both intriguing and illuminating; 'the terms and practices of early modern land law were constantly evolving to confront new threats, less like the current collection of standardized forms with which most of us are familiar and more like computer system software. Landholders could choose what operating system to use—the common law, like Windows, controlled but did not monopolize the market—and these systems were constantly being updated to prevent new virus threats, to add desirable new features, and to compete better with other systems' (pp. 104–5).

2. Sidney

There were two important monographs on Philip Sidney this year. Regina Schneider's *Sidney's (Rewriting) of the Arcadia* tackles the complexities of Sidney's *Arcadia*, specifically the relationship between Sidney's original work, the *Old Arcadia*, and the revision that he undertook to produce the *New Arcadia*. In chapter 1 Schneider usefully establishes the differences between the two texts, specifically in relation to the coherence of plot and Sidney's progress as a writer of fiction. Schneider moves on to the work's pastoral origins in chapter 2, explaining how Sidney adapted his sources so as to best utilize a particularly versatile genre. Chapter 3 considers the speeches in the *Old Arcadia*, which Schneider argues are indebted to Jorge de Montemayor's *Siete Libros de la Diana* [1559], a philosophical dialogue that encouraged Sidney to develop 'the rather static pastoral scene of the Eclogues into a full-blown narrative with a didactic intention' (p. 87). Chapter 4 indicates the influence of Aristotelian precepts when revising the *Old Arcadia* so as to achieve dramatic unity in the revised work, and chapter 5 is focused on the various representations of Sidney's voice in the *Arcadia* and what this tells us about the author's involvement with his text. As Schneider notes, the revisions that characterize the *New Arcadia* are 'the dramatic unities of time, place and action with its resulting pseudo-epic *in medias res* beginning and retrospective narratives' (pp. 215–16). Sidney was thoroughly eclectic in utilizing a number of genres so as to present the reader with a work described by Northrop Frye as 'tragical-comical-historical-pastoral', one that is a 'combination of fantasy and morality'. The *Arcadia* is clearly difficult to define but, as Schneider points out in her conclusion, by expanding the narrative Sidney created his own poetics; although the *New Arcadia* anticipates the novel, Schneider contends that Sidney was trying to write the perfect poem.

Robert E. Stillman's *Philip Sidney and the Poetics of Renaissance Cosmopolitanism* argues that the value of knowledge, best gained by reading, is central to Sidney's *Defence of Poetry* and this was influenced by Sidney's own education. Stillman explores the nature of Sidney's education by the followers of Philip Melanchthon, a continental group termed the Philippists. He then moves on to consider how this education shaped Sidney's attitude to poetics, piety and politics. Stillman argues that witnessing the St Bartholomew's Day Massacre as a young man 'helped to determine the course of Sidney's education and the character of his piety and politics' (p. 2). This experience did not encourage anti-Catholic rhetoric; indeed, Sidney is

unusual among his contemporaries in not attacking Catholicism in his writings, but rather expressed a desire for unity amongst Christians. According to Sidney, piety, for one committed to Christian unity and defence of the church, could only come about through knowledge. This knowledge, gained specifically through books, would also facilitate justice through natural law, which would free humankind from the acts of violence and tyranny that resulted from confessionalism. In his *Defence* Sidney privileges poetry above the more traditionally accepted forms of knowledge; above all, argues Stillman, Sidney emphasized the importance of poetry in public life since poetry was 'a vehicle of liberation' (p. 171) from tyrannical power.

