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the New Print Technology; 12: Printers of Interludes; Part III: Literary Origins, Presences, Absences; 13: Medievalism in English Renaissance Literature; 14: The Tudor Origins of Medieval Drama; 15: French Presences in Tudor England; 16: Italian in Tudor England: Why Couldn't a Woman Be More Like a Man?; Part IV: Authors, Works, and Modes; 17: More's Utopia: Medievalism and Radicalism  
18: The Literary Voices of Katherine Parr and Anne Askew 19: Reformation Satire, Scatology, and Iconoclastic Aesthetics in *Gammer Gurton's Needle*; 20: Bad Fun and Tudor Laughter; 21: Perspective and Realism in the Renaissance; 22: Seeing through Words in Theories of Poetry: Sidney, Puttenham, Lodge; 23: Tudor Versification and the Rise of Iambic Pentameter; 24: John Lyly's *Galatea* : Politics and Literary Allusion; 25: Sidney's *Arcadia* , Romance, and the Responsive Woman Reader; 26: Nature and Techne in Spenser's *Faerie Queene*  
27: "In Poesie the mirrois of our Age": The Countess of Pembroke's "Sydnean" Poetics 28: "Conceived of young Horatio his son": The Spanish Tragedy and the Psychotheology of Revenge; 29: West of England: The Irish Specter in *Tamburlaine*; 30: The Real and the Unreal in Tudor Travel Writing; 31: Jack and the City: The Unfortunate Traveler , Tudor London, and Literary History; Index

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#### Sommario/riassunto

A Companion to Tudor Literature presents a collection of thirty-one newly commissioned essays focusing on English literature and culture from the reign of Henry VII in 1485 to the death of Elizabeth I in 1603. Presents students with a valuable historical and cultural context to the periodDiscusses key texts and representative subjects, and explores issues including international influences, religious change, travel and New World discoveries, women's writing, technological innovations, medievalism, print culture, and developments in music and in modes of seein

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