Notes

Introduction – Authorial Alibis: Early Modern and Late Modern

1. Disavowals of the authorial role occur insistently throughout medieval and early modern women’s writing. Examples can be found in the work of Julian of Norwich, Margery Kempe, Christine de Pizan, Lady Jane Grey, Anne Askew, Margaret More Roper, the Cooke Sisters, Anne Locke, Elizabeth Tudor, Mary Sidney Herbert, Aemilia Lanyer, Margaret Tyler, Anne Dowriche, Elizabeth Jocelin, Dorothy Leigh, Isabella Whitney, Elizabeth Cary, Katherine Philips, Rachel Speght, and Lady Mary Wroth, to name some of the most prominent.


4. Anne Bradstreet, ‘Prologue,’ to The Tenth Muse Lately sprung up in America. Or Several Poems, compiled with great variety of Wit and Learning, full of delight. Wherein especially is contained a compleat discourse, and description of The Four Elements, Constitutions, Ages of Man, Seasons of the Year. Together with an Exact Epitome of the Four Monarchies, viz. The Assyrian, Persian, Grecian, Roman. Also a dialogue between Old England and New, concerning the late troubles. With divers other pleasant and serious Poems. By a Gentlewoman in those parts (London: Stephen Bowtell, 1650), B2r–v.


12. Travitsky, xviii.
18. Hannay, ‘Introduction,’ 4. See also Betty Travitsky’s claim that ‘Women were literally muzzled by the stricture that “women keep silence in the churches …”’ (1 Cor. 14: 34–5).’ Travitsky, xviii.
21. Hobby, 8.
24. Comensoli and Stevens, ix.
25. Comensoli and Stevens, xi.
30. Harvey, 1 (emphasis added).
32. Gilbert and Gubar, 14, 6.
34. Waller, 242.
39. The most sustained attempt to relate new formalism to early modern literature is Mark David Rasmussen’s *Renaissance Literature and its Formal Engagements* (Basingstoke: Palgrave, 2003). Rasmussen notes, however, that, ‘most conspicuous in its absence is any sustained reflection on how formalist approaches might be broadened by reckoning with the achievements of feminist scholarship in the field, and particularly the recovery of Renaissance texts by women’ (9). See also Sascha Roberts, ‘Feminist Criticism and the New Formalism: Early Modern Women and Literary Engagement,’ in *The Impact of Feminism in English Renaissance Studies*, ed. Dymphna Callaghan (Basingstoke: Palgrave, 2006).

1 From Self-Effacement to *Sprezzatura*: Modesty and Manipulation

6. Richards and Thorne, 12.
8. Dunn, 5.
12. Janson, 64.
14. Sir Philip Sidney uses the metaphor of the ship of state most effectively in his unapologetic *Letter to Queen Elizabeth*.
16. Janson, 16.
17. Janson, 22.
18. Janson, 41.
20. Janson, 151.
22. In this context, it is interesting to note that in chapter 15 of his *Poetics*, for instance, Aristotle states that ‘characters must be fitting; for it is possible for a woman to be manly in character, but it not fitting for her to be so manly or clever [namely, as a man].’ Quoted in Christopher Carey, ‘Rhetorical Means of Persuasion,’ in *Persuasion: Greek Rhetoric in Action*, ed. Ian Worthington (London and New York: Routledge, 1994), 40.
23. Dunn, 6.
30. Baldesar Castiglione’s *Il Libro del Cortegiano* was first printed in Venice in 1528 and was reprinted in 1531, 1533, and 1537. Over forty further editions appeared in Italy during the sixteenth century. The work was banned by the Spanish Inquisition in 1576 and placed on the index in 1590. Only the
expurgated edition of Antonio Cicarelli was allowed to appear in 1584; this was reprinted in 1601 and 1606. The work was first translated into English by Sir Thomas Hoby in 1561 and was reprinted in 1577, 1588, and 1603. It was reproduced in 1900 in the Tudor Translation series with an introduction by Sir Walter Raleigh. See, Castiglione, The Book of the Courtier, trans. Sir Thomas Hoby, ed. W.H.D. Rousse (London: J. M. Dent & Sons, 1956). Further references are to this edition and are given in the text.


33. Whigham, 102.

34. Whigham, 95.


36. Berger, 10–11.

37. Whigham, 103.

38. Erasmus quoted in Patricia Parker, Literary Fat Ladies: Rhetoric, Gender, Property (London and New York: Methuen, 1987), 139.