A collection of essays with a historic trajectory and in honour of the critic Arthur Kinney appeared this year, and in it an essay by Christopher Martin should be of interest to Sidneians: 'Sidney's Exemplary Horse Master and the Disciplines of Discontent' (in Dutcher and Prescott, eds., *Renaissance Historicisms: Essays in Honor of Arthur F. Kinney*, pp. 85–102). Martin considers the anecdote with which Sidney begins his *Defence of Poetry*, that involving John Pietro Pugliano, Sidney's riding master, during a brief visit to the Viennese court. As Martin points out, Arthur Kinney read the anecdote as a parody of Stephen Gosson's *Schoole of Abuses*, a work that also opened with autobiography. Whilst acknowledging the value of this reading, Martin suggests that the reference to Pugliano is of more consequence. By examining Sidney's letters to his brother Robert and his friend Edward Denny in the context of Sidney's increasingly marginal position at court, Martin detects Sidney's compassion for, and affinity with, Pugliano, who also had to contend with disrespect and disappointment.

One essay that appeared in a collection considering the sacred and profane in English literature should also be of interest to Sidneians. Robert Kilgore, in 'Poets, Critics, and the Redemption of Poesy: Philip Sidney's *Defence of Poesy* and Metrical Psalms' (in Papazian, ed., *The Sacred and Profane in English Renaissance Literature*, pp. 108–31), is concerned with the secular and theological in Sidney's poetry and prose. Sidney's *Psalms* are clearly religious but, as Kilgore points out, critics have paid less attention to the religious thrust of the *Defence of Poetry*. Kilgore argues that knowledge of the *Psalms* can increase our understanding of the *Defence* since the *Psalms* functions as a defence for Sidney's treatise on poetry. In the *Psalms* Sidney attacks the critics, arguing that their failure to think carefully and reasonably about poetry is a thoughtlessness that leads to wickedness. Poetry is inspired by God, and the outcome for those 'who trust and believe in God, and thus *poetry*, is much better than the fate of the critics' (p. 127). The point Sidney makes is that both poetry and criticism will benefit from spiritual faith.

This year's *Sidney Journal* contained some fascinating essays about Philip Sidney's attitudes to art, class, sexuality and the textual, history, philosophy and story-telling. Adam McKeown, 'Class Identity and Connoisseurship in Sidney's *New Arcadia*' (*SidJ* 26:i[2008] 17–34), argues that attention to the visual arts in Sidney's *New Arcadia*, a topic that has recently been given less attention than hitherto by critics, is bound up with social class, a topic that has increasingly interested critics but is usually considered as being quite distinct from art. McKeown contends that throughout the *New Arcadia* 'class

identity—both of the culturally empowered and the disenfranchised—is established through and around visual artworks' (p. 26) and the text subverts rather than reinforces aristocratic ideals. An important moment occurs in Kalander's gallery when two members of the cultural elite 'establish their subjective domain by sniggering at a vulgar artist' (p. 26), another when an artist who paints a violent insurrection is punished as one of the rebels. Here, and in other episodes, Sidney suggests that art is not distinct from the political realm: in the presence of a work of art a gentleman will behave differently from a peasant. However, argues McKeown, the notion of connoisseurship is destabilized throughout the *New Arcadia* since 'by allowing erotic desire and class tensions to accumulate around it and challenge its fundamental assumptions' it is exposed 'not as a natural expression of a noble character but as a set of actions and attitudes that serve to demarcate a subjective domain for the people who are empowered to do so' (p. 30). Thus the question of how to interpret art and how to judge those doing the interpreting lies at the very heart of the text.

Stephen Guy-Bray, in '"Unknowne Mate": Sidney, Motion, and Sexuality' (*SidJ* 26:i[2008] 35–56), considers the homosocial dimension to the relationship between the characters Strephon and Klaius, who appear three times in Sidney's *Arcadia*. He argues that Sidney uses these characters, both in the *Old Arcadia* and in the unfinished 'Lamon's Tale', in order to comment upon sexuality and narratives in general. Most early modern friendship narratives highlight the difference between same-sex and male–female relations, with the usual outcome being marriage and an assertion of the value of friendship between men. According to Guy-Bray, Sidney equates sexual matters with the textual, and Strephon and Klaius are excluded from the usual narrative movement. Although both love Urania, Sidney 'stresses the excellence of their friendship and the mutuality of their pursuit' rather than any conclusion in marriage. Guy-Bray perceives 'an equivalence between a kind of sexuality that does not result in children and a kind of movement that does not result in either literal or metaphorical progress' (p. 39). In telling the story of the two men Sidney chooses poetic forms 'that make extensive use of repetition', namely the double sestina and the corona. The narrative involving these two friends thus stalls in sexual and textual terms. Guy-Bray also explores the sources to which Sidney was indebted in the creation of Strephon and Klaius, namely Jorge de Montemayor's unfinished *Los Siete Libros de la Diana* [1559] and *Diana Enamorada* [1564], a continuation of this text by Gaspar Gil Polo.

