

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

Textual Intercourse proposes that the language and practice of writing plays in early modern England were inextricably linked to languages and practices of eroticism, sexuality, and reproduction. Jeffrey Masten reads a range of early modern materials – burial records, contemporary biographical anecdotes, and theatrical records; essays, conduct books, and poems; the printed apparatus of published plays, and the plays themselves – to illustrate the ways in which writing for the theatre shifted in the seventeenth century from a model of homoerotic collaboration toward singular authorship on a patriarchal-absolutist model. Plays and collections of plays by Shakespeare, Shakespeare and Fletcher, Beaumont and Fletcher, Margaret Cavendish, and others, are considered.

Masten thus brings together disciplines and interests that have traditionally worked in isolation: he shows how the history of the book can also be the history of sexualities; and he illustrates the ways in which methods attuned to sexuality and gender can illuminate more traditional questions of authorship, attribution, textual editing, and the history of literary and intellectual property.

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in
Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

*Cambridge Studies in Renaissance
Literature and Culture 14*

Textual intercourse

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

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, *Duke University*

Nancy Vickers, *University of Southern California*

Since the 1970s there has been 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 psychoanalytical 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 theatre 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 theatre 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.

Recent titles include

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

Laura Levine, Wellesley College

Shakespeare and the theatre of wonder

T. G. Bishop, Case Western Reserve University

Anxious masculinity in early modern England

Mark Breitenberg

Seizures of the will in early modern English drama

Frank Whigham, University of Texas at Austin

The emergence of the English author: scripting the life of the poet in early modern England

Kevin Pask, McGill University

A complete list of books in the series is given at the end of the volume

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in
Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

Textual intercourse

*Collaboration, authorship, and sexualities
in Renaissance drama*

Jeffrey Masten

Harvard University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521572606

© Cambridge University Press 1997

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1997

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

Library of Congress Cataloguing in Publication data

Masten, Jeffrey.

Textual intercourse: collaboration, authorship, and sexualities in Renaissance drama / Jeffrey Masten.

p. cm. – (Cambridge studies in Renaissance literature and culture:14)

Includes bibliographical references and index.

ISBN 0 521 57260 6 (hardback) – ISBN 0 521 58920 7 (paperback)

1. English drama – Early modern and Elizabethan, 1500–1600 – Criticism, Textual. 2. Newcastle, Margaret Cavendish, Duchess of, 1624?–1674 – Dramatic works. 3. Homosexuality and literature – England – History – 16th century. 4. Homosexuality and literature – England – History – 17th century. 5. English drama – 17th century – Criticism, Textual. 6. Drama – Authorship – Collaboration – History. 7. Authorship – Sex differences. 8. Shakespeare, William, dramatic works. 9. Sex in literature. 10. Beaumont, Francis, and John Fletcher – dramatic works.

I. Title. II. Series.

PR658.T4M37 1997

822'.309–dc20 96–2949 CIP

ISBN-13 978-0-521-57260-6 hardback

ISBN-10 0-521-57260-6 hardback

ISBN-13 978-0-521-58920-8 paperback

ISBN-10 0-521-58920-7 paperback

Transferred to digital printing 2005

Cambridge University Press
 0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in
 Renaissance Drama

Jeffrey Masten
 Frontmatter

[More information](#)

Contents

<i>List of illustrations</i>	<i>page</i> viii
<i>Acknowledgments</i>	xi
Introduction: Textual intercourse	1
1 Seeing double: collaboration and the interpretation of Renaissance drama	12
2 Between gentlemen: homoeroticism, collaboration, and the discourse of friendship	28
3 Representing authority: patriarchalism, absolutism, and the author on stage	63
4 Reproducing works: dramatic quartos and folios in the seventeenth century	113
5 <i>Mistis corrival</i> : Margaret Cavendish's dramatic production	156
<i>Notes</i>	165
<i>Bibliography</i>	203
<i>Index</i>	217

