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## PUBLICATIONS

### Books

*Knights in Arms: Masculinity, Prose Romance, and Fictions of Eastern Mediterranean Trade in Early Modern England, 1565-1655* (Toronto: University of Toronto Press, 2016). Reviews:

- Alex Davis, *Renaissance Quarterly* 70:1 (Spring 2017), 405-407.
- Katherine Eggert, *Studies in English Literature (SEL), 1500-1900*, 57:1 (Winter 2017), 196.
- Giulia M. Mari, *The Sixteenth-Century Studies Journal*, 48:1 (2017), 287-8.

*Tragedies of the English Renaissance*, co-authored with J. Cameron, (Edinburgh: Edinburgh University Press, 2018), hardback and paperback.  
Review: Chloe Fairbanks, *The Times Literary Supplement*, no. 6016, 20 July 2018, 31.

*Queer Shakespeare: Desire and Sexuality*, editor (London: Bloomsbury, 2017); paperback due out in February 2019.

*Timely Voices: Romance Writing in English Literature*, editor (Montreal, London, Chicago: McGill-Queens University Press, 2017)

*Remapping the Mediterranean World in Early Modern English Writings*, editor (New York: Palgrave Macmillan, 2007)  
Review: Ania Loomba, *Shakespeare Studies* 10 (2010), 127-36.

*Prose Fiction and Early Modern Sexualities in England, 1570-1640*, co-editor, with Constance C. Relihan (New York: Palgrave-Macmillan, 2003)  
Review: Helen Hackett, *Times Literary Supplement*, 18 June 2004, 36.

*Ovid and the Renaissance Body*, editor (Toronto: University of Toronto Press, 2001)

#### Reviews:

- Ilana Zingauer, *Renaissance Quarterly* 56:3 (2003), 841-43
- Maureen Quilligan, *Studies in English Literature* 43:1 (2003), 274-75
- Christopher Martin, *Sixteenth-Century Journal* 34:2 (2003), 602-4
- Stephen Guy-Bray, *University of Toronto Quarterly* 72:1 (2002-3), 378-80
- Colin Burrow, *Translation and Literature* 12 (2003), 290-92
- S.A. Brown, *The Modern Language Review* 98:4 (2003), 954-5
- Genevieve Lively, *Classical Review NS* 53:1 (2003), 232-3
- Arthur F. Kinney, *Kritikon Litterarum* 29 (2002), 152-5
- Dymphna Callaghan, *Southern Central Quarterly* 68:4 (2003), 100-102

*The Most Pleasant History of Ornatius and Artesia*, by Emanuel Ford, critical edition (Ottawa and New York: Dovehouse, 2003), hardback and paperback.

Reviews:

- Helen Moore, "From the Greek", *The Times Literary Supplement*, 8 July 2005, 5-6.
- Sandra Clark, *University of Toronto Quarterly* 74:1 (2004-05), 410-12.

**Guest editor:**

Special issue: "Shakespeare and the New Aestheticism: Space, Style, and Text." *Shakespeare* 9:1-4 (2013): "Introduction" (single author), 1-12.

**Peer-reviewed journal articles**

1. "Gaveston in Ireland: Christopher Marlowe's *Edward II* and the Casting of Queer Brotherhood", with Adrian Goodwin, *Textual Practice* 31:2 (2016), 379-97.
2. "Earliest Shakespeare: Bombast and Authenticity," *Belgrade English Language and Literary Studies* 6 (2014), 131-155.
3. "Portrait Miniature Painting, the Young Man of Shakespeare's *Sonnets*, and Late Elizabethan Aesthetics", *English Studies* 95:4 (2014), 367-391.
4. "Shakespeare and the New Aestheticism: Space, Style, and Text", *Shakespeare* 9:1-4 (2013), 141-48.
5. "Shakespeare and Homosexuality", *Forum for Modern Language Studies* 46:1 (2010), 138-51.
6. "'Mounting above the truth': On Hyperbole in English Renaissance Literature." *Forum for Modern Language Studies* 43:1 (2007), 19-33.
7. "*The Tempest* and the Discontents of Humanism", *Philological Quarterly* 85:1-2 (2006), 91-119. Reprinted in *Shakespearean Criticism*, vol. 133 (New York: Gale-Cengage Learning, 2010).
8. "'What country, friends, is this?: The Geographies of Illyria in Early Modern England", *Litteraria Pragensia* 12:23 (2002), 5-20.
9. "Recent Studies in English Literature of the Mediterranean", *English Literary Renaissance* 32:1 (2002), 168-86.
10. "'Phantasma or a hideous dream': Style, History, and the Ruins of Rome in *Julius Caesar*", *Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature* 73 (2001), 55-71. Reprinted in *Shakespearean Criticism*, vol. 124 (New York: Cengage Learning, 2009).
11. "'The city's usuries': Commerce and *Cymbeline*", *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association* 19 (2002), 229-44. Winner of the Allan D. Breck Award of the Rocky Mountain Medieval and Renaissance Association of America for the best

