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MILTON AND GENDER

Milton's contempt for women has been accepted since Samuel Johnson's famous *Life* of the poet. Subsequent critics have long debated whether Milton's writings were anti- or pro-feminine, a problem further complicated by his advocacy of "divorce on demand" for men. *Milton and Gender* reevaluates the charge that Milton was antifeminine, pointing out that he was not seen that way by contemporaries, but espoused startlingly modern ideas of marriage and the relations between the sexes. The first two sections of specially commissioned essays in this volume investigate the representations of gender and sexuality in Milton's prose and verse. In the final section, the responses of female readers ranging from George Eliot and Virginia Woolf to lesser-known artists and revolutionaries are brought to bear on Milton's afterlife and reputation. Together, these essays provide a thoroughly new perspective on the contested issues of femininity and masculinity, marriage and divorce in Milton's work.

CATHERINE GIMELLI MARTIN is Professor of English Literature at the University of Memphis. She is the author of *The Ruins of Allegory: Paradise Lost and the Metamorphosis of Epic Tradition* (1998).

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Abbreviations

<i>AV</i>	<i>Authorized Version</i>
<i>CPW</i>	<i>Complete Prose Works of John Milton</i> , gen. ed. Don M. Wolfe, 8 vols. (New Haven: Yale University Press, 1953–82)
<i>CW</i>	<i>The Works of John Milton</i> , ed. Frank Allen Patterson, 18 vols. (New York: Columbia University Press, 1931–38)
<i>DDD</i>	<i>Doctrine and Discipline of Divorce</i>
Hughes	Non-poetic prose citations or commentary
<i>OED</i>	<i>Oxford English Dictionary</i>
<i>PL</i>	<i>Paradise Lost</i>
<i>PR</i>	<i>Paradise Regained</i>
<i>SA</i>	<i>Samson Agonistes</i>

References to the prose works are given by volume and page number, references to *Paradise Lost* and *Paradise Regained* are given by book and line numbers. Unless otherwise noted, Milton's poetry is cited from Merritt Y. Hughes, *John Milton, Complete Poems and Major Prose* (New York: Odyssey Press, 1957).