39. Parker, Literary Fat Ladies, 139.

40. Parker, Literary Fat Ladies, 138.


42. Fraunce, 13, 80.

43. Fraunce, 100.


45. See Patricia Parker, ‘Virile Style,’ 199–222.


47. Roberts, 248.

48. In ‘Women’s Literary Capital’ Roberts notes that Puttenham’s Arte was among the books in Susan Wolfreston’s library in the mid-seventeenth century (251).

49. Richards and Thorne, 10.


2 Sola Scriptura: Reading, Speech, and Silence in The Examinations of Anne Askew

1. Anne Askew, The Examinations of Anne Askew, ed. Elaine V. Beilin (New York: Oxford University Press, 1996), 21, 142. Unless otherwise noted, all references to the Examinations will be to this edition and will be cited by page number in the body of the chapter.
2. The First Examinacion of the worthy servaunt of God masters Anne Askewe the younger daughter of Sir Wylyam Askewe knight of lyncolne shyre, lately martyred in Smithfelde by the Romysh popes upholders (1546), STC 848; The Lattre Examinacion of the worthy servaunt of God masters Anne Askewe the younger daughter of Sir Wylyam Askewe knight of lyncolne shyre, lately martyred in Smithfelde by the Romysh popes upholders (1547), STC 850. Following Beilin’s practice, I have retained the original spelling of the titles when they are referred to in a sixteenth-century context.


8. Greenblatt, 337.


11. *The Byble in Englyshe* (1540), STC 2070, sig. +2r–v, quoted in Kastan, 58–9. The preface was written significantly before the Bible’s publication.


15. Brayman Hackel, 103.


17. Lamb, 32.


22. Stallybrass, 70–1.

23. Blandina is an important precursor for Bale’s presentation of Askew. According to Beilin, she was a slave martyred in Lyon for her Christian beliefs in 177 CE. See *Examinations*, 10–13.

24. Beilin glosses ‘clowted’ as ‘patched up or botched.’ ‘Canonyised, solemnysed, sensed, mattensed, and massed’ refer to the rituals of the Catholic faith that Bale deemed invented and profane. See *Examinations*, 24.


29. Freeman and Wall, 1193.


33. Clarke, 188–9.

34. Clarke, 188.


41. Coles, 526.

42. See Beilin, ‘Introduction,’ *Examinations*, xv and her earlier essay, ‘Anne Askew’s Self-Portrait in the Examinations.’

43. Kemp, 1037.

44. For instance, Askew’s articulation and defense of her position on the sacrament illuminate how women’s writing contributed to the reformulation of devotional norms during the English Reformation. Her confrontation with Henrician civil and ecclesiastical authority contributes to the ways in which we understand women’s participation in English debates about theology and ecclesiastical government. And, as Paula McQuade has carefully argued, Askew’s canny negotiation of incongruities between contemporary common law and ecclesiastical law ‘directly challenges our standing notions of the relationship between gender and jurisprudence in this period,’ suggesting that women may have had more experience and agency in their encounters with the law than we have hitherto suspected (‘Except That They Had Offended the Lawe:’ Gender and Jurisprudence in the Examinations of Anne Askew,’ *Literature and History* 3:2 (Autumn 1994): 1–14, 2).


46. As Kimberly Coles states: ‘Throughout the first half of the second Examination she continues her tactic of circumspection and refuses to locate her position concerning the sacrament. Then the course of the narrative abruptly changes: “the Byshopp [Stephen Gardiner] sayd, I shuld be brente” (LE, C3v). Once her condemnation is pronounced, her voice becomes more expansive, and it takes on the assertions of faith. From the moment of Gardiner’s judgment, she is willing to declare openly her opinion concerning sacramental ontology’ (S20). And as Paula McQuade relates, the ‘extra-legal’ operations of the Privy Council – which conducted Askew’s second examination – force her to make a difficult decision: ‘Either she can renounce her scripturalism and proclaim herself an orthodox conservative, thus saving her life but sacrificing her individual identity as a female, Protestant, legal subject; or she can openly admit her Protestantism, condemn herself to death, but maintain her identity as a religious, gendered subject under sixteenth-century jurisprudence’ (9).
48. Coles, 523.
49. Frith, C2v–C3r cited in Coles, 524.
52. Cited in Coles, 525, emphasis added.
53. Coles, 526.
60. Peacham, 96–7.
61. Peacham, 97–8.
62. Lanham, 18.
63. Lanham, 69.
64. For edification, see Paul’s Epistles, including Romans 15:2–4; 2 Corinthians 12:19; Ephesians 4:29. For women’s silence, see 1 Corinthians 14:34–5; 1 Timothy 2:9–15; Ephesians 522–33, based on Genesis 1:26 and 3:6. For older women teaching younger women, see Titus 2:3–5. For Priscilla, see Romans 16:3; Acts 18:1–28. Cited in Wabuda, 41, n. 3.