- conference paper delivered by a non-tenured faculty at the 1997 conference of that association.
12. "Troping Desire in *Venus and Adonis*." *Forum for Modern Language Studies* 33:2 (1997), 289-301.
  13. "Hyperbole at the Rose Theatre", *The Canadian Journal of Rhetorical Studies* 5 (1995), 95-108.
  14. "Shakespeare, Dunstan Gale, and Golding", *Notes and Queries* ns. 41 (1994), 35-7.
  15. "Značenje pikturalnih umetaka u engleskoj renesansnoj tragediji" [The meaning of pictorial insets in English Renaissance tragedy], *Zbornik radova Instituta za strane jezike i književnosti* 13 (1991), 171-82. In Serbian
  16. "Držićev *Pjerin* prema Šekspirovoj *Komediji zabune*" [Držić's *Pjerin* in relation to Shakespeare's *The Comedy of Errors*], *Zbornik Matice Srpske za slavistiku* 40 (1991), 71-81. In Serbian
  17. "The Erasmian Echo in Shakespeare's Sonnet 60", *Notes and Queries* ns. 37 (1990), 173-75.
  18. "Erazmov odjek u Šekspirovom sonetu 60" [The influence of Erasmus on Shakespeare's sonnet 60], *Letopis Matice Srpske* 445:4 (1990), 604-15. In Serbian
  19. "Šekspir u srpskom stihu" [Shakespeare and the Serbian Verse], *Dnevnik*, 24 April 1990, 24. In Serbian
  20. "Književne vrste u svetlu engleskih renesansnih poetika" [Literary forms in the light of English Renaissance treatises on the art of poetry], *Umjetnost riječi* 32:3 (1988), 259-83. In Croatian
  21. "*Ljubav Pirama i Tižbe* Brna Karnarutića i tradicija engleskog renesansnog ovidijevskog epiliona." [The Love of Pyramus and Thisbe by Brne Karnarutić and the tradition of English Renaissance Ovidian Epyllion], *Književna smotra* 31 (1988), 69-72. In Croatian
  22. "Problem genealogije epiliona u engleskoj renesansnoj književnosti" [The problem of the genealogy of the epyllion in English Renaissance Literature], *Zbornik radova Instituta za strane jezike i književnosti Filozofskog fakulteta u Novom Sadu* 9 (1988), 7-26. In Serbian
  23. "Biblioteka Nemačkog Šekspirovog Društva u Vajmaru" [Library of the German Shakespeare Society in Weimar], *Bibliotekar* 40:1-2 (1988), 75-81. In Serbian
  24. "Šekspirova mitološka poema *Venera i Adonisu* prevodu Ace Popovića Zuba" [The mythological narrative poem *Venus and Adonis* in Aca Popović Zub's translation], *Zbornik Matice srpske za jezik i književnost* 35:2 (1987), 283-92. In Serbian

### Book chapters

1. "Stragglng Plots: Spenser's Digressive Inventions in the *Faerie Queene*", with J. Cameron, in *Timely Voices: Romance Writing in*

