Miranda Alksnis
Early Modern Illustrated Paratexts and the Reveal

As Colby Gordon has recently demonstrated, the earliest studies of trans gender in early modern English drama imported the violent and fetishistic heuristics of the now-discredited field of sexology (30-31). Studies of early modern "transvestite theatre" rest upon a methodology of "the reveal," a popular convention involving "the sensationalized and often violent disclosure of a character's trans status to build narrative momentum, introduce a shocking plot twist, or relieve tension through publicly humiliating a trans woman" (25). This paper casts further back for the visual origins of "reveal" methodology, tracing the logic of the reveal across the ecosystem of early modern illustrated paratexts that encourage an investigatory surface-depth relationship to images of the gendered human body. A wide variety of early modern illustrated paratexts in English are required to identify the interlace between the modes of visual 'reading' induced by each. Medical texts from the period are known to elicit pleasure from the exposure of sexed bodies (Newman 15); select literary frontispieces encourage the reader to puzzle through the gendered and sexed nature of clothed figures; and illustrations in Jacobean anti-crossdressing pamphlets permit potentially fetishistic responses while charging reader responses with stigmatizing textual affects.

Critical investment in the reveal is not necessarily isomorphic with the complex early modern relationship to image-ness. Coloured by the deep history of devotional reading practices, Protestant iconoclastic trauma, and the erotic particularities of the early modern book trade, early modern English modes for reading (and responding to) visual representation of bodies in transition afford a prehistory of the modern reveal. In bringing together the wider ecosystem of medical illustrations with literary paratexts and other pamphlet ephemera about gender diversity, this paper investigates the mutual constitution of early modern 'biological' discourses of the hermaphrodite and sartorial gender nonconformity through the private practice of image-reading.

Adele Davidson
"Poor infant of my brain": Paratext and Pericles

How does paratextual material illuminate issues of authorship that surround the critical history of Pericles? George Wilkins, often considered a coauthor of Pericles, describes his 1608 novel based on the play, in a dedication, as his offspring: "a poor infant of my brain comes naked unto you." Authorship in the paratextual material, as in the play, evokes conception and reproduction. The plot of Pericles, featuring extremes of incest and rhapsodic family reunion, interrogates "parentage—good parentage" and raises questions of lineage and textual transmission; does the paratextual material echo these themes and language? How is gender manifest? The essay will examine authorship in relation to paratextual material from the Pericles quartos; Lawrence Twine's The Pattern of Painful Adventures; Wilkins's The Painful Adventures of Pericles, Prince of Tyre; and other texts associated with Wilkins.

Is Pericles influenced by the extensive paratext found in a principal source of the play, The Tale of Apollonius from John Gower's Confessio Amantis? In The Painful Adventures of Pericles Prince of Tyre, the well-known woodcut of Gower at a lectern connects the medieval poet to the Shakespearean play; the illustration emphasizes the visually arresting and emblematic quality of the storybook action. The image of Gower on the title page of Wilkins's novel also obfuscates the issue of authorship. Besides Gower being mentioned as the "presenter" of the play, no specific author receives acknowledgement on Wilkins's title page: Wilkins's paratext in effect grants Gower authorial supremacy. As a character in the Shakespearean play, Gower has a crucial role—even though, as narrator, he does not directly participate in the action—but Gower in Wilkins's novel proves

surprisingly dispensable. The presence of Gower in Pericles is sometimes taken to represent Shakespeare's most sustained and explicit literary allusion. Does a paratextual portrait of the artist emerge from this material?

