

# TRU2020

Inventing the Early Modern: Literary Cultures,  
1550-1700

View Online



---

[1]

A. Behn and J. Spencer, 'The Rover' and Other Plays. Oxford: Oxford University Press, 2008.

[2]

Stephen Greenblatt, The Norton anthology of English literature. New York: W.W. Norton & Co., 2012.

[3]

T. Middleton and W. C. Carroll, Four plays. London: Methuen Drama, 2012.

[4]

J. Scott-Warren, Early modern English literature. Cambridge: Polity, 2005.

[5]

C. Belsey, John Milton. Oxford: Basil Blackwell, 1988.

[6]

H. Chalmers, Royalist women writers, 1650-1689. Oxford: Clarendon, 2004 [Online].

Available:

[https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991078243405136&context=L&vid=44FAL\\_INST:44FAL\\_EXE1&tab=Everything&lang=en](https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991078243405136&context=L&vid=44FAL_INST:44FAL_EXE1&tab=Everything&lang=en)

[7]

S. J. Greenblatt and American Council of Learned Societies, *Shakespearean negotiations: the circulation of social energy in Renaissance England*. Berkeley: University of California Press, 1988 [Online]. Available:  
[https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99229693405136&context=L&vid=44FAL\\_INST:44FAL\\_EXE1&tab=Everything&lang=en](https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99229693405136&context=L&vid=44FAL_INST:44FAL_EXE1&tab=Everything&lang=en)

[8]

A. Guibbory, *Ceremony and community from Herbert to Milton: literature, religion, and cultural conflict in seventeenth-century England*. New York: Cambridge University Press, 1998.

[9]

R. Helgerson, *Forms of nationhood: the Elizabethan writing of England*. Chicago: University of Chicago Press, 1992.

[10]

D. Norbrook, *Poetry and politics in the English Renaissance*, Rev. ed. Oxford: Oxford University Press, 2002 [Online]. Available:  
[https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991026353405136&context=L&vid=44FAL\\_INST:44FAL\\_EXE1&tab=Everything&lang=en](https://falmouth.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991026353405136&context=L&vid=44FAL_INST:44FAL_EXE1&tab=Everything&lang=en)

[11]

M. O'Callaghan, *Thomas Middleton: Renaissance dramatist*. Edinburgh: Edinburgh University Press, 2009.

[12]

B. R. Smith, *Homosexual desire in Shakespeare's England: a cultural poetics*. Chicago: University of Chicago Press, 1994.

[13]

Marlowe, Christopher, 'Hero and Leander', in *The Norton anthology of English literature. the major authors*, New York : W.W. Norton & Company, [2013].

[14]

'Full text of "Hero and Leander"'. [Online]. Available:  
<https://archive.org/stream/heroandleander18781gut/18781.txt>

[15]

G. E. Brown, *Redefining Elizabethan literature*. Cambridge: Cambridge University Press, 2004 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511483462>

[16]

G. E. Brown, 'Gender and Voice in Hero and Leander', in *Constructing Christopher Marlowe*, Cambridge University Press.

[17]

C. J. Summers, 'Hero and Leander: The Arbitrariness of Desire', in *Constructing Christopher Marlowe*, Cambridge University Press.

[18]

JUDITH HABER, "'True-loves blood": Narrative and Desire in "Hero and Leander"', *English Literary Renaissance*, vol. 28, no. 3, 1998 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/43447769>

[19]

R. Yearling, 'Homoerotic Desire and Renaissance Lyric Verse', *SEL Studies in English Literature 1500-1900*, vol. 53, no. 1, pp. 53-71, 2013, doi: 10.1353/sel.2013.0007. [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://muse.jhu.edu/article/503753>

[20]

M. Campbell, "'Desunt Nonnulla": The Construction of Marlowe's Hero and Leander as an Unfinished Poem', *ELH*, vol. 51, no. 2, Summer 1984, doi: 10.2307/2872945. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/2872945>