- English Literature*, ed. Goran Stanivukovic (Montreal, London, Chicago: McGill-Queen's UP, 2017), 237-59.
2. "Introduction: Timely Voices: Romance Writing in English Literature", *Timely Voices*, 3-35.
  3. "'Two lips, indifferent red'": Sexual Desire Between Women in *Twelfth Night*", in *Queer Shakespeare: Desire and Sexuality*, ed. Goran Stanivukovic (London: Bloomsbury, 2017), 176-98.
  4. "Mapping Margins in the Mediterranean: Europe, Africa, and Richard Johnson's *The Seven Champions of Christendom*", *Early Modern Constructions of Europe: Literature, Culture, History*, ed. Gerd Bayer and Florian Kläger (New York and London: Routledge, 2016), 111-135.
  5. "The Gallery of Sexual Memory in *The Faerie Queene*," *Sexuality and Memory in Early Modern England*, ed. Kyle Pivetti and John Garrison (New York and London: Routledge, 2016), 97-111.
  6. "Doubt, Deliberation, and Shakespeare's Words", *The English Language and Anglophone Literatures in Theory and Practice*, ed. Tvrtko Prčić, et. al., (Novi Sad: Faculty of Philosophy Press, 2014), 675-690.
  7. "Queer Early Modern Temporalities and the Sexual Dystopia of Biography and Patronage in Jeremy Reed's *The Grid*", *Identity and Form in Contemporary Fiction*, ed. Ana Maria Sánchez-Arce (New York and London: Routledge-Taylor Francis, 2013), 227-245.
  8. "The 1590s Style in Poetry and Drama", *The Oxford Handbook of Shakespeare's Poetry*, ed. Jonathan Post (Oxford: Oxford University Press, 2013), 26-42.
  9. "Tumačenje snova u engleskoj renesansnoj književnosti" [Interpreting dreams in English Renaissance literature], *Prostori snova: oniričko kao poetološki pojam i antropološki problem* [The spaces of dreams: the oneiric as a poetic notion and an anthropological problem], ed. Živa Benčić and Dunja Fališevac (Disput: Zabreb, 2012), 194-212. In Croatian
  10. "Masculine Plots in *Twelfth Night*", *Twelfth Night: New Critical Essays*, ed. James Schiffer (London and New York: Routledge, 2011), 178-98.
  11. "The Prenovel: Theory and the Archive", *Narrative Developments from Chaucer to Defoe*, ed. Gerd Bayer and Ebbe Klitgård (New York and London: Routledge, 2011), 178-98.
  12. "Teaching Ovidian Sexualities in English Renaissance Literature", *Approaches to Teaching the Works of Ovid and the Ovidian Tradition*, ed. Barbara Weiden Boyd and Cora Fox (New York: The Modern Language Association of America, 2010), 189-96.
  13. "Beyond Sodomy: what is still queer about early modern queer studies?", *Backward Gaze: Essays in Queer Renaissance Historiography*, ed. Stephen Guy-Bray, Vin Nardizzi, and William Stockton (Burlington and Farnham: Ashgate, 2009), 41-65. Winner of the

- Calvin and Rose G Hoffman Prize for a Distinguished Publication on Christopher Marlowe in 2008.
14. "‘Next Easter in Rome’: Freud’s Queer Longing" (with Alan Lewis), *Jewish/Christian/Queer: Crossroads and Identities*, ed. Frederick Roden (Burlington and Farnham: Ashgate, 2009), 139-67.
  15. "Hamlet and Euordanus", *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare*, ed. Mary Ellen Lamb and Valerie Wayne (New York and London: Routledge, 2009), 91-106.
  16. "English Renaissance Romances as Conduct Books for Young Men", *Early Modern Prose Fiction: The Cultural Politics of Reading*, ed. Naomi Conn Liebler (Abington and New York: Routledge, 2009), 91-106.
  17. "Beyond the Olive Trees: Remapping the Mediterranean World in Early Modern English Writings", *Remapping the Mediterranean World in Early Modern English Writings*, ed. Goran V. Stanivukovic (New York and Houndsmills: Palgrave-Macmillan, 2007), 1-20.
  18. "Cruising the Mediterranean: Narrative of Sexuality and Geographies of the Eastern Mediterranean in Early Modern English Prose Romances", *Remapping the Mediterranean World in Early Modern English Writings*, ed. Goran V. Stanivukovic (New York and Houndsmills: Palgrave-Macmillan, 2007), 59-74.
  19. "Global Exchanges in Renaissance Mediterranean: Trading Knowledge in Orhan Pamuk’s Novels, *The White Castle and My Name is Red*", *Modernism and Modernity in the Mediterranean World*, ed. Luca Somigli and Domenico Pietropaolo (New York, Ottawa, Toronto: Legas, 2006), 233-46.
  20. "Between Men in Early Modern England", *Queer Masculinities, 1550-1800: Siting Same-Sex Desire in the Early Modern World*, ed. Michael O’Rourke and Katherine O’Donnell (London and Basingstoke: Palgrave-Macmillan, 2005), 232-51.
  21. "Illyria Revisited: Shakespeare and the Eastern Adriatic", *Shakespeare and the Mediterranean*, ed. Tom Clayton, Susan Brock, and Vicente Forés (Newark, Delaware: University of Delaware Press, 2004), 400-15.
  22. "Prose Fiction and Early Modern Sexualities in England, 1500-1640" (co-authored with Constance C. Relihan), *Prose Fiction and Early Modern Sexualities in England, 1500-1640*, ed. Constance C. Relihan and Goran V. Stanivukovic (New York and Houndsmills: Palgrave-Macmillan, 2003), 1-12.
  23. "‘Knights in Arms’: The Homoerotics of the English Renaissance Prose Romance", *Prose Fiction and Early Modern Sexualities in England, 1570-1640*, ed. Constance C. Relihan and Goran V. Stanivukovic (New York and Houndsmills: Palgrave-Macmillan, 2003), 171-92.

