

Elizabeth, was thus circulated in manuscript form for the benefit of informed and sympathetic readers. Debra Rienstra and Noel Kinnamon claim that scribal publication was best suited to the controversial claims the Psalms implicitly made about religion and literature. Michael Brennan studies the poetic relationship between Ben Jonson and Lady Mary Wroth and traces Jonson's role in Wroth's transition from a private to a public figure in the second decade of the seventeenth century. He shows how a small coterie was instrumental in helping Wroth to enter the sphere of print. In her essay, Victoria Burke examines the history and significance of Anne, Lady Southwell's poetic oeuvre in manuscript. Through a study of the manuscripts, she is able to show that in spite of her claim to modesty, Lady Southwell intended her poetry to be read. In the following essay, Margaret Ezell discusses the reasons why women's manuscripts were published posthumously. Leigh Eicke studies how Jane Barker uses scribal conventions tactically in her (Jacobite) printed texts for political as well as literary purposes, and she thus unearths the interactions that exist between manuscript exchanges and published works. Kathryn King looks at Elizabeth Singer Rowe's move from manuscript to print and back to manuscript: her fascinating essay shows how Rowe, known as the "Pindaric Lady," uses both modes of publication to her own benefit, printing her religious works, but asserting her new social status by circulating works in manuscript among a coterie of elegant readers. Isobel Grundy contrasts the early manuscript writings of Lady Mary Wortley Montagu with those of her daughter and niece to show the emergence, through manuscript, of a nonliterary "teenage" counterculture in the course of the eighteenth century. In the final essay, George Justice looks at Fanny Burney's manuscript play, *The Warnings*, which her father paradoxically dissuaded her from publishing. In this play, Burney denounced scribal publication as a relic of an oppressive aristocratic culture to be rejected and satirized the coterie of bluestockings around Elizabeth Montagu. Burney's literary ambitions demanded that she rejected the still powerful mode of scribal publication in favor of print and performance for the "public" she claimed she was writing for. The narrative underlying the book ends with the "ambiguous triumph of print" (Love's phrase), but *Women's Writing and the Circulation of Ideas* forces us to revise our notion of the significance of scribal publication for women.

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James Ellis. *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse*.

Toronto and Buffalo: University of Toronto Press, 2003. viii + 292 pp. index. bibl. \$55. ISBN: 0-8020-9-8735-3.

In what seems part of a recent renewal of interest in Ovidian literature, James Ellis's new book focuses its attention on the erotic epyllion, a form that briefly attained cultic status in England in the 1590s. Ellis argues that these poems — which

Sexuality And Citizenship Metamorphosis In Elizabethan Erotic Verse

David M. Robinson



Sexuality And Citizenship Metamorphosis In Elizabethan Erotic Verse:

Sexuality and Citizenship Jim Ellis, James Richard Ellis, 2003-01-01 Based for the most part on Ovid's Metamorphoses epyllia retell stories of the dalliances of gods and mortals most often concerning the transformation of beautiful youths This short lived genre flourished and died in England in the 1590s It was produced mainly by and for the young men of the Inns of Court where the ambitious came to study law and to sample the pleasures London had to offer Jim Ellis provides detailed readings of fifteen examples of the epyllion considering the poems in their cultural milieu and arguing that these myths of the transformations of young men are at the same time stories of sexual social and political metamorphoses Examining both the most famous Shakespeare's Venus and Adonis and Marlowe's Hero and Leander and some of the more obscure examples of the genre Hiren the Fair Greek and The Metamorphosis of Tabacco Ellis moves from considering fantasies of selfhood through erotic relations with others to literary affiliation political relations and finally to international issues such as exploration settlement and trade Offering a revisionist account of the genre of the epyllion Ellis transforms theories of sexuality literature and politics of the Elizabethan age making an erudite and intriguing contribution to the field **The**

Oxford History of Classical Reception in English Literature Patrick Cheney, Philip Hardie, 2015-10-29 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading **Early Modern Intertextuality** Sarah Carter, 2021-04-20

This book is an exploration of the viability of applying the post structuralist theory of intertextuality to early modern texts It suggests that a return to a more theorised understanding of intertextuality as that outlined by Julia Kristeva and Roland Barthes is more productive than an interpretation which merely identifies source texts The book analyses several key early modern texts through this lens arguing that the period's conscious focus on and prioritisation of the creative imitation of

classical and contemporary European texts makes it a particularly fertile era for intertextual reading This analysis includes discussion of early modern creative writers utilisation of classical mythology allegory folklore parody and satire in works by William Shakespeare Sir Francis Bacon John Milton George Peele Thomas Lodge Christopher Marlowe Francis Beaumont and Ben Jonson and foregrounds how meaning is created and conveyed by the interplay of texts and the movement between narrative systems This book will be of interest to undergraduate and postgraduate students of early modern literature as well as early modern scholars **Ovidian Myth and Sexual Deviance in Early Modern English Literature S.**