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

Illustrations

- | | | |
|---|--|---------|
| 1 | Title page and “Draught” of the frontispiece: Richard Brathwait, <i>THE English Gentleman</i> (London: by Iohn Haviland [for] Robert Bostock, 1630). Reproduced with permission of the Houghton Library, Harvard University. | page 29 |
| 2 | Detail of title page: Richard Brathwait, <i>THE English Gentleman</i> (London: by Iohn Haviland [for] Robert Bostock, 1630). Reproduced with permission of the Houghton Library, Harvard University. | 31 |
| 3 | Title page: Mr. John Fletcher, and Mr. William Shakspeare. Gent., <i>THE TWO NOBLE KINSMEN</i> (London: Tho. Cotes for Iohn Waterson, 1634). Reproduced with permission of the Houghton Library, Harvard University. | 59 |
| 4 | “THE PROGENIE OF GEFREY CHAUCER,” in <i>THE Workes of our Antient and Learned English Poet, GEFREY CHAUCER, newly Printed</i> (London: by Adam Islip at the charges of Bonham Norton, 1598). Reproduced with permission of the Houghton Library, Harvard University. | 65 |
| 5 | Title page: James I, <i>THE WORKES OF THE MOST HIGH AND MIGHTY PRINCE, IAMES, By the grace of God Kinge of Great Brittain France & Ireland Defendor of ye Faith &c.</i> (London: Iames, Bishop of Winton, 1616). Reproduced with permission of the Houghton Library, Harvard University. | 68 |
| 6 | Frontispiece portrait: <i>THE WORKES OF THE MOST HIGH AND MIGHTY PRINCE, IAMES, By the grace of God Kinge of Great Brittain France & Ireland Defendor of ye Faith &c.</i> (London: Iames, Bishop of Winton, 1616). Reproduced with permission of the Houghton Library, Harvard University. | 69 |
| 7 | Title page: William Shakespeare, <i>Pericles, Prince of Tyre</i> (London: for Henry Gosson, 1609). Reproduced with permission of the Folger Shakespeare Library. | 92 |

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

List of illustrations	ix
8 Title page: Francis Beamount, and Iohn Flecher, <i>A King and no King</i> (London: for Thomas Walkley, 1619). Reproduced with permission of the Houghton Library, Harvard University.	99
9 Title page: Francis Beamount & Iohn Fletcher Gent., <i>A KING, and NO KING</i> (London: by A.M. for Richard Hawkins, 1631). Reproduced with permission of the Houghton Library, Harvard University.	118
10 Frontispiece portrait and title page: Francis Beavmont and Iohn Fletcher Gentlemen, <i>COMEDIES AND TRAGEDIES</i> (London: for Humphrey Robinson and Humphrey Moseley, 1647). Reproduced with permission of the Houghton Library, Harvard University.	122
11 Engraved frontispiece: Margaret Cavendish, <i>PLAYS, Never before Printed. WRITTEN By the Thrice Noble, Illustrious, and Excellent PRINCESSE, THE Duchess of Newcastle</i> (London: by A. Maxwell, 1668). Reproduced with permission of the Houghton Library, Harvard University.	163
Illustrations in the text	
Dedicatory letter (detail): <i>MR. WILLIAM SHAKESPEARES COMEDIES, HISTORIES & TRAGEDIES</i> (London: by Isaac Iaggard, and Ed. Blount, 1623), “the First Folio,” sig. A2. Reproduced with permission of the Houghton Library, Harvard University.	127
Dedicatory letter (detail): Francis Beavmont and Iohn Fletcher Gentlemen, <i>COMEDIES AND TRAGEDIES</i> (London: for Humphrey Robinson and Humphrey Moseley, 1647), sig. A2. Reproduced with permission of the Houghton Library, Harvard University.	128
Commendatory poem (detail): Francis Beavmont and Iohn Fletcher Gentlemen, <i>COMEDIES AND TRAGEDIES</i> (London: for Humphrey Robinson and Humphrey Moseley, 1647), sig. c1. Reproduced with permission of the Houghton Library, Harvard University.	134

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in
Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

Acknowledgments

The process of writing this book has also been the process of imagining an institutional structure in which an acknowledgment page could be a title page. In the absence of that possibility, I want to affirm here that certain collaborations function throughout the pages that follow. There are, as is our custom, notes throughout this book that acknowledge particular debts, borrowings, and rearticulations, but here I cite other collaborations: how might I fully separate out these contributions, or know who is speaking a given word or sentence or method, so as to mark it?

This project was first conceived and supported at the University of Pennsylvania, through the teaching of a dynamic Renaissance studies group, including Rebecca Bushnell, Margreta de Grazia, Maureen Quilligan, Phyllis Rackin, Peter Stallybrass, and Robert Y. Turner, each of whom will, I hope, see his or her particular gifts of thought and method reflected here. The knowledge and expertise of Georgianna Ziegler (then curator of the Furness Shakespeare collection) stands behind many of this book's early modern citations. This project owes a great deal to the encouragement, hospitality, and example of Stuart Curran. From the moment of its first and most unconvincing articulation, Margreta de Grazia and Peter Stallybrass have read, directed, and encouraged this work, and to put my gratitude all too minimally, I'm thankful that I can count them as advisors, teachers, and friends. In different and complementary ways, they have made this work enjoyable, and possible.