Robert E. Stillman's monograph on the influence of the Philippists on Sidney's view of poetics, piety and politics is reviewed above. In his article for the *Sidney Journal*, 'Philip Sidney and the Idea of Romance' (*SidJ* 26:ii[2008] 17–32), Stillman further develops Sidney's approach to poetry and how this relates to the *Old Arcadia*. Considering Sidney's views on history and philosophy, specifically those gained from the historian Hubert Languet and the philosopher Philippe Duplessis-Mornay, Stillman argues that Sidney shared Mornay's view of philosophy as especially enabling for the poet. Mornay used philosophy in applying natural law theory against tyranny and pondered contemporary political debates without reference to specific historical or religious phenomena. Free from history, the poet too could

explore the problem of how best to rule. But history had its place also: in his *Defence* Sidney claimed that the perfection of the poets 'consists in their coupling of the philosopher's "general notion" with the historian's "particular example"' (p. 30). In the *Old Arcadia* the reader is presented with 'a syncresis of history and philosophy' (p. 28) by which Sidney reveals his romance as the best means of examining the body politic.

Staying with Sidney's debt to his continental mentors is Richard Wood's essay, '"If an excellent man should err": Philip Sidney and Stoical Virtue' (*SidJ* 26:ii[2008] 33–48), which explores how Sidney's *New Arcadia* was influenced by his philosophical inheritance. Hubert Languet's defence of Guy du Faur de Pibrac's public defence of the St Bartholomew's Day Massacre was a rejection of the stoical judgements of those who considered Pibrac the most wicked of men. Wood contends that the portrayal of Amphialus in the *New Arcadia* is similarly informed by a recognition of human potential, specifically corrigibility. He argues that, by reading the *New Arcadia* via Languet's anti-stoical ethos, apparently distinct scholarly interpretations of Sidney's philosophical inheritance can be successfully unified. What becomes clear is that while Sidney displays his knowledge of stoicism he does not advocate this particular philosophical outlook.

Alex Davis, '"The web of his story": Narrating Miso's Poem and Mopsa's Tale in Book 2 of the *New Arcadia*' (*SidJ* 26:ii[2008] 49–64), explores the stories that make up the second book of Sidney's *New Arcadia*, specifically those narrated by Miso and Mopsa. As Davis points out, these figures are unlike the other story-tellers in the book since this mother and daughter are identified as being of low rank and Miso is especially uncouth. Taking as his starting point Clare Kinney's view of the episode as interrogatory and self-reflexive, Davis further considers the self-reflexive nature of these episodes, examining not only how they relate to the narrative as a whole but also what they reveal about Sidney's depiction of culture, class, gender, narrative style and history. He concludes that, far from being distinct from the rest of the narrative, they are remarkably similar. The episodes also reveal something about Sidney himself since Sidney 'chooses to have his own literary practice reflected back to him' via these story-tellers (p. 63); the nature of the reflection is ambivalent and playful but also suggests a degree of self-revulsion.