[21]

William P. Weaver, 'Marlowe's Fable: "Hero and Leander" and the Rudiments of Eloquence', *Studies in Philology*, vol. 105, no. 3, 2008 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/20464326>

[22]

Braden, Gordon, 'Hero and Leander in Bed (and the Morning After)', *English Literary Renaissance*, no. 2, pp. 205–230, 2015 [Online]. Available: [https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eds\\_mzh&AN=2015583305&site=eds-live&scope=site](https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eds_mzh&AN=2015583305&site=eds-live&scope=site)

[23]

P. Cheney, Ed., *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge University Press, 2004 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CCOL0521820340>

[24]

C. Hulse, *Metamorphic verse: the Elizabethan minor epic*. Princeton, N.J.: Princeton University Press, 1981.

[25]

W. Keach, *Elizabethan erotic narratives: irony and pathos in the Ovidian poetry of Shakespeare, Marlowe and their contemporaries*. Hassocks: Harvester Press, 1977.

[26]

JOHN LEONARD, 'Marlowe's Doric Music: Lust and Aggression in "Hero and Leander"', *English Literary Renaissance*, vol. 30, no. 1, 2000 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/24463719>

[27]

S. Orgel, 'Musaeus in English', *George Herbert Journal*, no. 29, pp. 67–75, 2005 [Online]. Available:  
[https://uoelibrary.idm.oclc.org/login?url=http://literature.proquest.com/searchFulltext.do?id=R04129684&divLevel=0&area=abell&forward=critref\\_ft](https://uoelibrary.idm.oclc.org/login?url=http://literature.proquest.com/searchFulltext.do?id=R04129684&divLevel=0&area=abell&forward=critref_ft)

[28]

A. Sinfield, 'Marlowe's Erotic Verse', in *Early modern English poetry: a critical companion*, New York: Oxford University Press, 2007, pp. 125–135.

[29]

M. Hattaway, *A companion to English renaissance literature and culture*, vol. Blackwell companions to literature and culture. Oxford: Blackwell, 2000 [Online]. Available:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780470998724>

[30]

S. Guy-Bray, *Homoerotic Space: The Poetics of Loss in Renaissance Literature*. Toronto: University of Toronto Press, 2002 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/10.3138/9781442675841>

[31]

Katharine Cleland, "'Wanton loves, and yong desires": Clandestine Marriage in Marlowe's "Hero and Leander" and Chapman's Continuation', *Studies in Philology*, vol. 108, no. 2, 2011 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/23055988>

[32]

A. Greenstadt and Taylor & Francis, *Rape and the rise of the author: gendering intention in early modern England*. Farnham, England: Ashgate [Online]. Available:  
<http://www.taylorfrancis.com/start-session?idp=https%3A%2F%2Felibrary.exeter.ac.uk%2Fidp%2Fshibboleth&redirectUri=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9781315603605>

[33]

Stephen Greenblatt, *The Norton anthology of English literature*. New York: W.W. Norton & Co., 2012.

[34]

Tamsin Badcoe, "'The compass of that Islands space": Insular fictions in the writing of Edmund Spenser', *Renaissance Studies*, vol. 25, no. 3, 2011 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/24420262>

[35]

K. Borris, *Allegory and epic in English Renaissance literature : heroic form in Sidney, Spenser, and Milton* / Kenneth Borris. Cambridge: Cambridge University Press, 2000.

