

Contents

<i>List of Illustrations</i>	ix
<i>Notes on Contributors</i>	xi
<i>Acknowledgments</i>	xv
Introduction: Why “Feminism”? Why Now? <i>Ania Loomba and Melissa E. Sanchez</i>	1
SECTION I HISTORIES	
1 Feminism and the Burdens of History <i>Ania Loomba and Melissa E. Sanchez</i>	15
2 Family Quarrels: Feminist Criticism, Queer Studies, and Shakespeare in the Twenty-First Century <i>Coppélia Kahn</i>	43
3 Tempestuous Transitions and Double Vision: From Early to Late Modern Gendered Performances in Higher Education <i>Diana E. Henderson</i>	59
SECTION II METHODS	
4 “First as Tragedy, then as . . .”: Gender, Genre, History, and <i>Romeo and Juliet</i> <i>Crystal Bartolovich</i>	75
5 Shakespeare’s Laundry: Feminist Futures in the Archive <i>Natasha Korda</i>	93
6 Constructions of Race and Gender in the Two Texts of <i>Othello</i> <i>Leah S. Marcus</i>	113
SECTION III BODIES	
7 “Travelling Bodies”: Native Women of the Northeast and Northwest Passage Ventures and English Discourses of Empire <i>Bernadette Andrea</i>	135
8 Moral Constitution: Elizabeth Cary’s <i>Tragedy of Mariam</i> and the Color of Blood <i>Kimberly Anne Coles</i>	149

9	Gertrude/Ophelia: Feminist Intermediality, Ekphrasis, and Tenderness in <i>Hamlet</i> <i>Sujata Iyengar</i>	165
SECTION IV AGENCY		
10	Samson's Gospel of Sex: Failed Universals in Milton and Freud <i>Richard Halpern</i>	187
11	Chasing Chastity: The Case of Desdemona <i>Will Stockton</i>	195
12	Whose Body? <i>Kathryn Schwarz</i>	213
	Afterword: Early Modern (Feminist) Methods <i>Valerie Traub</i>	229
	<i>Bibliography</i>	247
	<i>Index</i>	271