24. "Ovid and the Renaissance Body", *Ovid and the Renaissance Body*, ed. Goran V. Stanivukovic (Toronto: University of Toronto Press, 2001), 3-18.
25. "'Kissing the Boar': Queer Adonis and Critical Practice", *Straight With a Twist: Queer Theory and the Subject of Heterosexuality*, ed. Calvin Thomas (Champaign, Ill: University of Illinois Press, 2000), 87-108. Reprinted in *Shakespearean Criticism*, vol. 40 (New York: Cengage Learning, 2011).
26. "'The blushing shame of souldiers': The Eroticism of Heroic Masculinity in John Fletcher's *Bonduca*", *The Image of Manhood in Early Modern Literature: Viewing the Male*, ed. Andrew P. Williams (Westport, Conn. and London: Greenwood Press, 1999), 41-59.
27. "Sexuality and Humanist Romance: Emanuel Ford's *Ornatus and Artesia*", *Critical Approaches to Early Prose Fiction, 1520-1640*, ed. Donald Beecher (Ottawa: Dovehouse, 1998), 355-66.
28. "Rhetoric as a Narrative Instrument in Thomas Lodge's *Rosalynde*", *Narrative Strategies in Early English Fiction*, ed. Wolfgang Görtschacher and Holger Klein (Lewiston and Salzburg: The Edwin Mellen Press, 1995), 225-39.
29. "Hiperbola u kontekstu engleske renesansne književnosti" [Hyperbole in the context of English Renaissance literature], *Tropi i figure* [Tropes and Figures], ed. Dunja Fališevac and Živa Benčić (Zagreb: Zavod za znanost o književnosti, 1995), 221-51. In Croatian

### Book reviews

1. Review of Neema Parvini, *Shakespeare and New Historicist Theory* (Bloomsbury, 2017), *Renaissance and Reformation* 41:1 (Winter 2018), 226-9.
2. Review of Regina Mara Schwarz, *Loving Justice, Living Shakespeare* (Oxford UP, 2016), *Renaissance and Reformation* 41:1 (Winter 2018), 240-2.
3. Review of Heidi Brayman, Jesse M. Lander and Zachary Lesser, ed. *The Book in History, The Book as History: New Intersections of the Material Text* (Yale UP, 2016), *Renaissance and Reformation* 40:3 (Summer 2017), 287-89.
4. Review of Karen Newman and Jane Tylus, ed., *Early Modern Cultures of Translation* (U of Pennsylvania P, 2015), *Renaissance and Reformation* 40:2 (Spring 2017), 214-6.
5. Review of Jeffrey Masten, *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time* (U of Pennsylvania Press, 2016), *Journal of Gender Studies* 26 (2017), 130-2.
6. Review of Jo Ann Cavallo, *The World Beyond Europe in the Romance Epic of Boiardo and Ariosto* (U of Toronto Press, 2013), *Renaissance and Reformation* 40:1 (Winter 2017), 184-7.