[36]

D. J. Gless, *Interpretation and theology in Spenser*. Cambridge: Cambridge University Press, 1994.

[37]

C. Burlinson, *Allegory, space and the material world in the writings of Edmund Spenser*, vol. 17. Woodbridge, Suffolk, UK: D.S. Brewer, 2006 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/10.7722/j.ctt81wd6>

[38]

L. Gregerson, *The reformation of the subject: Spenser, Milton, and the English Protestant epic*, vol. 6. Cambridge: Cambridge University Press, 1995 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511553110>

[39]

A. . C. . Hamilton, 'The Bible and Spenser's Faerie Queene Sacred and Secular Scripture', *Journal of English Language and Literature*, vol. 38, no. 4, pp. 667-682, 1992 [Online]. Available: [http://jell.ellak.or.kr/past/view.asp?a\\_key=1628](http://jell.ellak.or.kr/past/view.asp?a_key=1628)

[40]

R. Helgerson, *Forms of nationhood: the Elizabethan writing of England*. Chicago: University of Chicago Press, 1992.

[41]

Thomas Herron, *Spenser's Irish Work*. Ashgate [Online]. Available: <http://www.taylorfrancis.com/start-session?idp=https%3A%2F%2Flibrary.exeter.ac.uk%2Fidp%2Fshibboleth&redirectUri=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9781315242644>

[42]

J. K. Morrison and M. Greenfield, *Edmund Spenser: essays on culture and allegory*. Aldershot: Ashgate, 2000 [Online]. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=Exeter&isbn=9781351941662>

[43]

B. S. Robinson, *Islam and early modern English literature: the politics of romance from Spenser to Milton*. Basingstoke: Palgrave Macmillan, 2007 [Online]. Available: <https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Flibrary.exeter.ac.uk%2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9780230607439>

[44]

Burton J. Weber, 'The Interlocking Triads of the First Book of "The Faerie Queene"', *Studies in Philology*, vol. 90, no. 2, 1993 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/4174452>

[45]

M. Woodcock, *Fairy in The faerie queene: Renaissance elf-fashioning and Elizabethan myth-making*. Aldershot: Ashgate, 2004.

[46]

James W. Broaddus, 'Spenser's Redcrosse Knight and the Order of Salvation', *Studies in Philology*, vol. 108, no. 4, 2011 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/23056053>

[47]

S. Greenblatt, 'To Fashion a Gentleman: Spenser and the Bower of Bliss', in *Renaissance poetry*, London: Longman, 1998.

[48]

Andrew Hadfield, 'Spenser, Drayton, and the Question of Britain', *The Review of English Studies*, vol. 51, no. 204, 2000 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/519256>

[49]

Hester Lees-Jeffries, 'From the Fountain to the Well: Redcrosse Learns to Read', *Studies in Philology*, vol. 100, no. 2, 2003 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/4174755>

[50]

J. C. Vaught, 'Spenser's Dialogic Voice in Book 1 of "The Faerie Queene"', *Studies in English Literature, 1500-1900*, vol. 41, no. 1, Winter 2001, doi: 10.2307/1556229. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/1556229>

[51]

T. Middleton and W. C. Carroll, *Four plays*. London: Methuen Drama, 2012.

[52]

G. Taylor, 'Middleton, Thomas (bap. 1580, d. 1627)', in *The Oxford Dictionary of National Biography*, H. C. G. Matthew and B. Harrison, Eds. Oxford: Oxford University Press, 2004 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://doi.org/10.1093/ref:odnb/18682>



[53]

J. Jowett, 'Thomas Middleton [IN] A companion to Renaissance drama', in *A companion to Renaissance drama*, vol. 14, Oxford: Blackwell Publishers, 2002, pp. 507–523 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780470998915>

[54]

L. Hopkins, *The female hero in English Renaissance tragedy*. Basingstoke: Palgrave Macmillan, 2002 [Online]. Available: <https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Felibrary.exeter.ac.uk%2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9780230503052>

[55]

M. BIGGS, 'DOES THE DUKE RAPE BIANCA IN MIDDLETON'S *WOMEN BEWARE WOMEN* ?', *Notes and Queries*, vol. 44, no. 1, pp. 97–100, Mar. 1997, doi: 10.1093/nq/44-1-97. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://doi.org/10.1093/nq/44-1-97>

[56]

A. A. Bromham, 'The Tragedy of Peace: Political Meaning in *Women Beware Women*', *Studies in English Literature, 1500-1900*, vol. 26, no. 2, Spring 1986, doi: 10.2307/450510. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/450510>

[57]

T. Middleton, 'Women beware women [IN] *Four plays*', in *Four plays*, London: Methuen Drama, 2012.

[58]

ALISON FINDLAY, *PLAYING SPACES IN EARLY WOMEN'S DRAMA*. CAMBRIDGE: CAMBRIDGE UNIV PRESS.

