

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)MEMORY AND INTERTEXTUALITY IN  
RENAISSANCE LITERATURE

This book uses theories of memory derived from cognitive science to offer new ways of understanding how literary works remember other literary works. Using terms derived from psychology – implicit and explicit memory, interference and forgetting – Raphael Lyne shows how works by Renaissance writers such as Wyatt, Shakespeare, Jonson, and Milton interact with their sources. The poems and plays in question are themselves sources of insight into the workings of memory, sharing and anticipating some scientific categories in the process of their thinking. Lyne proposes a way forward for cognitive approaches to literature, in which both experiments and texts are valued as contributors to interdisciplinary questions. His book will interest researchers and upper-level students of Renaissance literature and drama, Shakespeare studies, memory studies, and classical reception.

RAPHAEL LYNE is a Reader in Renaissance Literature and a Fellow and Director of Studies at Murray Edwards College at the University of Cambridge. He is the author of *Shakespeare, Rhetoric and Cognition* (Cambridge, 2011), *Shakespeare's Late Work* (2007), and *Ovid's Changing Worlds* (2001).

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---

MEMORY AND  
INTERTEXTUALITY  
IN RENAISSANCE  
LITERATURE

RAPHAEL LYNE



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
 978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature  
 Raphael Lyne  
 Frontmatter  
[More information](#)

**CAMBRIDGE**  
**UNIVERSITY PRESS**

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107083448](http://www.cambridge.org/9781107083448)

© Raphael Lyne 2016

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2016

Printed in the United Kingdom by Clayes, St Ives plc

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Lyne, Raphael.

Memory and intertextuality in Renaissance literature / Raphael Lyne.

pages cm

Includes bibliographical references and index.

ISBN 978-1-107-08344-8 (hardback)

1. English literature—Early modern, 1500–1700—History and criticism.
2. Collective memory and literature—England. 3. Memory in literature.
4. Intertextuality. 5. Cognition in literature. 6. Historical criticism (Literature)
7. English literature—Classical influences. I. Title.

PR428.M44L95 2016

820.9'357—dc23 2015028160

ISBN 978-1-107-08344-8 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---

*In memory of R. O. A. M. Lyne*  
*1944–2005*

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---

## *Contents*

<i>Acknowledgements</i>	<i>page</i> ix
<i>Note on texts</i>	xii
1 Introduction	1
PART I IMPLICIT AND EXPLICIT POETIC MEMORY	19
2 Implicit and explicit poetic memory	21
3 Discovered purposes: Jonson and Milton	43
4 Moving between sources: Ovid and Erasmus in Shakespeare's Sonnets	76
PART II INTERTEXTUALITY, FORGETTING, AND THE SCHEMA	113
5 Schema and fragment	115
6 Wyatt remembering and forgetting Petrarch	128
7 Plutarch and <i>Antony and Cleopatra</i>	160
8 Jonson's <i>Catiline</i>	206
9 Conclusion	238
<i>Select bibliography</i>	242
<i>Index</i>	254

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---



Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

## *Acknowledgements*

This book is dedicated to my father, who died suddenly, soon after I started working on it. Over the course of the last decade I have had many opportunities to miss him. He was an eminent classicist and a generous scholar, and might well have offered crucial insights into the strengths and weaknesses of my arguments. More likely, though, he would have offered unequivocal and unhesitating support, because that was his way.

As it happens, he was a pioneer of sorts in the adaptation of the theory of intertextuality to classicists' needs. When growing up I knew Gian Biagio Conte, Don Fowler, and others, and I came to understand years later that it was a pleasant surprise to them that an Oxford philologist and close reader was so engaged by this way of thinking about Virgil's debt to Homer (and Homer's debt to Virgil). I think he liked it because it did justice to an aspect of the lively, immediate experience of literature, which was on his mind however scholarly his work became. I intend this book to be similar: trying to speak to the experience of readers and audiences, even at its abstruse moments.

*Memory and Intertextuality in Renaissance Literature* developed over a long period. I have learnt in the past that inadequate lists of debts, and flippancy about that inadequacy, can cause offence. I confess that I am likely to repeat the former, but not the latter. The list that follows cannot fully record a decade's worth of passing comments, generous collegiality, and designed interventions, and that is to be regretted. Nevertheless, I am pleased to offer a narrative of specific gratitude. These people are, of course, not responsible for any of the things that are wrong with the book.

It started with a cup of coffee with Tiffany Stern. A meeting with Mary Crane at RSA 2004 in New York gave important encouragement. First thoughts developed in conversation with John Kerrigan, Anthony Marcel, James Russell, and Andrew Zurcher. This led to an AHRB Innovation

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

Award which gave me a year of research leave in 2004–5; I am very grateful to the Faculty of English in Cambridge, to Murray Edwards College, and to my colleagues, for making this (and later sabbatical leave) possible. During that year I attended lectures given by Ian McLaren and Lisa Saksida in the Psychology Faculty in Cambridge; I am grateful that they let me attend, and that they answered my questions.

