978-0-8207-0423-4 / \$60.00s cloth

**Totaro, Rebecca, ed.** *The Plague in Print: Essential Elizabethan Sources, 1558–1603*. 2010. 319 pages.  
ISBN 978-0-8207-0426-5 / \$58.00s cloth

**Totaro, Rebecca.** *Suffering in Paradise: The Bubonic Plague in English Literature from More to Milton*. 2005. 251 pages.  
ISBN 978-0-8207-0362-6 / \$58.00s cloth

**van den Berg, Sara J., and W. Scott Howard, eds.** *The Divorce Tracts of John Milton: Texts and Contexts*. 2010. 524 pages.  
ISBN 978-0-8207-0440-1 / \$75.00s cloth

**Voss, Paul.** *Elizabethan News Pamphlets: Shakespeare, Spenser, Marlowe and the Birth of Journalism*. 2001. 260 pages.  
ISBN 978-0-8207-0321-3 / \$60.00s cloth

**Wilburn, Reginald A.** *Preaching the Gospel of Black Revolt: Appropriating Milton in Early African American Literature*. 2014. 340 pages.  
ISBN 978-0-8207-0471-5 / \$58.00s cloth

**Wittreich, Joseph.** *Shifting Contexts: Reinterpreting Samson Agonistes*. 2002. 384 pages.  
ISBN 978-0-8207-0331-2 / \$60.00s cloth

## Sales Information

This catalog describes new and selected backlist titles available from Duquesne University Press. All prices are subject to change without notice. Books marked "x" carry a text discount; books marked "s" carry a short discount; books marked "t" carry a trade discount. For additional information, including descriptions of backlist titles, please visit our website at [www.dupress.duq.edu](http://www.dupress.duq.edu). All prices are subject to change without notice. Duquesne University Press participates in the CIP Program of the Library of Congress and is a full member of the Association of American Universities.

## Editorial, Sales, and Marketing Offices

Duquesne University Press  
600 Forbes Avenue  
Pittsburgh, PA 15282  
Tel: (412) 396-6610  
Fax: (412) 396-5984  
[www.dupress.duq.edu](http://www.dupress.duq.edu)

## Orders

Individual orders must be prepaid by check, money order, or credit card. MasterCard, Visa, Discover, and American Express are accepted. All payments must be made in U.S. funds drawn on a U.S. bank. For more information, or to place an order, please call 1-800-666-2211 or email [orderbook@cupserv.org](mailto:orderbook@cupserv.org).

Examination and desk copies are available at the discretion of Duquesne University Press to qualified instructors of appropriate courses. Paperbacks are available for a \$5.00 shipping charge, and most hardcovers are available on a standard 60-day approval basis. Please submit your request on departmental stationery, indicating course title, semester, and estimated enrollment and send to: Duquesne University Press, 600 Forbes Ave. Pittsburgh, PA 15282.

## Shipping

Unless specified, all orders shipped within the continental U.S. will be shipped by priority mail. Orders shipped outside the U.S. will be sent by the most economical and reliable method.

In the U.S. and its territories: \$6.00 for the first book; \$1.00 for each additional book. International: \$7.00 for the first book; \$3.00 for each additional book. Institutional orders: Postage charges will be added according to weight and zone.

## Returns

Books may be returned for full credit within one year of original purchase. Books must be in print, in the current edition, and in perfect condition. Books received without invoice information or beyond time period specified will be credited at 50 percent of list. Books received in damaged condition must be returned within 45 days.

## Sales Representatives

Cornell University Press Services  
750 Cascadilla Street  
Box 6525  
Ithaca, NY 14851-6525  
Tel: 1-800-666-2211  
Fax: 1-800-688-2877  
[orderbook@cupserv.org](mailto:orderbook@cupserv.org)

Gazelle Drake Academic  
White Cross Mills  
Hightown  
Lancaster LA1 4XS  
United Kingdom  
Tel: +44 (0) 1524 68765  
Fax: +44 (0) 1524 63232  
[sales@gazellebooks.co.uk](mailto:sales@gazellebooks.co.uk)