Moving to other journals, Sidney's debt to Stephen Gosson was of interest to Christopher Martin (above), and Kent R. Lehnhof, 'Profeminism in Philip Sidney's *Apologie for Poetrie*' (*SEL* 48[2008] 23–43), also considers the influence of Stephen Gosson's *School of Abuses* on Sidney by offering a valuable corrective to the feminist view that Sidney shared Gosson's misogyny, specifically in his *Apology for Poetry*. Although Gosson and Sidney agreed that poetry could be beneficial, Lehnhof argues convincingly that they do not share anti-feminist ideas. According to Lehnhof, feminist critics have repeatedly made the mistake of attributing ideas presented by Sidney as his own, for example his reference to poetry as 'the Nurse of abuse, infecting vs with many pestilent desires'. As Lehnhof succinctly puts it, 'Although Sidney's treatise invokes anti-feminist ideas and images, it does not endorse them' (p. 26). Gosson and Sidney both perceive poetry as inherently feminine, but they do not come to the same conclusion about the effects of that

femininity: Gosson fears poetry's influence upon what he perceives as proper masculinity, characterized by hardness, whereas 'Sidney consistently valorizes poetry for performing the 'feminine' functions of delighting, softening, seducing, and enchanting' (p. 29). Lehnhof examines at length the views of both men on pleasure and on poetry itself, arguing that where Gosson portrays poetry 'as an emasculating woman' (p. 29), Sidney associates it with motherhood and its 'life-giving and life-sustaining functions'. Although Sidney is a product of his time, and so not entirely blameless in his attitudes to women, Lehnhof regards these infractions as relatively minor; moreover, the view of Sidney as proto-feminist is in keeping with his attitude to women in the *Old Arcadia*, for example in Pyrocles' response to the misogynist words of Musidorus.

Jane Kingsley-Smith, 'Cupid, Idolatry, and Iconoclasm in Sidney's *Arcadia*' (*SEL* 48[2008] 65–91), considers Sidney's conception of Cupid in his *Arcadia*, specifically the ambivalence with which Sidney apparently regarded the figure and what it stood for in the period. Kingsley-Smith traces Sidney's debt to the visual arts in his conception of Cupid, via visits to Italy in the early 1570s and a fine-art collection belonging to Sidney's uncle, Robert Dudley, earl of Leicester. In Book II of the *Arcadia* Sidney presents Pyrocles as an idol, a living image, and Philoclea as idol-worshipper, an episode that anticipates the anti-Catholic iconoclasm that took place in early modern England, and yet Sidney also suggests a distinct sympathy for Catholic idolatry since 'Philoclea's prayers before the statue are not uttered in vain' (p. 73). As Kingsley-Smith points out, 'Pyrocles brings Love to life. He is one of Cupid's artifacts—an emblem, a tragedy, a statue—that testifies to the greatness of Love' (p. 74). In the first Eclogue of the *Old Arcadia*, Dicus, the shepherd, is an enemy of Cupid and 'a potential iconoclast', suggesting 'the deliberate demystification of idols that was a feature of much anti-Catholic writing of the period' (p. 75), yet in the narrative of Plangus and Erona, Sidney presents 'the dangerous effects of blasphemy and iconoclasm against Cupid' (p. 76), which contradicts the notion of Sidney as a Calvinist. Kingsley-Smith compares Sidney's apparent ambivalence in his treatment of Cupid in the episode featuring Plangus and Erona with the Reformative spirit of Francis Beaumont and John Fletcher's play *Cupid's Revenge* based on the same story. She also compares Sidney to Spenser, since the Plangus and Erona episode is distinctly Spenserian, arguing that both writers are ambivalent about religion, but where Spenser puts the focus squarely on the idolater or iconoclast rather than the idol itself, Sidney 'appears unwilling to separate the love of art from erotic love and from the impulse to worship, uniting all three within the figure of Cupid' (p. 82).