3 ‘A worme most abjecte:’ *Sermo Humilis* as Reformation Strategy in Katherine Parr’s *Prayers or Medytacions*

2. Cicero, *De Oratore* in *De Oratore III, De Fato, Paradoxa Storicum, De Partitione Oratoria*, trans H. Rackham (Cambridge, MA: Harvard University Press,
1948), 69–78. In De Oratore, Cicero writes of the three artistic styles: ‘there is the full and yet rounded style of oratory, the plain style that is not devoid of vigour and force, and the style which combines elements of either class and whose merit is to steer a middle course’ (III.i.199). See also 167–9.


4. Clark, 71.


10. In ‘The Gospel and the Court: Reformation under Henry VIII,’ in Protestantism and the National Church in Sixteenth Century England, eds Peter Lake and Maria Dowling (London: Croom Helm, 1987), Dowling contends that, ‘Modern historians have focused on Katherine Parr as the head of reform during Henry’s final years; this is inaccurate, and distorts the true picture of power and influence at court ... Whatever her private virtues, Katherine Parr was not the head of the reform party’ (59–60). Dowling targets James Kelsey McConica for ‘grossly exaggerate[ing] the importance of Katherine Parr’ (71, n. 1). She also refers to Anthony Martienssen, Queen Katherine Parr (New York: McGraw-Hill, 1973) and John. L. King, English Reformation Literature: The Tudor Origins of the Protestant Tradition (Princeton: Princeton University Press, 1982) in this context.
11. In *English Humanists and Reformation Politics Under Henry VIII and Edward VI* (Oxford: Clarendon, 1966), for instance, McConica writes that Parr’s generation ‘found appropriate patronage, not in a Machiavellian Secretary of State, but in a noble lady of irenic temperament and sincere attachment to humanist learning ... It is in her circle, which revives the traditions of her royal predecessors Margaret Beaufort and Catherine of Aragon, that the Erasmian spirit finds new shelter and influential support’ (201).


14. John Foxe, ‘The Story of Queen Katharine Parr, late Queen, and Wife to King Henry the Eighth: Wherein appeareth in what danger she was in for the Gospel, by means of Stephen Gardiner and others of his conspiracy; and how graciously she was preserved by her kind and loving husband the king,’ in *Actes and Monuments of these latter and perillous dayes, touching matters of the church* (London: J. Daye, 1570 [1563]), 554. Further references to this work will be cited by page number in the body of the chapter.


17. Katherine Parr, *Prayers or Medytacions, wherein the mind is stirred paciently to suffre all afflictions here, to set at nought the vaine prosperitee of this worlde, and alwaie to longe for the everlastyng felicitee: Collected out of certayne holy woorkes by the most vertuous and gracious Princesse Katherine, queene of Englannde, France, and Irelande* (London: Thomas Berthelet, 1545).

18. In her 1999 biography of Parr, Susan James put forward a credible argument supporting William Strype’s attribution to Parr of a translation of John
Fisher’s Psalms or Prayers (1544), an attribution that has been accepted by several Parr scholars. See Beilin, ‘Introduction’ to Ashgate Critical Essays on Women Writers in England, 1550–1700: Volume 1 Early Tudor Women Writers, ed. Elaine Beilin (Burlington, VT: Ashgate, 2009), xx.

19. Prayers or Medytacions went into seven editions between 1545 and 1550 alone, and reached twenty editions by the end of the century. See Coles, 47.

20. Damning with faint praise, Dowling, for instance, calls it ‘a creditable little volume’ in ‘The Gospel and the Court,’ 61. Hoffman goes so far as to say that ‘line by line comparison’ with Whittord’s translation ‘reveals that the entire Meditacion is a piece of schoolboy plagiarism of the Imitation’ (355 n. 21). He concludes disparagingly: ‘Certainly she has no place among English authors, though the plagiarism of Prayers or Medytacions was not a crime to her contemporaries’ (367).