[59]

Jennifer L. Heller, 'Space, Violence, and Bodies in Middleton and Cary', *Studies in English Literature, 1500-1900*, vol. 45, no. 2, 2005 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/3844552>

[60]

A. Hiscock, *Women beware women: a critical guide*. London: Continuum, 2011 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781441177711>

[61]

M. HUTCHINGS, 'MIDDLETON'S WOMEN BEWARE WOMEN: RAPE, SEDUCTION - OR POWER, SIMPLY?', *Notes and Queries*, vol. 45, no. 3, pp. 366-367, Sep. 1998, doi: 10.1093/nq/45-3-366. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://doi.org/10.1093/nq/45-3-366>

[62]

R. A. Levin, 'If Women Should Beware Women, Bianca Should Beware Mother', *Studies in English Literature, 1500-1900*, vol. 37, no. 2, Spring 1997, doi: 10.2307/450839. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/450839>

[63]

Christopher Ricks, 'Word-Play in Women Beware Women', *The Review of English Studies*, vol. 12, no. 47, 1961 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/512930>

[64]

N. Taylor and B. Loughrey, 'Middleton's Chess Strategies in Women Beware Women', *Studies in English Literature, 1500-1900*, vol. 24, no. 2, Spring 1984, doi: 10.2307/450532. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/450532>

[65]

L. Thomson, "'Enter Above": The Staging of Women Beware Women', *Studies in English Literature, 1500-1900*, vol. 26, no. 2, Spring 1986, doi: 10.2307/450511. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/450511>

[66]

A. H. Tricomi, 'Middleton's "Women Beware Women" as Anticourt Drama', *Modern Language Studies*, vol. 19, no. 2, Spring 1989, doi: 10.2307/3195193. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/3195193>

[67]

Ann C. Christensen, 'Settling House in Middleton's "Women Beware Women"', *Comparative Drama*, vol. 29, no. 4, 1995 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/41153777>

[68]

E. Ellerbeck, 'Adoptive Names in Thomas Middleton's *Women Beware Women*', *SEL Studies in English Literature 1500-1900*, vol. 57, no. 2, pp. 407-426, 2017, doi: 10.1353/sel.2017.0018. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://muse.jhu.edu/article/659242>

[69]

J. Jowett, 'Introduction: *Women Beware Women*: A Tragedy [IN] Thomas Middleton: the collected works, Vol. 1', in *Thomas Middleton: the collected works, Vol. 1*, [Oxford?]: Oxford University Press, 2012, pp. 1488-1492 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/actrade/9780199580538.book.1>

[70]

Roger. V. Holdsworth, 'Women Beware Women and The Changeling on the Stage [IN] Three Jacobean revenge tragedies: a casebook', in *Three Jacobean revenge tragedies: a casebook*, Basingstoke: Macmillan Education, 1990, pp. 247-274.

[71]

J. Goldberg, 'Fatherly Authority: The Politics of Stuart Family Images [IN] Rewriting the Renaissance: the discourses of sexual difference in early modern Europe', in *Rewriting the Renaissance: the discourses of sexual difference in early modern Europe*, Chicago: University of Chicago Press, 1986, pp. 3–32.

