

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.

LINE COTTEGNIES

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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

Sarah Carter



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

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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

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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

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