In an essay focusing on marginalia, Fred Schurink, ' "Like a hand in the margine of a booke": William Blount's Marginalia and the Politics of Sidney's *Arcadia*' (*RES* 59[2008] 1–24), provides a fascinating analysis of a copy of the 1593 edition of Sidney's *Arcadia* in the Folger Shakespeare Library, probably annotated by William Blount, seventh Lord Mountjoy. Some of the marginalia attend to the political dimension of Sidney's work, and here Blount draws upon a variety of historical sources, especially Tacitus and specifically the first and fourth books of the *Histories* and the *Agricola*, which

influenced Essex and his circle at court. As Schurink points out, Blount's defence of rebellion against an unjust king is quite remarkable for its time. Yet most of the marginalia demonstrate Blount's interest in other subjects, specifically ethics and love. Via the fourth book of Virgil's *Aeneid*, Blount comments on the feelings of characters, especially female characters. Blount's comments regarding female subjectivity are mostly taken from Book IV of the *Aeneid*, which deals with the love relationship of Dido and Aeneas, and although Blount was interested in Sidney's 'sympathetic portrayal of the feelings of women in love' (p. 19) there is clear evidence also of misogyny in some of his annotations. Blount objectifies female figures, focusing on their bodies, even invoking similar descriptions of Queen Elizabeth, and at one point women are compared to several kinds of animals. Other marginalia by Blount comment on the literary and rhetorical qualities of the *Arcadia* using non-verbal signs such as underlining, flowers, maniculae and quotations from other literary authors, and Blount also provides notes explaining references to classical mythology and natural history. As Schurink shows, these marginalia suggest that, although early modern readers were interested in the political dimension of the *Arcadia*, they did not necessarily notice the same political parallels as modern readers. In general their responses would likely have been more complex than critics usually allow and, judging by Blount's article, they were also drawn to other aspects of the text.

3. Spenser

D.K. Smith's monograph, *The Cartographic Imagination in Early Modern England: Re-writing the World in Marlowe, Spenser, Raleigh and Marvell*, deals with the literary representation of maps in the late medieval and early modern period. He is specifically concerned with what he terms 'the cartographic imagination', that is, the effect of 'technological changes and imaginative transformations' (p. 10) that underpinned the new maps. The book contains chapters on a range of texts, amongst them the anonymous *Mary Magdalen*, an English saints' play surviving from the fifteenth century, Christopher Marlowe's *Tamburlaine*, and Andrew Marvell's *Bermudas*. There is also a chapter devoted to the growing consciousness about maps that developed in the 1500s, a development culminating in the 1579 atlas of the counties of England and Wales by Christopher Saxton. Of particular interest to Spenserians is chapter 3, 'From Allegorical Space to a Geographical World: Mapping Cultural Memory in *The Faerie Queene*'. Focusing on Books I–III of Spenser's epic poem, Smith argues that Spenser's Faerieland is indebted to Saxton's atlas; as Smith puts it, 'In creating his land of Faerie as a template of Elizabethan England, the poet was necessarily positioning that new poetic landscape—whether deliberately or not—alongside an almost equally new, and precisely visualized, map of the nation' (p. 75). Although the poem's protagonists wander in Faerieland, Smith argues that the reader is guided through a distinct terrain, for example in Guyon's travels through Book II 'Spenser suggests a spatial plan that continues to plot both allegorical characteristics and character development within an organized landscape'

(p. 100). Both Saxton and Spenser were concerned with mapping England, the former in literal and the latter in conceptual terms; where Saxton presented 'a unified, imaginable shape to his country', namely England (p. 124), Spenser gave shape to his country, namely Faerieland.

A book of essays on Shakespeare and Spenser, *Shakespeare and Spenser: Attractive Opposites*, appeared this year, the first in a new series entitled the Manchester Spenser, published by Manchester University Press. The editor, J.B. Lethbridge, suggests in his preface to the volume that by focusing on historical and textual approaches to Spenser and his contemporaries the series will eschew theoretically informed criticism, a rather odd position since most critics would acknowledge that history is theoretically informed. The introduction to the volume makes little mention of the essays therein, which is disappointing, but the essays themselves provide a valuable analysis of Shakespeare's debt to Spenser and, moreover, do engage with theory.