Spencer Grayson, University of Virginia
Good Boys and Their Books: The Paratexts of Queer Friendship

Sometime around 1564, Philip Sidney and Fulke Greville wrote inside a copy of Matteo Bandello's stories. In a large, looping hand, Sidney wrote the following on a blank leaf preceding the title-page: "Je suis apartenant a mons[ieu]r Philipe Sidnaye qui me troue cy me rende a qui Je suis," which translates to: "I belong to Master Philip Sidney; whoever finds me here, return me to whom I belong." Below Sidney's annotation of ownership, Greville wrote his own name in a much neater hand before adding the following inscription: "foulke griuell is a good boye witnes." For Alan Bray, these annotations demonstrate a paradigmatic intimacy between men at a time when signifiers such as familiar correspondence facilitated public expressions of queer connection.
Well before Sidney and Greville's annotations figured in modern histories of male friendship, they enabled other readers to use book exchange and flyleaf annotation—that is, the readerly creation of paratextual materials that shape the experience of future readers—as conduits for the expression of their own queer desires for intimacy with men. This paper takes up two examples of readers that encountered Sidney and Greville's annotations and annotated their own books in an attempt to encounter the affective experience of that historical friendship. These readers, eighteenth-century scholars Richard Farmer and Edmond Malone, reinscribed Sidney and Greville's intimate annotations within their own networks of male kinship. Following Carolyn Dinshaw's discussion of the "queer historical impulse," or the queer subject's use of transtemporal reading practices to create an affective connection between themself and the past, I propose the annotation as a paratext through which readers have harnessed—and continue to harness—the queer potential of the past to build community in their present moment.

Joshua R. Held
'Prologues, Plays, and Maidenheads: Gendering Audience in Fletcher and Shakespeare's *Two Noble Kinsmen*'

The prologue of John Fletcher and William Shakespeare's *Two Noble Kinsmen* suggests that an audience threatens to deflower the succeeding play: 'NEw Playes, and Maydenheads, are neare a kin'. The basis for this comparison is the similarity between their attractiveness both physical and financial: 'Much follow'd both, for both much mony g'yn'. Although the prologue may have been written for the opening performance(s) of the play in 1613 or 1614, it was more likely occasioned by a revival since it suggests that the play, even after 'first nights stir' yet 'retaines / More of the maid to sight, than Husbands paines'; it still appears a virgin performance and hence should be 'Much follow'd'.

The only scholar to have commented much on the gender implications of this prologue, Jeffrey Masten, observes that though it later names a father figure ('Breeder'), Chaucer, whose *Knight's Tale* provides the major source for the play, 'it does not explicitly supply an identity for the husband' (*Textual Intercourse*, 56). Masten proposes that 'The all-male theatrical company collaboratively husbands the play' (*TI*, 57). Masten is right that the husband imagined by the prologue is a collective; yet in the prologue's own metaphor, the husband functions not as originator or presenter but as a figure whose 'first nights stir' (the first performance) would cause the spouse to 'loose' a 'Maydenhead' (excitement preceding first performance). The audience—whether for a revival or an original performance—beholds the 'modest Sceanes blush on his marriage day'. Perhaps the common

possessive pronoun (‘his’) also suggests an alternative male identity—realized in the constitution of the playing company—for the play losing its ‘Maydenhead’. If as the prologue insists the loss of ‘Maydenhead’ is indiscernible, the audience is rendered a cheated lover, whetting their appetite to indulge in further ‘paines’ with an ironically experienced ‘maid’ while prefiguring the play’s indissoluble love triangle.

Eileen A. Horansky

Discourses of Masculinity in Early Modern Manuals of Heraldry

Although coats of arms had been in use in England since the twelfth century, interest in the study and practice of heraldry grew significantly in early modern England as a way to connect with England's medieval past and to consolidate social power and influence. The growing interest in heraldry in early modern England led to an increase in texts, especially reference works, exploring the history, study, and practice of heraldry in the sixteenth and seventeenth centuries. While heraldry was an inherently gendered practice, virtually no scholarship has explored the gender dynamics of heraldic literature at that time.