[72]

N. H. Keeble, *The cultural identity of seventeenth century woman: a reader*. London: Routledge, 1994.

[73]

T. Middleton and D. L. Frost, *The selected plays of Thomas Middleton*. Cambridge: Cambridge University Press, 1978.

[74]

Stephen Greenblatt, *The Norton anthology of English literature*. New York: W.W. Norton & Co., 2012.

[75]

B. Hoxby, 'Areopagitica and Liberty', in *The Oxford handbook of Milton*, Oxford: Oxford University Press, 2011 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.oxfordhandbooks.com/search?btog=book&isQuickSearch=true&pageSize=10&q=9780199697885&sort=relevance>

[76]

A. Blum, 'The Author's Authority: Areopagitica and the Labour of Licensing', in *Re-membering Milton: essays on the texts and traditions*, New York: Methuen, 1988, pp. 74–96 [Online]. Available: <http://www.taylorfrancis.com/start-session?idp=https%3A%2F%2Fuoelibrary.exeter.ac.uk%2Fidp%2Fshibboleth&redirectUri=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9780429029493>

[77]

WILLIAM M. RUSSELL, 'Love, Chaos, and Marvell's Elegy for Cromwell', *English Literary*

Renaissance, vol. 40, no. 2, 2010 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/43607513>

[78]

S. Achinstein, *Milton and the Revolutionary Reader*. Princeton: Princeton University Press, 2014 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/10.2307/j.ctt7zv403>

[79]

Sharon Achinstein, *Literature and Dissent in Milton's England*. Cambridge University Press.

[80]

*Early Modern Nationalism and Milton's*. University of Toronto Press.

[81]

N. McDowell, 'Poetry and allegiance in the English civil wars: Marvell and the cause of wit', 2008 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780199278008.001.0001>

[82]

David Norbrook, *Writing the English Republic*. Cambridge University Press.

[83]

B. Worden, *Literature and politics in Cromwellian England: John Milton, Andrew Marvell, Marchamont Nedham*, [2nd ed.]. Oxford: Oxford University Press, 2009 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780199230822.001.0001>

[84]

Thomas M. Greene, 'The Balance of Power in Marvell's "Horatian Ode"', *ELH*, vol. 60, no. 2, 1993 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/2873383>

[85]

A. J. Power, 'Heaven and Hell in Robert Herrick's Body of Work', *The Yearbook of English Studies*, vol. 44, 2014, doi: 10.5699/yearenglstud.44.2014.0156. [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/10.5699/yearenglstud.44.2014.0156>

[86]

C. Belsey, *John Milton: Language, Gender, Power*. Oxford: Basil Blackwell, 1988.

[87]

R. Connolly and T. Cain, *Lords of wine and oile: community and conviviality in the poetry of Robert Herrick*. Oxford: Oxford University Press, 2011 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780199604777.001.0001>

[88]

L. S. Marcus, *The politics of mirth: Jonson, Herrick, Milton, Marvell, and the defense of old holiday pastimes*. Chicago, [Ill.]: University of Chicago Press, 1986.

[89]

R. Ingram, 'Robert Herrick and the Makings of Hesperides', *Studies in English Literature, 1500-1900*, vol. 38, no. 1, Winter 1998, doi: 10.2307/451084. [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/451084>

[90]

L. Marus, 'Robert Herrick [IN] *The Cambridge Companion to English Poetry*', in *The Cambridge Companion to English Poetry, Donne to Marvell*, Cambridge: Cambridge University Press, 1993 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CCOL0521411475>

[91]

D. Armitage, A. Himy, and Q. Skinner, Eds., *Milton and republicanism*, vol. 35. Cambridge: Cambridge University Press, 1995 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511598456>

[92]

M. Lieb, M. Lieb, and J. T. Shawcross, *Achievements of the left hand: essays on the prose of John Milton*. Amherst: University of Massachusetts Press, 1974.

[93]

G. Parry and J. Raymond, *Milton and the terms of liberty*, vol. 7. Cambridge: D.S. Brewer, 2002.

[94]

Nigel Smith, *Literature and Revolution in England, 1640-1660*. Yale University Press.

