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Edited by William E. Engel , Rory Loughnane , Grant Williams
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MEMORY AND MORTALITY IN RENAISSANCE ENGLAND

Drawing together leading scholars of early modern memory studies and death studies, *Memory and Mortality in Renaissance England* explores and illuminates the interrelationships of these categories of Renaissance knowing and doing, theory and praxis. The collection features an extended Introduction that establishes the rich vein connecting these two fields of study and investigation. Thereafter, the collection is arranged into three subsections, 'The Arts of Remembering Death', 'Grounding the Remembrance of the Dead', and 'The Ends of Commemoration', where contributors analyse how memory and mortality intersected in writings, devotional practice, and visual culture. The book will appeal to scholars of early modern literature and culture, book history, art history, and the history of mnemonics and thanatology, and will prove an indispensable guide for researchers, instructors, and students alike.

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Forgetting in Early Modern English Literature and Culture (Routledge, 2004), *Ars reminiscendi* (Centre for Renaissance and Reformation Studies, 2009), *Taking Exception to the Law* (University of Toronto Press, 2015), *The Memory Arts in Renaissance England* (Cambridge University Press, 2016), and *The Death Arts in Renaissance England* (Cambridge University Press, 2022). With Donald Beecher, he has coedited Henry Chettle's *Kind-Heart's Dream and Piers Plainness: Two Pamphlets from the Elizabethan Book Trade* (Centre for Renaissance and Reformation Studies, 2022).

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Why recount they not oft, with Philip the King of the Macedons, that they are born as other, and are men, and no more? For he, after many luckily achieved enterprises in his wars against the Athenians, his enemies vanquished and put to flight … commanded one his servant[s], every morning at his uprising, to cry to him 'Remember, thou art a man'. Would our nobles in like manner charge herewith some one of their servants … [to] sing this song in their deaf ears and revive to their dulled memory their frail mortality.

Laurence Humphrey, *The nobles or of nobilitye* (London: 1563; STC 13964), R5^{r}.

The day wherein we first behold the light,
Begins our *Death,* for life doth daily fade,
Our day of *Death* begins our happie life
We are in danger, till our debt is paid.
Life is but lent, we owe it to the Lord.
When 'tis demanded, it must be restor'd.

Rachel Speght. *Mortalities memorandum* (London: 1621; STC 23057), F2^{r}.

How necessary a thing it is for all degrees of men, as well the high as the low, noble and ignoble, rich and poor, and how behooveful to their soul's welfare both now and hereafter, to represent to their remembrance the memory of death and mortality by some good means whatsoever, in any sort howsoever … in regard as well of the misery of this present life, which is transitory, as of the happiness of the life in expectancy, which is everlastingly enduring.

Paul Wentworth, *The miscellanie, or, A registrie, and methodicall directorie of orizons* (London: 1615; STC 25244), Z4$^{r–v}$.

Twice hath sad Philomele left off to sing
Her mortifying sonnets to the spring.
Twice at the sylvan choristers' desire
She hath lent her music to complete their choir,
Since all devouring Death on her took seizure,
And Tellus's womb involved so rich a treasure.
Yet still my heart is overwhelmed with grief,
And time, nor tears, will give my woes relief.
Twelve times hath Phoebe, hornéd, seemed to fight,
As often filled them with her brother's light,
Since she did close her sparkling diamond eyes;
Yet my sad heart, for her still pining, dies.

Hester Pulter, 'Upon the Death of my Dear and Lovely Daughter, Jane Pulter', *Poems breathed forth by the nobel Hadassas* (*c.* 1661; University of Leeds Library, Brotherton Collection, MS Lt q 32).

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