Carter,2016-02-25 Carter explores early modern culture s reception of Ovid through the manipulation of Ovidian myth by Shakespeare Middleton Heywood Marlowe and Marston With a focus on sexual violence homosexuality incest and idolatry Carter analyses how depictions of mythology represent radical ideas concerning gender and sexuality **Untutored Lines**

William P Weaver,2012-03-07 Provides a new understanding of the epyllion as a genre exploiting the subversive potential of various educational thresholds such as the transition from grammar to rhetoric *A Companion to Renaissance Poetry*

Catherine Bates,2018-01-09 The most comprehensive collection of essays on Renaissance poetry on the market Covering the period 1520 1680 *A Companion to Renaissance Poetry* offers 46 essays which present an in depth account of the context production and interpretation of early modern British poetry It provides students with a deep appreciation for and sensitivity toward the ways in which poets of the period understood and fashioned a distinctly vernacular voice while engaging them with some of the debates and departures that are currently animating the discipline *A Companion to Renaissance Poetry* analyzes the historical cultural political and religious background of the time addressing issues such as education translation the Reformation theorizations of poetry and more The book immerses readers in non dramatic poetry from Wyatt to Milton focusing on the key poetic genres epic lyric complaint elegy epistle pastoral satire and religious poetry It also offers an inclusive account of the poetic production of the period by canonical and less canonical writers female and male Finally it offers examples of current developments in the interpretation of Renaissance poetry including economic ecological scientific materialist and formalist approaches Covers a wide selection of authors and texts Features contributions from notable authors scholars and critics across the globe Offers a substantial section on recent and developing approaches to reading Renaissance poetry *A Companion to Renaissance Poetry* is an ideal resource for all students and scholars of the literature and culture of the Renaissance period *Elizabethan Narrative Poems: The State of Play* Lynn Enterline,2019-07-11 Tracing

the development of narrative verse in London s literary circles during the 1590s this volume puts Shakespeare s *Venus and Adonis* and *The Rape of Lucrece* into conversation with poems by a wide variety of contemporary writers including Thomas Lodge Francis Beaumont Christopher Marlowe Thomas Heywood Thomas Campion and Edmund Spenser Chapters investigate the complexities of this literary conversation and contribute for the current vigorous reassessment of humanism s intended consequences by drawing attention to the highly diverse forms of early modern classicism as well as the complex

connection between Latin pedagogy and vernacular poetic invention Key themes and topics include Epyllia masculinity and sexuality Classicism and commerce Genre and mimesis Rhetoric and aesthetics

Ovid and Masculinity in English

Renaissance Literature John S. Garrison, Goran Stanivukovic, 2021-01-16 Ovid transformed English Renaissance literary ideas about love erotic desire embodiment and gender more than any other classical poet Ovidian concepts of femininity have been well served by modern criticism but Ovid's impact on masculinity in Renaissance literature remains underexamined This volume explores how English Renaissance writers shifted away from Virgilian heroic figures to embrace romantic ideals of courtship civility and friendship Ovid's writing about masculinity love and desire shaped discourses of masculinity across a wide range of literary texts of the sixteenth and seventeenth centuries including poetry prose fiction and drama The book covers all major works by Ovid in addition to Italian humanists Angelo Poliziano and Natale Conti canonical writers such as William Shakespeare Christopher Marlowe Ben Jonson Edmund Spenser Philip Sidney and John Milton and lesser known writers such as Wynkyn de Worde Michael Drayton Thomas Lodge Richard Johnson Robert Greene John Marston Thomas Heywood and Francis Beaumont Individual essays examine emasculation abjection pacifism female masculinity boys masculinity parody hospitality and protean Jewish masculinity Ovid and Masculinity in English Renaissance Literature demonstrates how Ovid's poetry gave vigour and vitality to male voices in English literature how his works inspired English writers to reimagine the male authorial voice the male body desire and love in fresh terms

The Oxford History of Classical Reception in English Literature David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers' engagement with classical literature casts as much light on the classical originals as it does on the English writers' own cultural context This second volume and third to appear in the series covers the years 1558-1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading

Early Modern Drama at the Universities Elizabeth Sandis, 2022 This is the first history of Oxford

and Cambridge drama in the Tudor and Stuart period It guides the reader through the theatrical experiences of students at university in early modern England and follows the students on the journey from schoolboys to scholars to graduates in the workplace Early Modern Drama at the Universities is structured to make the subject as accessible as possible mitigating the difficulties of this sizeable and complex body of evidence The hundreds of plays that we have inherited from Oxford and Cambridge are steeped in Classical culture and the academic establishment's bias against print culture means that most evidence remains in manuscript form Opening up these plays to a wider readership this study carves three main roads into the corpus introducing key institutions intertexts and individuals For the first time we can see the extent to which institutional culture made the drama what it is pedagogically inspired homosocial and self reflexive Early Modern Drama at the Universities argues that it was primarily on a college level that students lived worked and proved themselves to the community and that if we are to understand university drama as a whole we must create it from the building blocks of individual college histories

Shakespeare Studies Susan Zimmerman, 2006-10 Shakespeare Studies is an international volume published every year in hard cover that contains essays and studies by critics and cultural historians from both hemispheres Although the journal maintains a focus on the theatrical milieu of Shakespeare and his contemporaries it is also concerned with Britain's intellectual and cultural connections to the continent its sociopolitical history and its place in the emerging globalism of the period In addition to articles the journal includes substantial reviews of significant publications dealing with these issues as well as theoretical studies relevant to scholars of early modern culture Volume XXXIV continues the journal's series of Forums in which a group of scholars address an issue of importance to early modern studies The Forum in this issue is entitled Is There Character After Theory Organized and introduced by Raphael Falco it features Tom Bishop Dymphna Callaghan Jonathan Crewe Christy Desmet Elizabeth Fowler and Alan Sinfield Volume XXXIV also includes three essays Roger Chartier on Jack Cade the Skin of a Dead Lamb and the Hatred for Writing Julian Yates on Stealing Shakespeare's Oranges and Anston Bosman on Best Play with Mardian Eunuch and Blackamoor and Imperial Culturegram Susan Zimmerman is Professor of English at Queens College City University of New York Garrett Sullivan is Associate Professor of English at Pennsylvania State University

Sexual Types Mario DiGangi, 2011-11-29 Sexual types on the early modern stage are at once strange and familiar associated with a range of unnatural or monstrous sexual and gender practices yet familiar because readily identifiable as types recognizable figures of literary imagination and social fantasy From the many found in early modern culture Mario DiGangi here focuses on six types that reveal in particularly compelling ways both individually and collectively how sexual transgressions were understood to intersect with social gender economic and political transgressions Building on feminist and queer scholarship Sexual Types demonstrates how the sodomite the tribade a woman loving woman the narcissistic courtier the citizen wife the bawd and the court favorite function as sites of ideological contradiction in dramatic texts On the one hand these sexual types are vilified and disciplined for violating social

and sexual norms on the other hand they can take the form of dynamic resourceful characters who expose the limitations of the categories that attempt to define and contain them In bringing sexuality and character studies into conjunction with one another Sexual Types provides illuminating new readings of familiar plays such as Shakespeare's *A Midsummer Night's Dream* and *The Winter's Tale* and of lesser known plays by Fletcher Middleton and Shirley

Reading Poetry, Writing Genre Silvio Bär, Emily Hauser, 2018-12-27 This ground breaking volume connects the situatedness of genre in English poetry with developments in classical scholarship exploring how an emphasis on the interaction between English literary criticism and Classics changes sharpens or perhaps even obstructs views on genre in English poetry Genre has classical roots both in the etymology of the word and in the history of genre criticism which begins with Aristotle In a similar vein recent developments in genre studies have suggested that literary genres are not given or fixed entities but subjective and unstable as well as historically situated and that the reception of genre by both writers and scholars feeds back into the way genre is articulated in specific literary works Classical scholarship literary criticism and genre form a triangle of key concepts for the volume approached in different ways and with different productive results by contributors from across the disciplines of Classics and English literature Covering topics from the establishment of genre in the Middle Ages to the invention of female epic and the epyllion and bringing together the works of English poets from Milton to Tennyson to Josephine Balmer the essays collected here argue that the reception and criticism of classical texts play a crucial part in generic formation in English poetry

