

LATIN EROTIC ELEGY AND THE
SHAPING OF SIXTEENTH-CENTURY
ENGLISH LOVE POETRY

How did Latin erotic elegy influence and shape sixteenth-century English love poetry? Using an interdisciplinary approach, this book offers detailed readings of poetry with close attention to the erotic, sometimes problematically ‘pornographic’, ‘wanton’ and ‘lascivious’ verse that exists in both periods. Moving beyond arguments that relate Renaissance eroticism more or less solely back to Ovid and Petrarch, Linda Grant breaks new ground by demonstrating the extent to which a broader sense of classical, specifically Latin, erotics underpins conceptions of sexual love, gender and desire in Renaissance literature. Methodologically sophisticated and moving away from static source study to the dynamism of intertextuality and reception, Grant shows the value of dialogic readings, exploring how elegy speaks to Renaissance poetry and how reading poems from both periods together illuminates both sets of verse.

LINDA GRANT has been a Teaching Fellow and Visiting Lecturer in Renaissance Literature at Royal Holloway, University of London. She has also previously taught at Birkbeck in both the English and Classics departments, and at Queen Mary, University of London. Her research focuses on Renaissance discourses of love and the erotic.

Cambridge University Press
978-1-108-49386-4 — Latin Erotic Elegy and the Shaping of Sixteenth-Century English Love Poetry
Linda Grant
Frontmatter
[More Information](#)

LATIN EROTIC ELEGY
AND THE SHAPING OF
SIXTEENTH-CENTURY
ENGLISH LOVE POETRY

Lascivious Poets

LINDA GRANT



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-108-49386-4 — Latin Erotic Elegy and the Shaping of Sixteenth-Century English Love Poetry
Linda Grant
Frontmatter
[More Information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
79 Anson Road, #06-04/06, Singapore 079906

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
Information on this title: www.cambridge.org/9781108493864
DOI: 10.1017/9781108663847

© Linda Grant 2019

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 2019

Printed in the United Kingdom by TJ International Ltd, Padstow Cornwall

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

ISBN 978-1-108-49386-4 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.

Contents

<i>Textual Note</i>	<i>page</i> vii
Introduction: 'All That Rout of Lascivious Poets That Wrote Epistles and Ditties of Love'	I
'We Should Write Just as Bees Make Honey': <i>Imitatio</i> , Roman Love Elegy and the 'Petrarchan'	I
<i>Imitatio</i> and Intertextuality: 'What Gives Us Permission to Connect One Text to Another?'	8
Reading the Erotic: 'To Teach and Delight?'	12
1 'Ovid Was There and with Him Were Catullus, Propertius and Tibullus': Transmission, Teaching and Receptions of Roman Love Elegy in the Renaissance	19
The Transmission of Catullus, Propertius, Tibullus/Sulpicia and Ovid	19
'Hig, Hag, Hog': Elegy in the Humanist Classroom	22
Renaissance Receptions of Catullus and the Latin Elegists	31
'Wanton Catullus ... Learned Catullus'	32
Propertius: 'Cynthia First'	45
'All Those Salacious Works Which Were Written by Ovid'	48
Sulpicia: 'Eruditus Poeta'	59
2 'For Truth and Faith in Her Is Laid Apart': Women's Words and the Construction of Masculinity in Catullus' Lesbia Poems and Thomas Wyatt	63
'Written in Wind and Running Water': The Problematics of Female Speech in Catullus 70, 83, 76, 109	65
'Graven with Diamonds': Wyatt's 'Lesbia' in 'They Flee from Me' and 'Whoso List to Hunt'	77
3 '“Fool,” Said My Muse to Me': Reading Metapoetics in Propertius 2.1 and 4.7, and <i>Astrophil and Stella</i> 1	92
'My Sweetheart Herself Creates the Inspiration': Cynthia, Inspiration and Poetic Authority in Propertius 2.1 and 4.7	95

vi	<i>Contents</i>	
	‘Loving in Truth and Fain in Verse’: Astrophil’s Subversive Muse and the Abuse of Poetry in <i>Astrophil and Siella</i> 1	109
4	‘In Six Numbers Let My Work Rise, and Subside in Five’: Authority and Impotence in <i>Amores</i> 1.5 and 3.7, Donne’s ‘To His Mistress Going To Bed’ and Nashe’s <i>Choice of Valentines</i>	122
	‘Her Arms Are Spread, and I Am All Unarmed Like One with Ovid’s Cursed Hemlock Charmed’: Reading Donne and Nashe through Ovid	124
	‘O My America, My New Found Land’: Re-Reading Ovid’s Corinna through Donne and Nashe	140
5	‘My Heart ... with Love Did Inly Burn’: Female Authorship and Desire in Sulpicia, Mary Sidney’s <i>Antonie</i> and Mary Wroth’s <i>Pamphilia to Amphilanthus</i> 1	151
	‘At Last Love Has Come’: Sulpicia’s Elegies and the Lexicon of Love	154
	‘Outrage Your Face’: Petrarchan Contestations and the Voice of Cleopatra in Mary Sidney’s <i>Antonie</i>	168
	‘But One Heart Flaming More than All the Rest’: <i>Pamphilia to Amphilanthus</i> 1	183
	Conclusion: ‘And Love Doth Hold My Hand and Makes Me Write’	189
	<i>Notes</i>	197
	<i>Bibliography</i>	225
	<i>Index</i>	261

Textual Note

As a general principle, quotations from classical Latin texts are from the Oxford Classical Text (OCT), with translations from the Loeb edition lightly adapted by the author unless otherwise stated. The few Greek quotations are given in translation only from either the Loeb or, in the case of Homer, from the Richmond Lattimore translations.

Early modern quotations are taken from standard editions as noted in the notes and bibliography, modernised here in terms of spelling and punctuation.

Abbreviations that appear in the notes are *OED* for the *Oxford English Dictionary* and *OLD* for the *Oxford Latin Dictionary*. Standard abbreviations for Latin texts are given in footnotes, but the texts are given their full name in the body of chapters to avoid confusion.

Cambridge University Press
978-1-108-49386-4 — Latin Erotic Elegy and the Shaping of Sixteenth-Century English Love Poetry
Linda Grant
Frontmatter
[More Information](#)
