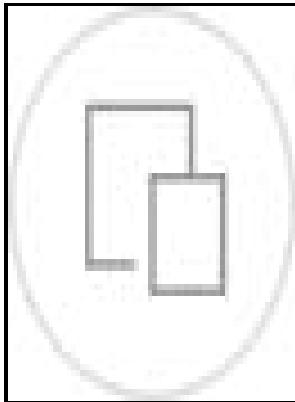


# Eros and poetry at the courts of Mary Queen of Scots and James VI

## Palgrave - Eros and Poetry at the Courts of Mary Queen of Scots and James VI

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### **Eros and Poetry at the Courts of Mary Queen of Scots and James VI.**

As part of his distinctive model, Jonson turned to the metaphor of purging, in opposition to the metaphors of stinging, barking, biting, and whipping employed by his Juvenalian rivals. Traditional narratives of literary history have often regarded the Reformation of 1560 as heralding a terminal cultural decline, and the Union of Crowns of 1603, with the departure of king and court, was thought to have brought the briefest of renaissances in the 1580s and 1590s to an early end.

### **Mary Fleming**

The last documents attributed to her are her letter to and a letter to her sister discussing some bad feelings that existed between Fleming and her brother-in-law.

### **Mary Fleming**

Each Note provides clarification of difficult terms in the source text, locating it in the context of early modern English and Continental discourses on the grotesque.

### **Eros and Poetry at the Courts of Mary Queen of Scots and James VI**

Both of these oversights are corrected in this essay collection, while more traditional areas of research have been updated.

### **Eros and Poetry at the Courts of Mary Queen of Scots and James VI**

In 1581, Mary, queen of Scots asked Elizabeth I to grant Fleming safe conduct so she could visit the imprisoned queen of Scots. Dunnigan takes issue with Marotti from the outset, and she does so not by downplaying politics in love poetry, but by raising the stakes of desire and sexuality through attending assiduously to questions of form as well as content. Yet the categorical oppositions implied by expressions like *âtrueâ or âgenuineâ* sanction Dunniganâs claim for a uniquely Scottish *âpoetic erosâ*, one bred in âan autonomous ânorthernâ court literatureâ.



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