22. Mueller, ‘Devotion as Difference,’ 173. Unless otherwise specified, subsequent references to Mueller refer to this essay and will be cited by page number in the body of the chapter.


26. Kimberly Anne Coles, in her recent re-evaluation of Parr’s Prayers or Medytacions follows Mueller’s analysis up to a point. For Coles, however, Mueller’s argument is somewhat overstated. Instead of seeing the Prayers or Medytacions as a text fully committed to the new faith, Coles sees the text as reflecting a middle ground between old and new faiths that was moderate in its leanings and able to accommodate both. Viewing Parr as interested but as yet ambivalent about the Reformist cause, Coles sees the text Parr produced as a canny compromise – one that is able to accommodate the Catholic faith of her life to date and some of the Reformist ideas that she was beginning to espouse under Cranmer’s tutelage (45–74).


28. Auerbach, 45.


32. Walker, 3.
36. The genre of literary confession growing out of patristic penitential practice couples the confessional spirit with what Ernst R. Curtius describes somewhat skeptically as ‘a certain prescribed humility’ (in *European Literature and the Latin Middle Ages*, trans. Willard R. Trask (Princeton: Princeton University Press, 1953), Ch. 1). As Anita Obermeier has observed, in the tradition of the confessio peccati, the epideictic function of classical rhetoric – the praising or blaming of a person – translates in late Latin Antiquity into ‘a blaming of the self stemming from a certain self-referential ambivalence,’ a blaming that eventually becomes fully ‘assimilated into the apology context’ (46).

4 *Mea Mediocritas*: Mary Sidney, Modesty, and the History of the Book

1. From ‘Even now that Care,’ Mary Sidney’s dedicatory poem to Queen Elizabeth, reproduced from the Tixall manuscript of the Sidney *Psalmes* in Mary Sidney, *The Collected Works of Mary Sidney Herbert Countess of Pembroke*, eds Margaret P. Hannay, Noel J. Kinnamon, and Michael G. Brennan, 2 vols (Oxford: Clarendon Press, 1998), I: 102, line 27. Subsequent references to Mary Sidney Herbert’s works refer to this edition (hereafter *Collected Works*) and will be noted by volume and page number. Verse extracts are cited by line numbers in the text and are abbreviated as EN (‘Even now that Care’) and AS (‘To the Angell spirit’).
3. Mary Sidney kept revising the *Psalmes*, certainly until 1594, and possibly later. Waller states that she had almost certainly completed the *Psalmes* by 1599 or shortly thereafter (21).


13. In Philip’s Phoenix, her highly acclaimed biography of Mary Sidney, Margaret Hannay invokes Mary Sidney’s marginality as one of her key analytical frames: ‘By remaining within the established limits, [Mary Sidney] became the most important woman writer and patron of the Elizabethan period, one who demonstrated what could and what could not be accomplished in the margins’ (x).

association with her brother, combined with the critical emphasis upon women’s exclusion from literary history’ has warped our understanding of Renaissance evaluations of Mary Sidney's works, whose ‘marginal’ status ‘needs to be reassessed’ (199).


20. Sanford, 60.

21. The phrase comes from a business letter, one in which she is seeking justice at the Star Chamber against jewel thieves and murderers. After a formal request written by her secretary, she adds the proud postscript quoted above. Mary Sidney Herbert, Dowager Countess of Pembroke, to Sir Julius Caesar, 8 July, 1603 in *Collected Works I*: 294. The editors of the *Collected Works* suggest that this usage clarifies her self-identification as Philip Sidney's sister as not only a statement of love, but also of self-assertion (*Collected Works I*: 11).


26. In her analysis of what she calls Mary Sidney’s ‘poetics of display,’ Wendy Wall provides a close reading of the stanza we have been examining, which, because of the complexity of its grammatical argument, is worth citing in full. Wall comments: ‘The last verb hangs alone, demanding that the reader retrospectively apply a subject into the stanza that can govern these clauses. Although ambiguously related to the subject “rare worke” (words that enact a moment of self-extension), this verb points as well to the subject “I.” “I” is never spoken, but it governs the act of poetic extension and the stanza’s grammatical structure: I extend these works, which seem sufficient so as to need no aid, but only a mere expansion. The dislocated verb forces the reader to reconstruct the dense grammatical organization of the stanza to find that subject. The dexterity of this stylistic erasure and disclosure paradoxically serves to foreground her poetic presence’ (318). Wall suggests that, by virtue of being stylistically dramatized, Mary Sidney's self-abnegation in this poem takes on new meaning. In dramatizing the erasure of the poetic ‘I,’ this stanza finally ‘artfully reveals, rather than renders invisible, [Mary Sidney's] place in the building of Philip’s corpus’ (317). Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Ithaca and London: Cornell University Press, 1993).


