

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

This collection of original essays brings together some of the most prominent figures in Renaissance studies to offer a new focus on the literature and culture of the Early Modern period.

Traditionally Renaissance studies has concentrated on the human subject. The essays collected here bring objects – purses, clothes, tapestries, houses, maps, feathers, communion wafers, tools, pages, skulls – back into view. As a result, the much-vaunted Early Modern subject ceases to look autonomous and sovereign, but is instead caught up in a vast and uneven world of objects. Through critical practices that cross into diverse historical discourses, *Subject and Object in Renaissance Culture* puts things back into relation with persons; in the process, it elicits new critical readings and new cultural configurations.

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture 8

Subject and Object in Renaissance Culture

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture

General editor

Stephen Orgel

Jackson Eli Reynolds Professor of Humanities, Stanford University

Editorial board

Anne Barton, *University of Cambridge*

Jonathan Dollimore, *University of Sussex*

Marjorie Garber, *Harvard University*

Jonathan Goldberg, *The Johns Hopkins University*

Nancy Vickers, *University of Southern California*

The last twenty years have seen a broad and vital reinterpretation of the nature of literary texts, a move away from formalism to a sense of literature as an aspect of social, economic, political, and cultural history. While the earliest New Historicist work was criticized for a narrow and anecdotal view of history, it also served as an important stimulus for post-structuralist, feminist, Marxist, and psychoanalytic work, which in turn has increasingly informed and redirected it. Recent writing on the nature of representation, the historical construction of gender and of the concept of identity itself, on theater as a political and economic phenomenon, and on the ideologies of art generally, reveals the breadth of the field. *Cambridge Studies in Renaissance Literature and Culture* is designed to offer historically oriented studies of Renaissance literature and theater which make use of the insights afforded by theoretical perspectives. The view of history envisioned is above all a view of our own history, a reading of the Renaissance for and from our own time.

Drama and the market in the age of Shakespeare

DOUGLAS BRUSTER, University of Chicago

The Renaissance dialogue: literary dialogue in its social political contexts, Castiglione to Galileo

VIRGINIA COX, University College London

Spenser's secret career

RICHARD RAMBUSS, Tulane University

Shakespeare and the geography of difference

JOHN GILLIES, La Trobe University

Men in women's clothing: anti-theatricality and effeminization, 1579–1642

LAURA LEVINE, Wellesley College

The Reformation of the subject: Spenser, Milton, and the English Protestant Epic

LINDA GREGERSON, University of Michigan

Voyages in Print: English travel to America, 1576–1624

MARY C. FULLER, Massachusetts Institute of Technology

Subject and object in Renaissance culture

edited by MARGRETA DE GRAZIA, MAUREEN QUILLIGAN, PETER STALLYBRASS, University of Pennsylvania

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Sallybrass

Frontmatter

[More information](#)

Subject and object in Renaissance culture

Edited by

Margreta de Grazia, Maureen Quilligan, and Peter Sallybrass



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1996

First published 1996

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Subject and object in Renaissance culture / edited by Margreta de
Grazia, Maureen Quilligan, and Peter Stallybrass.

p. cm. – (Cambridge Studies in Renaissance Literature and Culture 8)

ISBN 0 521 45471 9 (hardback). ISBN 0 521 45589 8 (paperback).

1. Renaissance. 2. European literature – Renaissance, 1450–1600 –
History and criticism. 3. Material culture – Europe. I. De Grazia,
Margreta. II. Quilligan, Maureen. III. Stallybrass, Peter. IV. Series.
CB361 .R34 1996

940.2'–dc20 95–6179 CIP

ISBN 0 521 45471 9 hardback

ISBN 0 521 45589 8 paperback

Transferred to digital printing 2002

CE

Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>Notes on the contributors</i>	xiii
<i>Acknowledgments</i>	xvii
Introduction	1
MARGRETA DE GRAZIA, MAUREEN QUILLIGAN, and PETER STALLYBRASS	
Part I Priority of objects	
1. The ideology of superfluous things: <i>King Lear</i> as period piece	17
MARGRETA DE GRAZIA	
2. “Rude mechanicals”	43
PATRICIA PARKER	
3. Spenser’s domestic domain: poetry, property, and the Early Modern subject	83
LOUISA A. MONTROSE	
Part II Materializations	
4. Gendering the Crown	133
STEPHEN ORGEL	
5. The unauthored 1539 volume in which is printed the <i>Hecatomphile</i> , <i>The Flowers of French Poetry</i> , and <i>Other Soothing Things</i>	166
NANCY J. VICKERS	
6. Dematerializations: textile and textual properties in Ovid, Sandys, and Spenser	189
ANN ROSALIND JONES	
	vii