The first essay in the volume is Judith Anderson's 'Beyond Binarism: Eros/Death and Venus/Mars in Shakespeare's *Antony and Cleopatra* and Spenser's *Faerie Queene*', in which she argues that critics are wrong to conclude that these works are pulling in opposite directions. She denies the notion that the relationship between Shakespeare and Spenser was one of 'mocking rivalry' (p. 59) and argues for an affinity between rhetorical poetry and embodied drama, using as her point of reference the exploration of hermaphroditism that occurs in both these texts. Robert L. Reid's essay, 'Spenser and Shakespeare: Polarized Approaches to Psychology, Poetics, and Patronage', is focused on how Spenser and Shakespeare differ. Reid considers Spenser less protean than Shakespeare and more concerned with fixed identities and moral authorities. He argues that the position each writer takes on self-love was influenced by his patrons and reveals their religious preferences: Spenser equated self-love with pride and sin, unlike the more morally ambivalent Shakespeare. Patrick Cheney, in 'Perdita, Pastorella, and the Romance of Literary Form: Shakespeare's Counter-Spenserian Authorship', considers Shakespeare's debt to Book VI of *The Faerie Queene* when creating the Perdita story in *The Winter's Tale*, arguing that various author-figures in the play, including Autolycus and Perdita, are indebted to, and also critique, Spenser's depiction of himself as Colin Clout.

One of the best essays in the collection is Karen Nelson's 'Pastoral Forms and Religious Reform in Spenser and Shakespeare', which considers Shakespeare's *As You like It* and Book VI of *The Faerie Queene* in the light of reform and counter-reform. Nelson usefully provides a survey of religious debates in the 1590s, specifically the use of pastoral literature for religious education and polemic. Catholic authors tended to associate the figure of the hermit with the Church Fathers, but reformers saw the figure as indicative of cannibalistic savagery, an allusion to the Catholic belief in transubstantiation. Spenser's Serena episode is typical of the tendency to equate Catholicism with a lack of culture, yet the scene of her torture also suggests the imprisonment and the torture of Catholic priests. In another fine essay, '*Hamlet*'s Debt to Spenser's *Mother Hubberds Tale*: A Satire on Robert Cecil?', Rachel E. Hile argues that Shakespeare may have been influenced by Spenser's satire on Lord Burghley and his son Robert Cecil, where the former was compared to an ape

and the latter a fox. These images appear in the Folio *Hamlet*, printed after the death of Burghley and Cecil, which connects Claudius to the ape and Polonius to the fox. Hile considers the possibility that Claudius was modelled on Cecil and Old Hamlet on Essex, since Old Hamlet is compared to Hyperion and sun imagery was often used to describe Essex.

In 'The Equinoctial Boar: Venus and Adonis in Spenser's Garden, Shakespeare's Epyllion, and *Richard III*'s England' Anne Lake Prescott considers the boar in Spenser's Garden of Adonis in Book III of *The Faerie Queene* alongside the mythological tradition concerning the boar in the period and Shakespeare's use of the boar in *Richard III*. Michael L. Hays, in 'What Means a Knight? Red Cross Knight and Edgar', argues that in his depiction of Redcrosse, Spenser departs from chivalric convention by suggesting that chivalry is inadequate, whereas Shakespeare, via Edgar in *King Lear*, suggests the opposite to be true. Susan Oldrieve's essay, 'Fusion: Spenserian Metaphor and Sidnean Example in Shakespeare's *King Lear*', compares Shakespeare's play with Spenser's Ruddymane episode in Book II of *The Faerie Queene*, arguing that both focus on intemperance. In the final essay from the volume, 'The Seven Deadly Sins and Shakespeare's Jacobean Tragedies', Ronald Horton considers Shakespeare's considerable debt to Spenser's procession of sins in Book I of *The Faerie Queene*, arguing that Shakespeare might have misread the serpentine order of Spenser's vices and explored them out of sequence.