Also beginning at Penn, and now dispersedly, a group of colleagues supported this work with friendship, citations, conversation, and critique: Rebecca Bach, Sara Beasley, Will Fisher, Juliet Fleming, Teresa Goddu, David Golumbia, Andrea Henderson, David Herman, Lisa Myers, Craig Smith, Max Thomas. Among her many other gifts, Wendy Wall has helped me to finish, and begin.

At Harvard, particular chapters were constructively questioned by friends and colleagues: Doug Bruster, Dan Donoghue, Philip Fisher,

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

xii Acknowledgments

Elizabeth Fowler, Marjorie Garber, Scott Gordon, Roland Greene, Phil Harper, David Hirsch, Barbara Johnson, Barbara Lewalski, Derek Pearsall, David Perkins, Elaine Scarry, Marc Shell, Werner Sollors, and Helen Vendler. For particularly enabling gifts of collegiality, critique, and/or song, I want to thank Chris Cannon, Phil Harper, Meredith McGill, D. A. Miller, Wendy Motooka, Michael Prokopow, and Lynn Wardley. I'm grateful for the resourceful research assistance of Nick Hoffman and Eric Wilson, who have also been attentive readers and contributors. Thanks too to Doug Trevor, who ably produced an index from a somewhat reluctant text. The staff of the Houghton Library reading room has been an indispensable help to my research and teaching of early printed editions. I am grateful to the Houghton Library for permission to reproduce many of the photographs in this book, and to the Hyder E. Rollins Fund, Fred N. Robinson Publication Fund, and Clark Fund at Harvard for material support of research and publication.

Parts of this book have had the benefit of discussion in a number of contexts: the Lesbian and Gay Studies Seminar at the Harvard Center for Literary and Cultural Studies; seminars and sessions of the Shakespeare Association of America; the Renaissance Seminar at Wesleyan College; English departments at Ohio State University, Ohio University, and Swarthmore College; the International Elizabethan Theatre Conference on collaboration; a 1991 conference on authorship and intellectual property at Case Western Reserve University organized by Martha Woodmansee and Peter Jaszi; the Fellows seminar at the Newberry Library. An NEH Fellowship at the Newberry helped me in the final stages of this project.

I want especially to thank a group of scholars and friends, present at these and/or other discussions, who have, with suggestions, encouragement, and productive resistances, contributed generously to my understanding: Henry Abelove, Peter Blayney, Lee Edelman, Margaret Ferguson, Paul Gehl, Suzanne Gossett, Stephen Greenblatt, Ann Jones, Michael Keefer, Andrea Lunsford, Carol Mason, Julie Mulroy, David Norbrook, John Norman, Patricia Parker, Elizabeth Pittenger, Richard Rambuss, Mary Beth Rose, Marc Schachter, Anne Shaver, the late Gary Spear, Gary Taylor, Nancy Vickers, Paul Werstine, Martha Woodmansee. In particular, the work and encouragement of Jonathan Goldberg, David Kastan, Karen Newman, and Valerie Traub have helped to write this book. I'm grateful to Stephen Orgel for the example of his work and for his generous attention to this project from an early stage.

I want to thank Linda Bree, Audrey Cotterell, Josie Dixon, and Ann Rex for their work on this book at Cambridge University Press.

I'm grateful to the teachers in my family, and in particular my parents,

Cambridge University Press

0521589207 - Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama

Jeffrey Masten

Frontmatter

[More information](#)

Acknowledgments

xiii

James and Janice Masten, who started this whole process by teaching me to read and write. Since then, never anticipating how the story might turn out, they have seen it through with indefatigable support and understanding.

As I write this, I can hear Jay Grossman asking me, with characteristic humor, to be done with it already. Soon, but not without first recording my gratitude to and affection for him: with notable endurance, he has read, written, disputed, distracted, humored, waited, supported, realized.

I am grateful to the Johns Hopkins University Press for permission to publish a revised version of chapter 1, which first appeared in *English Literary History* 59 (1992); and to Duke University Press for permission to publish a revised version of material in chapters 2, 4, and 5, first published in *Queering the Renaissance*, Jonathan Goldberg (ed.), 1993.