[95]

B. LaBreche, 'Areopagitica and the Limits of Pluralism', *Milton Studies*, vol. 54, no. 1, pp. 139-160, 2013, doi: 10.1353/mlt.2013.0006. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://muse.jhu.edu/article/539529?>

[96]

D. A. Loewenstein, 'Areopagitica and the Dynamics of History', *Studies in English Literature, 1500-1900*, vol. 28, no. 1, Winter 1988, doi: 10.2307/450716. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/450716>

[97]

Clay Daniel, 'Why "Areopagitica?"', *South Atlantic Review*, vol. 75, no. 2, 2010 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/41635606>

[98]

John McWilliams, 'Marvell and Milton's Literary Friendship Reconsidered', *Studies in English Literature, 1500-1900*, vol. 46, no. 1, 2006 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/3844567>

[99]

A. Behn and J. Spencer, 'The Rover' and Other Plays. Oxford: Oxford University Press, 2008.

[100]

J. Spencer, *Aphra Behn's afterlife*. Oxford: Oxford University Press, 2000 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780198184942.001.0001>

[101]

Stephen Szilagyi, 'The Sexual Politics of Behn's "Rover": After Patriarchy', *Studies in Philology*, vol. 95, no. 4, 1998 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/4174621>

[102]

W. L. Chernaik, *Sexual freedom in restoration literature*. Cambridge: Cambridge University Press, 1995 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511518850>

[103]

D. Hughes and J. Todd, Eds., *The Cambridge Companion to Aphra Behn*. Cambridge: Cambridge University Press, 2004 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CCOL0521820197>

[104]

D. Hughes, *The theatre of Aphra Behn*. Basingstoke: Palgrave Macmillan, 2001 [Online]. Available:  
<https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Flibrary.exeter.ac.uk%2F>



2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9780230597709

[105]

S. J. Owen, *Restoration theatre and crisis*. Oxford: Clarendon, 1996 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780198183877.001.0001>

[106]

J. Spencer, *Aphra Behn's afterlife*. Oxford: Oxford University Press, 2000 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780198184942.001.0001>

[107]

Janet M. Todd, *The secret life of Aphra Behn*. London: Andre Deutsch, 1996.

[108]

Todd, Janet M, *Aphra Behn*. Basingstoke : Macmillan, 1999.

[109]

James Grantham Turner, *Libertines and Radicals in Early Modern London*. Cambridge University Press.

[110]

Anita Pacheco, 'Rape and the Female Subject in Aphra Behn's "The Rover"', *ELH*, vol. 65, no. 2, 1998 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/30030182>

[111]

E. V. Young, 'Aphra Behn, Gender, and Pastoral', *Studies in English Literature, 1500-1900*,

vol. 33, no. 3, Summer 1993, doi: 10.2307/451012. [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/451012>

[112]

H. Hutner, *Rereading Aphra Behn: history, theory, and criticism*. Charlottesville: University Press of Virginia, 1993.

[113]

M. A. O'Donnell, B. Dhuicq, and G. Leduc, *Aphra Behn (1640-1689): identity, alterity, ambiguity*. Paris: L'Harmattan, 2000.

[114]

H. Chalmers, 'Royalist women writers, 1650-1689', 2004 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1093/acprof:oso/9780199273270.001.0001>

[115]

J. M. Todd, *Aphra Behn studies*. Cambridge: Cambridge University Press, 1996.

[116]

J. Sanders, *Adaptation and appropriation*. Routledge, 2006 [Online]. Available:  
<http://www.vlebooks.com/vleweb/product/openreader?id=Exeter&isbn=9781134384969>

[117]

J. De Groot and Taylor & Francis, *Remaking history: the past in contemporary historical fictions*. Abingdon, Oxon: Routledge, Taylor & Francis Group, 2016 [Online]. Available:  
<https://uoelibrary.idm.oclc.org/login?url=http://www.taylorfrancis.com/books/9781315693392>

[118]

S. Brown, R. I. Lublin, and L. McCulloch, *Reinventing the Renaissance: Shakespeare and his contemporaries in adaptation and performance*. Basingstoke: Palgrave Macmillan, 2013 [Online]. Available: <https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Flibrary.exeter.ac.uk%2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9781137319401>

[119]

M. Fortier and D. Fischlin, *Adaptations of Shakespeare: a critical anthology of plays from the 17th century to the present*. London: Routledge, 2000.

