

Introduction

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Marie-Louise Coolahan and Gillian Wright

Introduction

This is the second of two special issues of *Women's Writing* dedicated to the work of Katherine Philips. The first, "Katherine Philips and Other Writers", sought to chart new ways of thinking about how Philips engaged with the ideas, thinkers, and literary producers around her: in relation to contemporary legal theories of women in warfare and philosophical hermeticism, French poetry and song, and the networks of English printer Richard Marriot and the Dublin administrator Robert Leigh. The final article of that issue located its theoretical repositioning of Philips's writing on marriage and friendship in relation to a breadth of predominantly queer criticism in order to clear the ground for comparative canonical analysis, in this case of Philips and Milton. That article's concern with the ways in which Philips is framed in current scholarship is picked up and developed in the present issue, themed around "Form and Reception". These articles consider questions of poetic form and later influence, informed by historicist, formalist, generic, and computational approaches.

This issue begins with Andrea Sununu's forensic reconstruction of the collaboration between Philips's earliest twentieth-century champions: Louise Guiney and John Ramsden Tutin, editors of two early selections of poetry by Philips. Sununu's discussion of their correspondence tracks their developing knowledge and appreciation of early Philips texts, and identifies Guiney's role in encouraging Tutin's sale of the holograph manuscript of Philips's poetry (now known as the Tutin manuscript) to the National Library of Wales. Her analysis of their editorial decisions illuminates early twentieth-century editorial practices as well as shining new light on the genealogy of modern Philips scholarship. Victoria Burke's study of Katherine Butler and Sarah Cowper combines historicist analysis of reception with formal insights to reveal both women as attentive readers whose (sometimes critical) interest in Philips was aesthetic as well as thematic. Through these micronarratives, Burke's analysis also adds to our understanding of women's reading and writing practices during this period. As she shows, by incorporating Philips's couplets into their own manuscript compilations, Katherine Butler and Sarah Cowper were excerpting, transforming, and reconstituting her work as building blocks in their own acts of literary production.

Lee Morrissey's article focuses on a single poem produced by Philips when in Ireland, "The Irish Greyhound", arguing that its abstraction results in a poem that stands apart from the Restoration tendency to anchor poetry in specific topical and personal context. Morrissey teases out the ways in which the poem's central figure elaborates a new "archipelagic" formulation of the Irish and English relationship. In doing so, he introduces insights from the field of animal studies to our understanding of both Philips's poem and Anglophone writing in Ireland more broadly.

Both Scott Howard's and Katia Fowler's articles concentrate on Philips's elegiac poetry. Howard places Philips within the generic history of epitaph and elegy by theorizing her historical imagination as kairic, contingent and discontinuous, in opposition to teleological time. He argues that this temporal vision participates in a disruption of elegy's consolatory energies that emerged in the seventeenth century. Like Morrissey, Fowler places a single poem, "Wiston Vault", at the centre of discussion. Via both formal and historical analysis, she argues that this poem—elegiac yet not an elegy—dismantles conventional ideas about monumentalization and memorialization in order to forge space for Philips's alternative vision of living legacy through friendship. In so explicitly contrasting monumental and textual commemoration, Fowler argues, "Wiston Vault" provides unique insight into Philips's understanding of *amicitia perfecta* and voluntary kinship.

The issue concludes with Kathleen Taylor and Gillian Wright's innovative experiment in approaching Philips's textual transmission through the application of computational methods. Their analysis of six major early witnesses to Philips's poetry seeks new answers to longstanding scholarly debates about these documents' origins and textual relationships. These computational techniques yield exciting results, offering fresh hypotheses as to "missing" witnesses and texts and offering new interpretations of early poems to "Antenor", "Lucasia", and Francis Finch. This article contributes to a growing literature advocating computational analysis of early modern writing and points to the possibilities of such approaches, not only for textual scholars of Katherine Philips, but for the field more broadly.

It is our hope that these two special issues, in tandem with Orvis and Paul's recent essay collection, *The Noble Flame of Katherine Philips* (2015), consolidate and stimulate Philips scholarship in the early twenty-first century, celebrating how far the field has come as well as signalling its vibrancy in the future.¹

NOTES

¹ David L. Orvis and Ryan Singh Paul, eds, *The Noble Flame of Katherine Philips: A Poetics of Culture, Politics, and Friendship* (Pittsburgh, PA: Duquesne UP, 2015).

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