7. Review of Thomas Middleton, *A Trick to Catch the Old One*. Ed. Paul A. Mulholland, *The Revels Plays* (Manchester UP, 2013), *Renaissance and Reformation* 40:1 (Winter 2017), 209-11.
8. Review of John Webster, *The Duchess of Malfi: An Authoritative Text, Sources and Contexts, and Criticism*. Ed. Michael Neill (Norton, 2015), *Renaissance and Reformation* 40:1 (Winter 2017), 237-9.
9. Review of Mary C. Erler, *Reading and Writing During the Dissolution: Monks, Friars, and Nuns 1530-1558* (Cambridge UP, 2013) and William Kuskin, *Recursive Origins: Writing at the Transition to Modernity* (U of Notre Dame P, 2013), *Renaissance and Reformation* 39:1 (Winter 2016), 171-176.
10. Review of Cyrus Moore, *Love, War, and Classical Tradition in the Early Modern Transatlantic World: Alonso de Ercilla and Edmund Spenser* (Arizona Center for Medieval and Renaissance Studies, 2014), 1013-1015.
11. Review of M. L. Stapleton, *Marlowe's Ovid: The Elegies in the Marlowe Canon* (Farnham: Ashgate, 2014), *The Sixteenth-Century Studies Journal* 47:2 (Summer 2016), 445-7.
12. "Behind the Curtain." Review of Simon Palfrey, *Shakespeare's Possible Worlds* (Cambridge UP, 2014) and *Poor Tom* (Chicago, 2014), *Times Literary Supplement*, 23 January 2015, no. 5834, p. 22.
13. Review of *Shakespeare and Genre: From Early Modern Inheritances to Post-Modern Legacies*, ed. Anthony R. Guneratne (Palgrave-Macmillan, 2011), *Shakespeare Quarterly* 64:2 (2013), 259-62.
14. Review of Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012), *Review of English Studies* 64:264 (2013), 154-56.
15. Review of Nandini Das, *Renaissance Romance: The Transformation of English Prose Fiction 1570-1620* (Ashgate, 2011), *Review of English Studies* 63:261 (2012), 673-76.
16. Review of Michael J. Redmond, *Shakespeare, Politics, and Italy: Intertextuality on the Jacobean Stage* (Ashgate, 2009), *Early Theatre: A Journal Associated with the Records of Early English Drama* 14:1 (2011), 166-68.
17. Review of Sara Munson Deats, ed. *Antony and Cleopatra: New Critical Essays* (Routledge, 2005), *South Atlantic Review* 74:2 (2009), 193-96.
18. Review essay of *The Cambridge Companion to Shakespeare's Poetry*, ed. Patrick Cheney (Cambridge UP, 2007) and *Early Modern English Poetry: A Critical Companion*, ed. Andrew Hadfield and Garrett Sullivan (Oxford UP, 2007), *South Atlantic Quarterly* 74:3 (2009), 164-74.
19. Review of Steve Mentz, *At the Bottom of Shakespeare's Ocean* (Continuum, 2009), *Renaissance Quarterly* 63:2 (2010), 705-7.
20. Review of Patricia A. Cahill, *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage* (Oxford UP, 2008), *Times Literary Supplement*, 13 March 2009, 33.
21. Review of Björn Quiring, *Shakespeares Fluch* (Paderborn: Wilhelm Fink Verlag, 2009), *Renaissance Quarterly* 62:4 (2009), 1382-84.