Another collection of essays emerged this year that includes essays on Spenser, specifically on the topic of gender. The volume explores the gendered meanings of material associated with oral traditions, and the first essay to deal with Spenser, by Jacqueline T. Miller, considers the figure of the nurse and stories told by nurse-figures in *The Faerie Queene*: 'Telling Tales: Locating Female Nurture and Narrative in *The Faerie Queene*' (in Lamb and Bamford, eds., *Oral Traditions and Gender in Early Modern Literary Texts*, pp. 3–12). Miller focuses on a range of bad and good nurse-figures such as Clarinda, Radigund's handmaid, and Glauce, Britomart's nurse, pointing out that the words of such women are not to be trusted. Those rare moments when women who are not the enemies of virtue get to tell their own stories 'are often hedged by constraints and haunted by a sense that only in very circumscribed situations can women be invoked as narrators' (p. 7). Miller considers at length the figure of Samient, who defines herself as Mercilla's messenger in Book V of the poem; Samient tells her story but 'is reduced to a voiceless victimized female in distress' (p. 12) by the male knights who hear it and, argues Miller, the male poet is implicated in thus making her voiceless.

Staying with the figure of the nurse, Kate Giglio explores Spenser's *Mother Hubberds Tale* in 'Female Orality and the Healing Arts in Spenser's *Mother Hubberds Tale*' (in Lamb and Bamford, eds., pp. 13–24). Giglio contends that Spenser reveals respect for knowledge of the female healer, the 'hard-working but formally unlearned woman' (p. 13) when he adopts her voice to tell the fable of the Fox and the Ape. Yet despite respect for her story, there is 'insistence upon their differences' and the unlearned woman is effectively dismissed after the tale's framing narrative when literacy is clearly prioritized over oral knowledge. This reviewer cannot help but wonder why Spenser

would have done otherwise; it is rather ironic that literary scholars should complain about authors privileging literacy over ignorance, a worryingly common view amongst some feminist critics. Marianne Micros considers Spenser's use of folk tales in *The Faerie Queene*, specifically in the Busirane and Isis church episodes from Book III of the poem, in 'Robber Bridegrooms and Devoured Brides: The Influence of Folktales on Spenser's Busirane and Isis Church Episodes' (in Lamb and Bamford, eds., pp. 73–84). In tales that Spenser probably knew via an oral tradition he would have come across 'descriptions of the process of maturation undergone by women' (p. 75) and, argues Micros, in the episodes featuring Britomart, Spenser's work is informed by tales 'supporting a woman's active participation in courtship and marriage rituals' (p. 76). However, in written versions of the tales and in *The Faerie Queene* she detects 'signs of the transition from the oral tradition that respects and empowers women to a literary tradition that warns women to obey men' (p. 76). Micros argues that Britomart will learn to become the kind of woman her society will accept, but the background presence of Elizabeth I, the unmarried Virgin Queen, serves to problematize any neat conclusion.