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

viii

Part III Appropriations

- | | | |
|----|--|-----|
| 7. | Freedom, service, and the trade in slaves: the problem of labor in <i>Paradise Lost</i>
MAUREEN QUILLIGAN | 213 |
| 8. | Feathers and flies: Aphra Behn and the seventeenth-century trade in exotica
MARGARET W. FERGUSON | 235 |
| 9. | Unlearning the Aztec <i>cantares</i> (preliminaries to a postcolonial history)
GARY TOMLINSON | 260 |

Part IV Fetishisms

- | | | |
|-----|---|-----|
| 10. | Worn worlds: clothes and identity on the Renaissance stage
PETER STALLYBRASS | 289 |
| 11. | The Countess of Pembroke's literal translation
JONATHAN GOLDBERG | 321 |
| 12. | Remnants of the sacred in Early Modern England
STEPHEN GREENBLATT | 337 |

Part V Objections

- | | | |
|-----|---|-----|
| 13. | The insincerity of women
MARJORIE GARBER | 349 |
| 14. | Desire is death
JONATHAN DOLLIMORE | 369 |

<i>Index</i>	387
--------------	-----

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Illustrations

1.1	N. L. Peschier, <i>Vanitas</i> (1661). By permission of the Philadelphia Museum of Art.	page xviii
3.1	Dedication page to the 1590 edition of <i>The Faerie Queene</i> . By permission of the Folger Shakespeare Library, Washington, D.C.	88
3.2	Dedication page to the 1596 edition of <i>The Faerie Queene</i> . By permission of the Folger Shakespeare Library, Washington, D.C.	89
4.1	The pelican as symbol of Christ, from G. P. Valeriano Bolzani, <i>Hieroglyphica</i> (Lyons, 1610)	134
4.2	<i>Bontà</i> (<i>Kindness</i>) holding a pelican feeding her young with her own blood, from Cesare Ripa, <i>Iconologia</i> (Padua, 1611)	135
4.3	Transvestite portrait of François I, engraving by P. Chenu (c. 1545) after Niccolò Bellin da Modena. Paris: Bibliothèque Nationale	137
4.4	Medal of Henri II. London: British Museum, Department of Coins and Medals	138
4.5	Henri III as a harpy, anonymous drawing. Paris: Bibliothèque Nationale, Cabinet des Estampes	139
4.6	Henri III as hermaphrodite; the hermaphrodite as a cross-dressed woman. Frontispiece to Thomas Artus, Sieur d'Embry, <i>Les hermaphrodites</i> (Paris, 1605). Stanford University Library	140
4.7	The effeminate man as bearded lady, from Sebastián de Covarrubias Orozco, <i>Emblemas morales</i> (Madrid, 1610), II, no. 164	141
4.8	Orpheus, a youth, and a maenad, wash drawing by Giulio Romano. Stockholm: National Museum	142
4.9	Personifications of silence, Harpocrates on the right, from Cesare Cartari, <i>Les Images des Dieux</i> (Lyon, 1623)	143
4.10	Emblem of Silence, from Andrea Alciato, <i>Emblemata</i> (Augsburg, 1531)	144