[120]

D. Cartmell and I. Whelehan, *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, 1999.

[121]

T. Corrigan, 'The Oxford handbook of adaptation studies', in *The Oxford handbook of adaptation studies*, T. M. Leitch, Ed. New York: Oxford University Press, 2017 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.oxfordhandbooks.com/search?btog=book&isQuickSearch=true&pageSize=10&q=9780199331000&sort=relevance>

[122]

D. Cartmell, '100+ Years of Adaptations', in *A companion to literature, film, and adaptation*, Chichester, West Sussex: Wiley-Blackwell, 2012 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1002/9781118312032>

[123]

K. Pilhuj, 'Anne of the Thousand Adaptations', *Early Modern Women*, vol. 10, no. 2, pp. 115–118, 2016, doi: 10.1353/emw.2016.0007. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://muse.jhu.edu/article/640487>

[124]

L. Hutcheon and S. O'Flynn, *A theory of adaptation*, 2nd ed. London: Routledge, 2012 [Online]. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=Exeter&isbn=9781136210921>

[125]

M. T. Burnett and R. Wray, *Screening Shakespeare in the twenty-first century*. Edinburgh: Edinburgh University Press [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/10.3366/j.ctt1g09vjz>

[126]

S. M. Buhler and ProQuest (Firm), *Shakespeare in the cinema: ocular proof*. Albany: State University of New York Press, 2002 [Online]. Available: <https://ebookcentral.proquest.com/lib/exeter/detail.action?docID=3408103>

[127]

M. T. Burnett, *Shakespeare and world cinema*. Cambridge: Cambridge University Press, 2013 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511760211>

[128]

P. Trivedi and P. Chakravarti, *Shakespeare and Indian cinemas: 'local habitations'*. NY: Routledge, an imprint of the Taylor & Francis Group, 2019 [Online]. Available: <http://www.taylorfrancis.com/start-session?idp=https%3A%2F%2Flibrary.exeter.ac.uk%2Fidp%2Fshibboleth&redirectUri=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9781315670409>

[129]

C. Dionne and P. Kapadia, *Bollywood Shakespeares*. Basingstoke: Palgrave Macmillan, 2014 [Online]. Available: <https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Flibrary.exeter.ac.uk%2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9781137375568>

[130]

S. Sharda, 'Black Skin, Black Castes: Overcoming a Fidelity Discourse in Bhardwaj's Omkara', *Shakespeare Bulletin*, vol. 35, no. 4, pp. 599–626, 2017, doi: 10.1353/shb.2017.0046. [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://muse.jhu.edu/article/679755>

[131]

Lalita Pandit Hogan, 'The Sacred and the Profane in Omkara: Vishal Bhardwaj's Hindi Adaptation of Othello', *Image and Narrative : Online Magazine of the Visual Narrative*, vol. 11, no. 2, pp. 49–62, 2010 [Online]. Available: <https://www.doaj.org/article/137819df3a224d81a9f2ed7f20a5b0cf>

[132]

F. Cabaret, 'Indianizing Othello: Vishal Bhardwaj's Omkara', in *Shakespeare on Screen: Othello*, S. Hatchuel and N. Vienne-Guerrin, Eds. Cambridge: Cambridge University Press, 2015, pp. 107–121 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://doi.org/10.1017/CBO9781316272060.008>