For example, John Guillim's foundational reference work A Display of Heraldrie was first published in 1610 and appeared in at least seven further editions, remaining an influential text for heralds into the eighteenth century. Guillim's work stands out among similar works because the social and cultural influence of heraldry is incorporated into the paratextual elements of the text. The reader is confronted with the visual language of heraldry from the title page, which is decorated with an architectural framework adorned with a variety of arms and heraldic symbols representing the monarchy and other high-ranking noble families. This title page is followed by an epigrammatic poem explaining the meaning and symbolism of the frontispiece through a feminine vision of the English nation upheld and guarded by the patriarchs of the named noble families and offices. These paratextual elements of Guillim's work lean on a subtext of gendered notions of national identity and gentility, which is especially relevant at a time of transition between the Tudor and Stuart dynasties as well as between female and male monarchs. This paper will thus explore the gender politics of nationalism and heraldry in early modern heraldic texts.

Emily L. Loney

Reproductive Metaphors and Taking Pregnancy Seriously in Early Modern Paratexts

Early modern writers and editors often described their books as their babies, making use of what Margreta de Grazia and Stephen Guy-Bray have termed the “reproductive metaphor.” Edmund Spenser’s anonymously published *Shepheardes Calender* (1579) tells the poem to “Goe little booke: Thy selfe present / As child whose parent is unkent,” imagining an anonymously published book as being like an illegitimate child “begot with blame” who must go into the world without its father’s name. Anne Bradstreet’s “The Author to Her Book” similarly considers the child who must go into the world without much parental support: she tells her bookish “ill-formed offspring of my feeble brain” to explain that it is fatherless and, “for thy Mother, she alas is poor, / Which caus’d her thus to send thee out of door.” While many reproductive metaphors reflect on the status of the book as child going out into the world where it will encounter readers, early modern reproductive metaphors imagined not just parenting, but experiences of pregnancy and childbirth. This paper considers the representation of pregnancy and childbirth in early modern paratextual reproductive metaphors to critically examine the representation of pregnant bodies in these paratexts.

Specifically, I focus on Mary Sidney Herbert, Countess of Pembroke, and her use of pregnancy metaphors in the paratexts to a manuscript of the *Psalmes*. In a dedicatory poem included in a presentation copy of her *Psalmes* Pembroke describes her writing as an experience of strange and untimely pregnancy. This description resonates with her descriptions of pregnancy in the course of the *Psalmes*, in which she repeatedly describes the strangeness and trauma of pregnancy. Exploring the complicated language Pembroke uses to discuss pregnancy and writing, this paper considers how early modern reproductive metaphors might navigate complex attitudes towards pregnancy, reproduction, gender, and the embodied agency of the writer or pregnant person.

Sara Luttfring

Re-gendering Readership in the Paratexts of Early Modern Medical Treatises

During the early modern period, changes to books' paratexts over the course of their publication histories could reveal the changing ways publishers imagined and attempted to attract potential audiences. In my paper, I will examine how some early modern medical treatises, including Thomas Vicary's A Profitable Treatise of the Anatomie of Mans Body and Owen Wood's An Alphabetical Book of Physicall Secrets, were redesigned by publishers in ways that explicitly target women readers as medical caregivers. In their earliest publications, the paratexts of these books present them as texts for male readers, including surgeons, medical students, and male householders. However, in later editions early modern publishers turned women's association with household medicine into a marketing opportunity, revising the paratexts to appeal specifically to women readers. Part of this shift involves attempting to fashion an "acceptable" version of the women who might purchase, read, and/or use these books: upper-class, charitable, maternal, and acting under the professional guidance of the male practitioners who authorize the books' contents. However, I will argue that the books' paratexts might also encourage women readers to think beyond the role of charitable gentlewoman when it comes to their own practice of medical care.