30. Marotti, 311. Subsequent references to this work will be noted by page number in the body of the essay.


34. Mazzola, 513.

35. In *Conceived Presences*, Falco writes that ‘Sidney’s presence as a poetic antecedent furnished the start of a lineage on which poets from Spenser to Jonson were able to depend. And even if Jonson himself was suspicious of Sidney’s precursor status, he recognized that the presence of a genealogical original helped to establish the much-desired continuity between English vernacular poetry and the classical poetic past’ (19–20).

36. Margaret Hannay, ‘“This Moses and This Miriam.”’ See also Hannay’s *Philip’s Phoenix* and the biographical introduction to *Collected Works I*: 1–55.

37. *Collected Works I*: 7–8, 48. See also Margaret Hannay, ‘“Bearing the livery of your name.”’

38. Falco, 51.

40. Wall, 22.
44. The First Folio edition of Shakespeare’s works was dedicated to Mary Sidney’s two sons, ‘The Most Noble and Incomparable Pair of Brethren,’ William and Philip Herbert, because they had ‘prosequuted both them, and their Author, living, with so much favour’ (*The First Folio of Shakespeare: The Norton Facsimile*, ed. Charlton Hinman (New York: W.W. Norton and Company, 1968), sig. A2).
46. Stephen Orgel provides us with the timely reminder that ‘most literature in the period ... must be seen as basically collaborative in nature.’ Speaking particularly of dramatic texts, but also of non-dramatic works, such as the countess’s revised version of *Astrophil and Stella*, he poses the pertinent question: ‘Aren’t we, at the very least, writing about a complex collaboration in which the question of authority bears precisely on our notions of the nature of the artist’s invention?’ (5–6).


53. Wall, 22.


59. Brink, 28.


63. In 1972, for instance, Coburn Freer argued that Mary Sidney’s psalmody ‘is a devotional act: to her brother more than to God … For the Countess, Sidney was literally an expression of the divine’ (*Music For A King: George Herbert’s Style and the Metrical Psalms* (Baltimore and London: Johns Hopkins University Press, 1972), 106). In 1979 Gary Waller suggested that following Philip’s death, Mary Sidney determined that ‘his spirit should not die,’ and that ‘her life for the next fifteen years was dedicated to this task.’ He suggests that it was ‘Philip’s tragic and sudden death that turned the Countess’ own mind towards writing poetry, which along with her generous patronage and conscientious editing of her brother’s works, became part of an evangel to preserve and extend the influence of the Sidneian spirit.’ Waller endorses what he sees as the commonly held idea that her ‘burst of creative energy in literary experimentation and translation was directly inspired by his example and dedicated to his memory’ (18–20).


65. *The Tragedie of Antonie. Doone into English by the Countesse of Pembroke.* (London, 1595); *A Discourse of Life and Death* was reprinted in 1600, 1606, and 1608.

66. Although see Stephen May who argues that the dialogue was probably modeled on the pastoral dialogue attributed to Sidney (‘Possible poem 1’), which had also been performed at Wilton as part of a larger ‘pastoral shew’ (177).

(23–5) follows ‘Two Pastorels made by Sir Philip Sidney Upon his meeting with his two worthy friends, and fellow Poets, Sir Edward Dier and M. Fulke Grevill’ (17–25).


69. Hannay, “‘Bearing the livery of your name’,” 39.


5 ‘This triall of my slender skill’: Inexpressibility and Interpretative Community in Aemilia Lanyer’s *Encomia*


3. For instance, at line 329, a marginal annotation instructs: ‘Here begins the Passion of Christ’ (*SD*, 65), and line 761 is signposted as the beginning to ‘Eves Apologie’ (*SD*, 84).

4. ‘To the doubtfull Reader’ (*SD*, 139).

5. Elaine V. Beilin, *Redeeming Eve*; Barbara Lewalski, ‘Of God and Good Women: The Poems of Aemilia Lanyer’ and ‘Rewriting Patriarchy and Patronage: Margaret Clifford, Anne Clifford, and Aemilia Lanyer,’ in *Patronage and


9. Susanne Woods states that ‘presumably Lanyer has reason to omit the others from some copies as well.’ ‘Textual Introduction,’ xlviii.