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

x	Illustrations	
4.11	Silence; the form used for the emblem from the mid sixteenth century on, from Andrea Alciato, <i>Emblemata</i> (Padua, 1621)	145
4.12	The silent goddess Agenoria, from Pierre Cousteau, <i>Pegma</i> (Paris, 1555)	146
4.13	Wifely Virtue, from Geoffrey Whitney, <i>Choice of Emblemes</i> (Leyden, 1586)	147
4.14	Meditation or Revenge biting his finger, from G. P. Valeriano Bolzani, <i>Hieroglyphica</i> (Lyon, 1610)	148
4.15	Venus and Mars as avengers, drawing by Giulio Romano, St Petersburg: Hermitage	149
4.16	Christopher Saxton, <i>Atlas of England and Wales</i> (1579), title page. By permission of the Folger Shakespeare Library, Washington, D.C.	150
4.17	Peace and Justice embracing (detail of fig. 4.16)	151
4.18	Peace and Justice embracing. Detail of the title page of G. Braun and F. Hogenberg, <i>Civitates Orbis Terrarum</i> , Part 5 (Cologne, 1598)	152
4.19	Queen Elizabeth between columns, engraving by Crispin de Passe (1596). London, Mansell Collection	154
4.20	Impresa of Emperor Charles V	155
4.21	Memorial Portrait of Queen Elizabeth I, engraving by Crispin de Passe (1603). By permission of the Folger Shakespeare Library, Washington, D.C.	156
4.22	<i>Queen Elizabeth I</i> , The Sieve Portrait (1580) by Cornelius Kettel (?). Pinocateca di Siena. Photo Soprintendenza B. A. S. Siena	157
4.23	<i>Dido</i> (c. 1500–5) by Andrea Mantegna. The Montreal Museum of Fine Arts, John W. Tempest Fund	159
5.1	The title page of <i>Hecatomphe</i> (Paris: Pierre Sergent, 1539). Paris: Bibliothèque Nationale de France	168
5.2	“The Blazon of the Hair” from <i>Hecatomphe</i> (Paris: Pierre Sergent, 1539). Paris: Bibliothèque Nationale de France	172
5.3	“The Blazon of the Breast” from <i>Hecatomphe</i> (Paris: Pierre Sergent, 1539). Paris: Bibliothèque Nationale de France	173
5.4	“The Blazon of the Foot” from <i>Hecatomphe</i> (Paris: Pierre Sergent, 1539). Paris: Bibliothèque Nationale de France	174
5.5	The title page of <i>Hecatomphe</i> (n.p.: 1537). Bibliothèque Nationale et Universitaire de Strasbourg	177
5.6	Woodcut of painter and models from <i>Hecatomphe</i> (Paris: Pierre Sergent, 1539). Paris: Bibliothèque Nationale de France	180

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

	Illustrations	xi
5.7	Woodcut of painter and models from the Marot edition of <i>The Romance of the Rose</i> (Paris: Galliot du Pré and Jehan Petit, 1531). The Beinecke Rare Book and Manuscript Library, Yale University	181
5.8	“The Blazon of the House” from Gilles Corrozet’s <i>Domestic Blazons</i> (Paris: Giles Corrozet, 1539). By permission of the Houghton Library, Harvard University	182
5.9	“The Blazon of the Chest” from Gilles Corrozet’s <i>Domestic Blazons</i> (Paris: Giles Corrozet, 1539). By permission of the Houghton Library, Harvard University	183
5.10	“Against the Blazoners of Body Parts” from Gilles Corrozet’s <i>Domestic Blazons</i> (Paris: Giles Corrozet, 1539). By permission of the Houghton Library, Harvard University	184
5.11	“Gilles Corrozet to the Readers” from Gilles Corrozet’s <i>Domestic Blazons</i> (Paris: Giles Corrozet, 1539). By permission of the Houghton Library, Harvard University	184
6.1	Velázquez, <i>Las Hilanderas</i> or <i>The Fable of Arachne</i> , Prado, Madrid. Giraudon/Art Resource, New York	190
6.2	Velázquez, <i>Las Hilanderas</i> or <i>The Fable of Arachne</i> , expanded version. Giraudon/Art Resource, New York	191
8.1	“Insula Hyspana,” illustration from Columbus’s letter to Gabriel Sanchez: “La lettera dell’isola” (Basel, 1493). Courtesy of the John Carter Brown Library, Brown University	240
8.2	Title page of Giuliano Dati’s poetical paraphrase of Columbus, “Lettera dell’isola” (Florence, 1495). By permission of the Huntington Library, San Marino, Calif.	241
8.3	Mezzotint engraving by W. Vincent, probably of Anne Bracegirdle in the role of the Indian Queen Semernia in Behn’s <i>The Widow Rnnter</i> . Courtesy of the Harvard Theatre Collection	244
8.4	Watercolor by Weiditz representing an Aztec man with a parrot at the court of Charles V in 1529. By permission of the Germanisches Nationalmuseum, Nuremberg	248
8.5	Filippo d’Aiglié’s drawing of Indians and Europeans dancing in a scene from the ballet <i>Il Tabacco</i> performed in 1650 in Turin, at the court of Christine, Duchess of Savoy. By permission of The Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundation	251
8.6	Painting of African or “Moorish” dancer playing “Le Roy” in the <i>Grand Ballet et Comédie des Noces de Pélée et Thétis</i> , performed at the French court in 1654. By permission of the Bibliothèque de l’Institut de France and J. E. Bulloz	252

