

Edited by Leslie R. Malland

# The Spaces of Renaissance Anatomy Theater

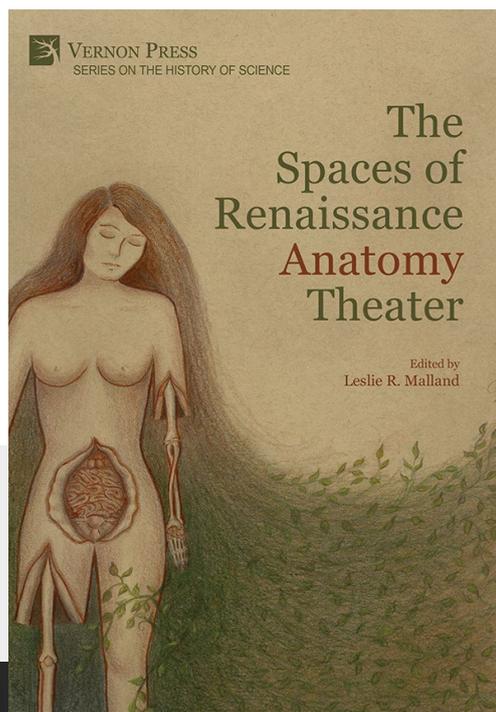
SERIES ON THE HISTORY OF SCIENCE

## About the editor

**Leslie R. Malland** is a Visiting Lecturer of English at the University of Texas Permian Basin. Her PhD dissertation, 'Death, Discipline, and the Dead: Biopolitical Rhetoric in Early Modern English Texts', examines the period's fascination with death and the ways in which death, as well as the treatment of the dead, was authorized by and supported the ideological aims of the state. Her research identifies how those themes carry over into the most popular works of the day. Her research interests include Renaissance anatomies, executions, rhetoric, and biopolitics. This book project began as a panel for the 2020 Renaissance Society of America annual conference. After the conference was postponed due to COVID, Dr. Malland, acting as panel chair, reached out to the presenters to suggest revising their work for this edited collection.

## Summary

The space of Renaissance anatomy is not solely in the physical theatre. As this collection demonstrates, the space of the theatre encompasses every aspect of Renaissance culture, from its education systems, art, and writing to its concepts of identity, citizenship, and the natural world. This book argues that Renaissance anatomy theatres were spaces of intersection that influenced every aspect of their culture, and that scholars should broaden their concept of anatomy theatres to include more than the physical space of the theatre itself. Instead, we should approach the anatomy theatres as spaces where cultural expression is influenced by the hands-on study of human cadavers. This book enters the ongoing conversation surrounding Renaissance anatomy by dialogically engaging with such scholars as Jonathan Sawaday, Merry E. Wiesner-Hanks, Kathryn Schwarz, and primary texts such as 'De humani corporis fabric', Montaigne's 'Essais', and Shakespearean plays. The book also features Renaissance artwork alongside works by Laurence Winram.



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