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Nota di contenuto	Frontmatter -- Contents -- ACKNOWLEDGMENTS -- Introduction: Ovid and the Renaissance Body / Stanivukovic, Goran V. -- Part I: Identification and Desire -- Ovidian Subjectivities in Early Modern Lyric: Identification and Desire in Petrarch and Louise Labé / Freccero, Carla -- Imagining Heterosexuality in the Epyllia / Ellis, Jim -- Inversion, Metamorphosis, and Sexual Difference: Female Same-Sex Desire in Ovid and Llyly / Dooley, Mark -- A Garden of Her Own: Marvell's Nymph and the Order of Nature / Holmes, Morgan -- 'Male deformities': Narcissus and the Reformation of Courtly Manners in Cynthia's Revels / Digangi, Mario -- Arms and the Women: The Ovidian Eroticism of Harington's Ariosto / Moulton, Ian Frederick -- Part II: Speech, Voice, and Embodiment -- Localizing Disembodied Voice in Sandys's Englished 'Narcissus and Echo' / Bloom, Gina -- The Ovidian Hermaphrodite: Moralizations by Peend and Spenser / Pincombe, Michael -- Ovid and the Dilemma of the Cuckold in English Renaissance

Drama / Boehrer, Bruce -- Part III: Textualization -- Lyrical Wax in Ovid, Marlowe, and Donne / Lyne, Raphael -- Engendering Metamorphoses: Milton and the Ovidian Corpus / Sauer, Elizabeth -- The Girl He Left Behind: Ovidian *imitatio* and the Body of Echo in Spenser's 'Epithalamion' / Deitch, Judith -- 'If that which is lost be not found': Monumental Bodies, Spectacular Bodies in *The Winter's Tale* / Newcomb, Lori Humphrey -- Afterword / Traub, Valerie -- CONTRIBUTORS -- INDEX

Sommario/riassunto

Body has been one of the main preoccupations of current Renaissance historiography and current critical theory. Both the literary representation of the body and the construction of the material body in Renaissance anatomical and medical discourses have been used to explore the dynamics of early modern sexuality, gender, and society. Yet the influence of Ovid's texts on the construction of the Renaissance discourses of gender, sexuality, and subjectivity has not been fully explored. This collection of original essays uses contemporary theory to examine Renaissance writers' reworking of Ovid's texts in order to analyze the strategies in the construction of the early modern discourses of gender, sexuality, and writing. The volume is divided into three parts. Part I explores literary and dramatic allusions to Ovid in relation to early modern ideologies of subjectivity and anxieties about identification and desire. Part II illustrates the appropriation of Ovidian myths by poets and dramatists interested in the articulation of agency. Part III demonstrates how various points of intertextuality between Ovid and English Renaissance writers ranging from Marlowe to Milton contributed to early modern epistemologies and discourse of embodiment, spectatorship, and print culture.