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

xii	Illustrations	
8.7	Frenchmen playing “Indian drummer and trumpeter” in the “Carousel” festival of Louis XIV, June 1662. Engraving by François Chauveau (Paris, 1670) after a drawing by Charles Perrault. By permission of the Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1931	254
9.1	Codex Borbonicus, Bibliothèque de l’Assemblée nationale (facsimile: Paris, 1991). By permission of Akademische Druck- u. Verlagsanstalt, Graz, Austria, p. 4, detail	274

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Notes on the contributors

Jonathan Dollimore is Professor of English in the School of English and American Studies at the University of Sussex. He is the author of *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and his Contemporaries* (1984; second edition, 1989) and *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (1991), and the co-editor with Alan Sinfield of *Political Shakespeare: New Essays in Cultural Materialism* (1985; second edition, 1994). He has written on the cultural politics of perversion in the nineteenth and twentieth centuries and on sexuality and transgression in the Renaissance. His current work is on a book entitled *Death, Desire, and Mutability*.

Margaret W. Ferguson, Professor of English and Comparative Literature at the University of Colorado, is the author of *Trials of Desire: Renaissance Defenses of Poetry* (1983) and co-editor of *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* (1986), *Re-membering Milton: The Texts and the Traditions* (1987), and *Feminism and Postmodernism* (a special issue of *boundary 2*, 1992). She has recently co-edited Elizabeth Cary's *The Tragedy of Mariam*, and *The Lady Falkland: Her Life* by one of Cary's daughters. She is completing a book entitled *Female Literacies and Emergent Empires: Studies in English and French Cultural History, 1400–1688*.

Marjorie Garber is William R. Kenan, Jr. Professor of English and Director of the Center for Literary and Cultural Studies at Harvard University. She has written extensively on Renaissance theater and on twentieth-century popular culture. She is the author of *Dream in Shakespeare: From Metaphor to Metamorphosis* (1974), *Coming of Age in Shakespeare* (1981), *Shakespeare's Ghost Writers: Literature as Uncanny Causality* (1987), *Vested Interests: Cross-Dressing and Cultural Study* (1991), and *Vice Versa: Bisexuality and the Eroticism of Everyday Life* (1995).

Jonathan Goldberg is Sir William Osler Professor of English Literature at The Johns Hopkins University. He is author of *Sodomities: Renaissance Texts, Modern Sexualities* (1992), *Writing Matter: From the Hands*

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

xiv Notes on the contributors

of the English Renaissance (1990), *Voice Terminal Echo: Postmodernism and English Renaissance Texts* (1986), *James I and the Politics of Literature: Jonson, Shakespeare, Donne, and their Contemporaries* (1983), and *Endlesse Worke: Spenser and the Structures of Discourse* (1981). He has co-edited with Stephen Orgel *John Milton* (1991) for the Oxford Author series, and is the editor of *Reclaiming Sodom* (1994) and of *Queering the Renaissance* (1994).

Margreta de Grazia is Professor of English at the University of Pennsylvania. She has written extensively on the ways in which later semantic and conceptual configurations have given us a partial and skewed view of the English Renaissance. Her book, *Shakespeare Verbatim* (1991), demonstrates how a post-Enlightenment textual apparatus established modern imperatives for editing and reading Shakespeare. She is at present working on *Unmodernizing the Early Modern*, a book concerned with the Early Modern's inveterate obligation to look Modern before its time.

Stephen Greenblatt is Class of 1932 Professor of English at the University of California, Berkeley, and Visiting Professor at Harvard University. His books include *Renaissance Self-Fashioning: From More to Shakespeare* (1980), *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (1988), *Learning to Curse: Essays in Early Modern Culture* (1990), and *Marvelous Possessions: The Wonder of the New World* (1991). He is the General Editor of the forthcoming Norton Shakespeare. His essay in this volume is part of a larger project on art, magic, and sacredness in Early Modern England.

Ann Rosalind Jones is Esther Cloudman Dunn Professor of Comparative Literature at Smith College. Her publications on Early Modern writing include *The Currency of Eros: Women's Love Lyric in Europe, 1540–1620* (1990), a special issue of *Women's Studies* co-edited with Betty Travitsky (1992) *Women in the Renaissance: An Interdisciplinary Forum*, articles on Nashe, Sidney, and Webster, and essays in *Rewriting the Renaissance*, *The Ideology of Conduct*, and *The Poetics of Gender*. She is currently working with Peter Stallybrass on *Worn Worlds*, a study of clothing in Renaissance England and Europe.