14. The numbers given here and for other prose dedicatory passages are line numbers from the original text.


18. McBride, 64.


20. White, xxi, xxix.


23. Goldberg, 10, 11, 14.


29. Rienstra, 6.
32. Lyon, 24.
33. Lyon, 24.
37. Steven Kruger, Dreaming in the Middle Ages (Cambridge: Cambridge University Press, 1992), 137.
38. Kruger, 140.

6 ‘To be a foole in print’: Anne Bradstreet and the Romance of ‘Pirated’ Publication

1. Anne Bradstreet, The Tenth Muse Lately sprung up in America. Or Several Poems, compiled with great variety of Wit and Learning, full of delight. Wherein especially is contained a compleat discourse, and description of The Four Elements, Constitutions, Ages of Man, Seasons of the year. Together with an Exact Epitome of the Four Monarchies, viz. The Assyrian, Persian, Grecian, Roman. Also a dialogue between Old England and New, concerning the late troubles. With divers other pleasant and serious Poems. By a Gentlewoman in those parts. Printed at London for Stephen Bowtell at the signe of the Bible in Popes Head-Alley. 1650. For this chapter I have relied on the facsimile edition, The Tenth Muse (1650) and, from the manuscripts Meditations Divine and Morall Together with Letters and Occasional Pieces by Anne Bradstreet, ed. Josephine K. Piercy (Gainesville, FL: Scholars’ Facsimiles & Reprints, 1965).
3. See Margaret Ezell, Social Authorship, 48–9. In Anne Bradstreet Revisited (Boston: Twayne Publishers, 1991), Rosamund Rosenmeier characterizes this community as ‘not simply family and close friends – indispensable to life in a small community; they were also a significant audience for poetry. They composed an important part of the intellectual group that nurtured Bradstreet’s talents’ (131).
4. The 1650 edition of The Tenth Muse includes poems as early as 1638 (interestingly, ‘An Elegy Upon Sir Philip Sidney) and 1642–43 (‘A Dialogue Between Old England and New’), up to ‘David’s Lamentation for Saul and Jonathan’ generally dated as 1649. See Ezell, Social Authorship, 50.
5. John Woodbridge, ‘Kind Reader’ in _The Tenth Muse (1650)_ , ed. Josephine K. Piercy. All further references to the prefaces to _The Tenth Muse_ will refer to this edition.


8. Rosenmeier, 131.


10. Unlike other authors surveyed in this study, such as Mary Sidney and Aemilia Lanyer, Anne Bradstreet has yet to receive the ‘Complete Works’ treatment. With the exception of Josephine Piercy’s facsimile reproduction of the 1650 _Tenth Muse_ , the twentieth-century editions of Bradstreet’s poetry have generally omitted all of the prefatory material, with the significant exceptions of ‘The Prologue’ and ‘The Author to Her Book.’


12. Thus great with child to speak, and helpless in my throes,
   Biting my truant pen, beating myself for spite,
   ‘Fool,’ said my muse to me; ‘look in thy heart, and write.’


17. Interestingly, John Woodbridge’s name does not actually appear in ‘the title page of this Woman’s Book,’ nor in the epistle to the reader that is generally (and is here) assumed to be his work. He does, however, sign the dedicatory poem ‘To my dear Sister,’ with his initials I.W.

18. ‘Upon the double Murther of K. Charles I. In Answer to a libelous Copy of Rimes by Vavasor Powell’ (1–2), in Philips, _Poems by the most deservedly admired Mrs. Katherine Philips, the matchless Orinda._


29. For the classic study that places Bradstreet in this kind of genealogy see Martin.
32. Ezell, Writing Women’s Literary History, 28.
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Bradstreet, Anne. The Tenth Muse Lately sprung up in America. Or Severall Poems, compiled with great variety of Wit and Learning, full of delight. Wherein especially is contained a compleat discourse, and description of The Four Elements, Constitutions, Ages of Man, Seasons of the year. Together with an Exact Epitome of the Four Monarchies, viz. The Assyrian, Persian, Grecian, Roman. Also a dialogue between Old England and New, concerning the late troubles. With divers other pleasant and serious Poems. By a Gentlewoman in those parts. Printed at London for Stephen Bowtell at the signe of the Bible in Popes Head-Alley. 1650.


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