Closeted Writing and Lesbian and Gay Literature David M. Robinson, 2017-05-15 Arguing for renewed attention to covert same sex oriented writing and to authorial intention more generally this study explores the representation of female and male homosexuality in late sixteenth through mid eighteenth century British and French literature The author also uncovers and analyzes long term continuities in the representation of same sex love sex and desire between the classical early modern eighteenth century and even modern periods Among the seventeenth and eighteenth century authors and texts examined here are Mme de Murat *Les Memoires De Madame La Comtesse De M* 1697 John Cleland *Memoirs of a Woman of Pleasure* 1748 49 Tobias Smollett *The Adventures of Roderick Random* 1748 Nicolas Chorier and Jean Nicolas L *Academie des dames* 1680 Delarivier Manley *The New Atalantis* 1709 and Isaac de Benserade *Iphis et Iante* 1637 Classical texts brought into the discussion include Juvenal's *Satires* Lucian's *Erotes* and most importantly Ovid's *Metamorphoses* Casting its net broadly yet exploring deeply poems plays novels and more from the serious to the satiric the polite to the pornographic well known and little known written in English French and Latin published in early modern and eighteenth century Britain and France plus key classical texts this study engages with the historiography of sexuality as a whole

[Ovid in English, 1480-1625. Part One: Metamorphoses.](#) Sarah Annes Brown, Andrew Taylor, 2013-10-07 This volume brings together a range of celebrated and less familiar translations of Ovid's *Metamorphoses* produced in English between 1480 and 1625 beginning with the story of Narcissus from Caxton's manuscript translation of the *Metamorphoses* and ending with George Sandys's version of Callisto's

tale The volume as a whole reflects the complex and shifting variety of Ovid's early modern reception These poems some of them republished here for the first time help extend and enrich our understanding of Ovid's influence on early modern literature All texts have been fully modernised and annotated rendering them accessible to students and general readers as well as scholars of the period *Renaissance Tales of Desire* Sophie Alatorre with a Preface by Sarah A. Brown, 2012-01-17 This revised and augmented edition of four mythological tales translated from Ovid during the Elizabethan period calls attention to the genre of the epyllion and suggests a possible literary influence on later poets and playwrights such as Marlowe and Shakespeare Indeed while openly concerned with the central theme of metamorphosis these short narrative poems express deep male anxiety about female desire Elizabethan epyllia always seemed prone to renegotiate the orthodoxy of early modern desire in a masculine somewhat misogynous sphere addressing the issues of mutability in a world of large scale social changes Finally beyond the restricted readership of the spheres of the Inns of court for which they were originally intended these works reached a much wider audience And as students of early modern English poetry and Renaissance scholars in general are likely to find out these witty poetic variations and rhetorical displays represent a real embarrassment of riches *The Poems* William Shakespeare, 2006-06 Includes all the narrative poems that can confidently be assigned to Shakespeare *Anthologizing Shakespeare, 1593-1603* Ted Tregear, 2023 This book examines the anthology period in Shakespeare's career to demonstrate how these texts used the practice of commonplacing to situate his works into a canon of English poetry Considering what early anthologies made of Shakespeare and what he made of being anthologized leads to new readings of his poems and plays *Richard Barnfield's Poetics* Fabio Ciambella, Cristiano Ragni, Camilla Caporicci, 2025-06-12 Richard Barnfield is sometimes considered the rival poet in Shakespeare's sonnets but has been relatively neglected in studies of early modern English poetry This edited collection situates Barnfield's position in early modern literature beyond his best known work *The Affectionate Shepherd* exploring his classical education wider homoerotic verse and distinctive aesthetic literary style Making use of different approaches the essays in this volume tackle issues of intertextuality and interdiscursivity through the poet's use of classical sources and poetic genres such as the sonnet and epyllia Particular attention is devoted to the relationship between Barnfield's work and that of his contemporaries Traditionally limited to a comparison with Shakespeare's output this volume places Barnfield in the literary panorama of his time giving specific attention to those features which make his work stand out Using corpus linguistics tools the poet's entire body of work is further elucidated through the structure and meter of his sonnets as well as formal and functional aspects of his use of irony Written by an international group of scholars this collection celebrates the 450th anniversary of Barnfield's birth and makes his poetry essential to the study of early modern literature **Ovid and the Politics of Emotion in Elizabethan England** C. Fox, 2009-11-23 Elizabethan English culture is saturated with tales and figures from Ovid's *Metamorphoses* While most of these narratives interrogate metamorphosis and transformation many tales such as those of

Philomela Hecuba or Orpheus also highlight heightened states of emotion especially in powerless or seemingly powerless characters When these tales are translated and retold in the new cultural context of Renaissance England a distinct politics of Ovidian emotion emerges Through intertextual readings in diverse cultural contexts Ovid and the Politics of Emotion in Elizabethan England reveals the ways these representations helped redefine emotions and the political efficacy of emotional expression in sixteenth century England

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