Louis A. Montrose is Professor of English Literature and chair of the Department of Literature at the University of California, San Diego. He has published widely on the poetics and politics of culture, formations of gender, and discourses of discovery in the Renaissance, as well as on theory and method in the historical analysis of literature. He has recently completed *The Purpose of Playing: Shakespeare and the Cultural Politics of Elizabethan Theatre*.

Stephen Orgel is Jackson Eli Reynolds Professor of Humanities at

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Notes on the contributors

xv

Stanford University. His books include *The Jonsonian Masque* (1965), *The illusion of Power* (1975), and, with Sir Roy Strong, *Inigo Jones: The Theatre of the Stuart Court* (1973). His edition of *The Tempest* is published in the Oxford Shakespeare series, from which his edition of *The Winter's Tale* is forthcoming; his edition of *John Milton*, co-edited with Jonathan Goldberg, is published in the Oxford Authors series. He is the General Editor of Cambridge Studies in Renaissance Literature and Culture and has just completed *Impersonations: The Performance of Gender in Shakespeare's England*.

Patricia Parker, who has taught at the University of East Africa, the University of Toronto, and as a visitor at Berkeley, is currently Professor of English and Comparative Literature at Stanford University. Author of *Inescapable Romance: Studies in the Poetics of a Mode* (1979) and *Literary Fat Ladies: Rhetoric, Gender, Property* (1986), and co-editor of *Shakespeare and the Question of Theory* (1985), *Literary Theory/Renaissance Texts* (1986), and *Women, "Race," and Writing in the Early Modern Period* (1994), she is currently completing books on Shakespeare and on gender in the Early Modern period.

Maureen Quilligan is Howard and Judith Steinberg Professor of English at the University of Pennsylvania. She is the author of *The Language of Allegory: Defining the Genre* (1979), *Milton's Spenser: The Politics of Reading* (1983), and *The Allegory of Female Authority: Christine de Pizan's "Cité des Dames"* (1991), and the co-editor of *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* (1986). She is presently at work on a collection of essays about incest and authority in the Renaissance.

Peter Stallybrass is Professor of English and a member of the Program in Comparative Literature and Literary Theory at the University of Pennsylvania. He is co-author with Allon White of *The Politics and Poetics of Transgression* (1986), co-editor with David Scott Kastan of *Staging the Renaissance* (1991), and has published on Renaissance and Modern culture and on Marxism. He is at present completing a collection of essays on English Renaissance cultural politics and working with Ann Rosalind Jones on a book about clothes and the formation of identity in Early Modern Europe.

Gary Tomlinson is Professor of Music and teaches Cultural Studies at the University of Pennsylvania. A 1988 MacArthur Fellow, he is the author of *Monteverdi and the End of the Renaissance* (1987) and of *Music in Renaissance Magic: Toward a Historiography of Others* (1993), and has written on music and poetry as interrelated cultural forms in the Renaissance. He is at present completing a book *The Singing of the New World*.

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

xvi Notes on the contributors

Nancy J. Vickers is Professor of French and Italian and of Comparative Literature at the University of Southern California. She has co-edited *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* (1986) and *Medieval and Renaissance Representation: New Reflections* (1984), and has published widely on Dante, Petrarch, Shakespeare, on canon formation, and on popular culture in the late twentieth century. Her present work addresses the relationship between genre and technology in lyric poetry and music video.

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)

Acknowledgments

The essays in this volume were first written for the conference, Renaissance Subject/Early Modern Object (University of Pennsylvania, 1992). We wish to thank Max Thomas for his invaluable help in organizing the conference and Steve Nichols and Richard Beeman, Associate Deans of the Humanities, University of Pennsylvania, for the grant that made the conference possible.

We would also like to thank Kevin Taylor and Josie Dixon of Cambridge University Press for their early endorsement of the project, David Golumbia for his work in computer-formatting the volume, and Rayna Kalas for her keen attention to the proofs.

Cambridge University Press

0521454719 - Subject and Object in Renaissance Culture

Edited by Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass

Frontmatter

[More information](#)



Figure 1.1 N. L. Peschier, *Vanitas* (1661)