Céline Magada

Blurring the Boundaries: Character Lists, Witch Trials, and Gendered Liminality

Character lists in early modern printed playbooks, when included, serve multiple functions: they contribute to the building of the fictional realm of the play, as well as helps readers in recalling and distinguishing the various characters. Scholars have paid attention to character lists included in printed playbooks and in manuscripts lists such as parish registers, yet similar lists appear in other genres of printed texts. These lists resemble those framing playbooks, mirroring their layout, use of typography and their function. Witch trial reports appear to include these more than any other types of trial reports. This inclusion contributes to the fictionalization of the trial report, blurring the line between fact and fiction and redefining judgment as a creative tool. Moreover, the association of the figure of the witch and character lists highlights their liminal function, occupying a position marginal to the printed text's structure while still influencing the main plot. Central to this analysis is the figure of the witch, a figure strongly associated with the feminine and the marginal in early modern culture, both in fiction and reality. Like the character list, the witch occupies a dual position: she is peripheral to societal norms yet exerts significant influence over the narrative she inhabits. By aligning the liminal role of witches with the paratextual nature of character lists, this paper argues that these elements symbolically reflect broader cultural dynamics. Both occupy spaces at the edge – of texts or social structures – yet their presence exerts a transformative force, challenging clear divisions between center and margin, fact and fiction, text and paratext. The interplay between character lists and the witch metaphorically echoes the position of women in early modern society: confined to the margins,

yet capable of exerting a disruptive and creative influence from those very edges.

Shuo Niu

Framing Gender Across Cultures: The Adaptation of Mary Lamb's Adaptation of Tales from Shakespeare to Its Chinese Translation Yin Bian Yan Yu

This paper examines the gendered framing of Shakespeare through paratexts in early nineteenth-century Britain and early twentieth-century China, focusing on Mary Lamb's adaptation of Shakespeare's plays, and their translation into Chinese. It examines Mary Lamb's role as an adapter in collaboration with her brother, Charles, emphasising the gendered dynamics present in Mary's preface. It also explores the stories that Mary adapted, which established moral standards and implications for appropriate female behaviour aimed at both children and female audiences. The paper investigates how this adaptation was later translated into Chinese, targeting elite, male literate audiences with power, influence and privilege in society during twentieth-century China, and positioning the translators, Lin Shu and Wei Yin within a context that twinned homosocial leisure with international politics. In this context, the removal of the sexual content of Mary Lamb's adaptation made the Chinese transition Yin Bian Yan Yu easier to accept and advocate, further modifying Shakespeare's plays to align with nineteenth-century British and twentieth-century Chinese cultural norms. Through an analysis of gendered paratexts, the study reveals how Shakespeare's works were reinterpreted and reshaped to reflect the gender dynamics and societal values of these periods across two distinct cultural landscapes.

Simone Waller

Paratext and Dialogue: Gendered Frames for Rumor and Religion

This paper compares two English Reformation dialogues and their paratexts, Jerome Barlow and William Roy's Rede Me and Be Nott Wrothe (Strasbourg: Johann Schott, 1528) and Thomas More's Dialogue Concerning Heresies (London: John Rastell, 1529). Each work discusses its own route to publication while also commentating on the circulation of rumors concerning the church and polity in gendered terms. Rede Me's main dialogue is preceded by layered paratexts: a title page image of Cardinal Wolsey's arms followed by their explication in verse; a letter addressed to the "dere brother in Christ" who has authored the work; a prefatory dialogue between the Author and his personified Treatise; and a verse lamentation written in the voice of a priest mourning the death of the mass. In the main text, two servants discuss rumors concerning the cardinal, levelling gendered criticisms towards the Roman church ("the whore of rome") while sympathizing with Catherine of Aragon. A year later, Thomas More's Dialogue Concerning Heresies denounces Rede Me as a "railing" book printed abroad. The book's modern editor, Germain P. Marc'hadour, first maintained that the dialogue asserts a connection between "heresy" and "hearsay." The book begins with a prefatory letter that addresses its path to publication, presents More's apology for engaging in religious controversy as a layman, and imagines the responses of "sad men" to the merry tales the dialogue includes alongside serious matters of Church doctrine. This paper seeks to unpack the various ways in which form (paratextual letter and nested dialogues) interacts with each works' uses of gender as a vehicle for differentiation among religious identities and Church doctrines. In particular, I will focus on each works' paratextual discussion of its own path to publication in contrast to internal scenes of gossiping. How are attitudes towards circulation of information in print and oral contexts expressed in terms of gender? How does gender function within the works' attempts to make distinctions between different religious groups? How might close attention to paratexts shed light on these questions as interrelated?