22. Review of Sybille Baumbach, *Let Me Behold Thy Face: Physiognomik und Gesichtshlektüren in Shakespeares Tragödien* (Universitätsverlag C. Winter, 2007), *Renaissance Quarterly* 61:2 (2008), 691-2.
23. Review of Alison Keith and Stephen Rupp, ed. *Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe* (Centre for Reformation and Renaissance Studies, 2007), *Review of English Studies* 59:258 (2008), 768-70.
24. Review of Jeff Dolven, *Scenes of Instruction in Renaissance Romance* (Chicago, 2007), *Philological Quarterly* 87:1-2 (2008), 200-3.
25. Review of Robert Logan, *Shakespeare's Marlowe: The Influence of Christopher Marlowe on Shakespeare's Artistry* (Ashgate, 2007), *Shakespeare Quarterly* 59:2 (2008), 93-6. Another review in *Times Literary Supplement* 27 July 2007, 27.
26. Review of Georgia Brown, *Redefining Elizabethan Literature* (Cambridge UP, 2004), *The Sixteenth Century Journal* 37:3 (2006), 813-15
27. Review of Alan Sinfield, *Shakespeare, Authority, Sexuality: Unfinished Business in Cultural Materialism* (Routledge, 2006), *Philological Quarterly* 85:1-2 (2006), 199-202.
28. Review of Gerald MacLean, *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580-1720* (Palgrave-Macmillan, 2004), *The Sixteenth-Century Journal* 37:4 (2006), 1177-1179.
29. Review of Irena Makaryk, *Shakespeare and the Undiscovered Bourn: Les Kurbas, Ukrainian Modernism, and Early Soviet Cultural Politics* (Toronto, 2004), *Shakespeare Quarterly* 57:1 (2006), 112-14.
30. Review of Victoria Rimell, *Ovid's Lovers: Desire, Difference, and the Poetic Imagination* (Cambridge UP, 2006), *South Atlantic Review* 71:4 (2006), 140-143.
31. Review of Jennifer A. Low, *Manhood and the Duel: Masculinity in Early Modern Drama and Culture* (Palgrave-Macmillan, 2003) and of Markku Peltonen, *The Duel in Early Modern England: Civility, Politeness, and Honour* (Cambridge UP, 2003), *Clio: A Journal of Literature, History and the Philosophy of Literature* 34:4 (2005), 458-65.
32. Review, "The Stars and Stripes of Shakespeare", of Kim Sturges, *Shakespeare and the American Nation* (Cambridge UP, 2004), <http://www.h-net.org/reviews>
33. Review of Jennifer Fellows, ed. *Richard Johnson: The Seven Champions of Christendom (1596/97)* (Ashgate, 2003); Helen Moore, ed. *Anthony Munday, tr. Amadis de Gaule* (Ashgate, 2004); Helen Cooper, *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (Oxford UP, 2005), *Renaissance and Reformation* 28:1 (2004), 119-22.
34. Review of Boika Sokolova and Alexander Shurbanov, *Painting Shakespeare Red* (Delaware, 2001), *Shakespeare Quarterly* 54:2 (2003), 230-32.

35. Review of A. B. Taylor, *Shakespeare's Ovid: "The Metamorphoses" in the Plays and the Poems* (Cambridge UP, 2000), *Renaissance and Reformation* 25:2 (2001), 104-5.
36. Review of Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (Cambridge UP, 2002), *Journal of the History of Sexuality* 12:3 (2003), 501-3.
37. Review, "A Sinister Jesus", of Nino Ricci, *Testament* (Knopf, 2002), *Times Literary Supplement*, 19 July 2002, 25.
38. Review of Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge UP, 2000), *Renaissance and Reformation* 25:1 (2001), 106-8.
39. Review of Vesna Goldsworthy, *Inventing Ruritania: The Imperialism of Imagination* (Yale UP, 1998), *Ariel* 33:1 (1999), 206-9.
40. Review, "Dissections", of David Hillman and Carla Mazzio, ed. *The Body in Parts: Fantasies of Corporeality in Early Modern Europe* (Routledge, 1997) and of Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge UP, 1997), *The Boston Book Review* 5:2 (1998), 28-9.
41. Review of Lorna Hutson, *The Usurer's Daughter: Male Friendship and Fictions of Women in Sixteenth-Century England* (Routledge, 1994); Alan Stewart, *Close Readers: Humanism and Sodomy in Early Modern England* (Princeton, 1997), and Michael Rocke, *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence* (Oxford UP, 1996), *Textual Practice* 12:2 (1998), 349-55.
42. Review of Constance C. Relihan, ed. *Framing Elizabethan Fiction: Contemporary Approaches to Early Modern Narrative Prose* (Kent State UP, 1996), *The Sixteenth-Century Journal* 28:3 (1997), 959-61.
43. Review of Lisa Jardine, *Reading Shakespeare Historically* (Routledge, 1996), *The Sixteenth-Century Journal* 28:3 (1997), 1008-10.
44. Review of Juliet Dusinberre, *Shakespeare and the Nature of Women* (St. Martin's, 1996), *The Sixteenth-Century Journal* 28:1 (1997), 327-33.
45. Review of Renata Salecl, *The Spoils of Freedom: Psychoanalysis and Feminism After the Fall of Socialism* (Routledge, 1994), *Ariel* 26 (1995), 179-82.
46. Review of Robert S. Miola, *Shakespeare and the Classical Tragedy: The Influence of Seneca* (Oxford UP, 1992), *Cahiers Elisabethains* 43 (1993), 76-8.
47. Review of W. F. Bolton, *Shakespeare's Language: Language in the History Plays* (Blackwell, 1992), *Cahiers Elisabethains* 43 (1993), 74-6.

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