Seminar and conference audiences in Cambridge (five times: at the Renaissance Graduate Seminar; at Anglia Ruskin University; at RSA 2005; at the Peterhouse Theory Group; at the 2011 Cambridge Shakespeare Conference), Glasgow, Oxford, and Kent provided valuable feedback. Thanks are due particularly to Gavin Alexander, Sarah Brown, Bradin Cormack, Robert Cummings, Tania Demetriou, Juliet Fleming, Stuart Gillespie, Sarah James, Sean Keilen, John Kerrigan, Abigail Rokison, Ellen Spolsky, Rowan Tomlinson, Jennifer Wallace, and Andrew Zurcher, for invitations, hospitality, encouragement, commiseration, and useful questions.

When the book became something like a book it was read kindly and thoughtfully by Sarah Brown, Colin Burrow, Mary Crane, Tania Demetriou, and Charles Fernyhough. I learnt a lot from their advice, and tried to take all of it, although stubbornness intervened at times. The two readers for Cambridge University Press did exemplary work, engaging sensitively and questioningly. It has become a much better book as a result of their care. Sarah Stanton and Rosemary Crawley have been patient, encouraging, and clear-headed at the key moments, and I am very grateful for their support.

Cathy Shrank, Paul Hammond, and David Hopkins may think that this book has been interfering with another long-term project (an edition of Shakespeare). I would say, sincerely, that neither project has slowed the other, but that I have slowed them both. More importantly, I am grateful for having worked with three such gifted scholars, from whom I have learnt a lot about how to read closely and comment aptly.

The latter stages of the book coincided with my involvement in another ‘cognitive’ project, ‘Literature as an Object of Knowledge’, funded by the Balzan Foundation and St John’s College, Oxford. This led to dozens of inspiring conversations with a large number of participants in the group’s workshops. Most of all, I am grateful to the Director, Terence Cave, for inviting me to join in, and for providing more than his fair share of the inspiration.

This book is dedicated to my father, but it is also written with love and gratitude for my mother. I admire so much her ability to enjoy things, and

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)

---

*Acknowledgements*

xi

to laugh, through what has at times been a gruelling decade for her. I hope I share something similar with my wonderful children, despite a growing reputation for grumpiness. If I can't enjoy, and laugh with, Sophie and Thomas, well, there is no hope for me. And last on the list but first in my heart is Clare, *sine qua non*.

Cambridge University Press

978-1-107-08344-8 - Memory and Intertextuality in Renaissance Literature

Raphael Lyne

Frontmatter

[More information](#)*Note on texts*

Quotations of the works of Ben Jonson are from *The Cambridge Edition of the Works of Ben Jonson*, ed. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge University Press, 2012). The poems were edited by Colin Burrow (*Epigrams* and *The Forest* both appearing in vol. v). *Catiline* was edited by Inga-Stina Ewbank (vol. IV, pp. 1–185).

Quotations of ‘Lycidas’ are from *Milton: Complete Shorter Poems*, 2nd edn, ed. John Carey (London: Longman, 1997).

Quotations of Shakespeare’s works are taken from *The Riverside Shakespeare*, general ed. G. Blakemore Evans, 2nd edn (Boston: Houghton Mifflin, 1997). However, quotations of the Sonnets in Chapter 4 are from *The Sonnets*, ed. G. Blakemore Evans, 2nd edn (Cambridge University Press, 2006), Copyright Cambridge University Press © 1996, 2006. I am grateful to Cambridge University Press for permission to quote at length in this way.

Quotations of Petrarch, and literal translations thereof, are reprinted by permission of the publisher from *Petrarch’s Lyric Poems: The Rime Sparse and Other Lyrics*, translated and edited by Robert M. Durling (Cambridge, Mass.: Harvard University Press, 1976), Copyright © 1976 by Robert M. Durling. I am grateful to Harvard University Press for permission to quote at length in this way.

Quotations from Wyatt’s poems are modern-spelling versions of the most authoritative manuscript texts in the Egerton manuscript, produced by me from the transcriptions in Richard Harrier, *The Canon of Sir Thomas Wyatt’s Poetry* (Cambridge, Mass.: Harvard University Press, 1975). The poems are numbered as they are in Harrier, but they also have, in Roman numerals, the numbering found in *Thomas Wyatt, The Complete Poems*, ed. R. A. Rebholz (Harmondsworth: Penguin, 1978), because I assume for most readers it will be more convenient to read further into Wyatt’s poems in that edition.