In a collection of essays with a historic trajectory, in honour of the critic Arthur Kinney (also mentioned in the Sidney section above), there were two essays that should appeal to Spenserians. The first of these, 'Seventeen Ways of Looking at Nobility: Spenser's Shorter Sonnet Sequence' (in Dutcher and Prescott, eds., pp. 103–19), is by William A. Oram and, like the essay by Christopher Martin on Sidney, considers how disappointment can impact upon an author's work. Oram focuses upon the seventeen sonnets that appear in some copies of the 1590 edition of *The Faerie Queene*, sonnets that were written before Spenser's keen sense of disappointment in Queen Elizabeth took hold. Oram argues that although some of the sonnets ask for patronage most do not, and he concurs with Judith Owens's assessment of the sequence as demonstrating 'an edgy independence' (p. 106). The dedications indicate not 'dependence and humility' but, rather, 'a dramatic self-announcement and self-justification' (p. 116). Spenser's disappointment is relevant, argues Oram, because these poems, which reveal 'maximum exuberance' were written after he had read his poem aloud to Queen Elizabeth but before he realized that she was not terribly interested in what she heard. The second essay in this volume likely to interest Spenserians is by Donald Cheny, 'Spenser's Undergoing of Ariosto' (in Dutcher and Prescott, eds., pp. 120–36), and interrogates Spenser's engagement, or rather his lack of engagement, with Ariosto's *Orlando Furioso*. Cheney lists four of the Italian poet's strengths that Spenser 'seems to ignore completely' (p. 121): the intricate plot, the careful mapping of a fictive landscape, fully rounded characters, and fully developed family relationships. He argues that Spenser's refusal to emulate Ariosto in these ways suggests that 'he was more deeply engaged by the internalized actions of dream romance' and thus presents a poem that is more concerned with the psychological; the appearance of earlier knights in later episodes indicates his interest in 'an elusive, dreamlike logic' whereby allusion and echo, rather than clear delineation, dominate.

This year's *Spenser Studies* saw a welcome focus on Spenser's minor poetry as well as *The Faerie Queene*. F.W. Brownlow's article, 'The British Church in

The Shepheardes Calender' (*SSt* 23[2008] 1–12), is the first of three essays to focus on the English and British context of Spenser's *Shepheardes Calender*. Brownlow notes how the so-called 'ecclesiastical eclogues' of Spenser's pastoral poem (February, May, July and September) reflect discussions about religion that were taking place in Pembroke, Spenser's Cambridge college, when he was a student. According to Brownlow, the eclogues promote the notion of an ancient British Church, one that considered the true religion to have been established in England by Joseph of Arimathaea, Simon Zelotes, St Peter and others. As Brownlow points out, this myth of origins, invented during the reign of Henry VIII and influential through the reign of Elizabeth I and into the seventeenth century, 'provided necessary comfort for Protestants under Catholic attack on charges of novelty and schism' (p. 4). It is not only invoked in the conversation between Spenser's shepherds but provided inspiration for Spenser's depiction of British Protestant history in *The Faerie Queene*.

Staying with English nationalism, Steven K. Galbraith's essay, '"English" Black-Letter Type and Spenser's *Shepheardes Calender*' (*SSt* 23[2008] 13–40), ponders the book as object and how the object itself, as well as what it contains, might promote an English agenda. As Galbraith demonstrates, in the early modern period black-letter type was known as 'English' type, where foreign works used roman and italic type. This is important, argues Galbraith, because the decision to set the *Shepheardes Calender* in English type, a decision that might well have involved Spenser, reinforces 'a literary project that promoted English language and literature' (p. 33). S.K. Heninger showed that Sannazaro's Italian *Arcadia* functioned as a bibliographical model for the 1579 edition of Spenser's poem; the decision to replace the roman and italic type was a deliberate act suggesting not so much 'an intentional bit of antiquarianism', as Ronald McKerrow put it, but a growing sense of English nationalism. Galbraith usefully provides two illustrations at the end of this fascinating essay, showing texts set in roman and black-letter type.

Also focusing on England and Englishness but also on Ireland, Catherine Nicholson, 'Pastoral in Exile: Spenser and the Poetics of English Alienation' (*SSt* 23[2008] 41–71), argues that Spenser's pastoral poem, like the Virgilian eclogue, invokes England as a place of exile and encourages a distinct sense of estrangement, for example by making no mention of the author on its title page and by E.K.'s comments on the strangeness of the poem's language and his own strange glossing. Nicholson attributes what she terms 'the poem's embrace of strangeness' (p. 60) not only to the pastoral tradition embodied in Virgil but to the fact that Spenser lived and worked in Ireland, 'in a state of literal proximity to and alienation from his native land and fellow English poets' (p. 64). Although life in Ireland constitutes 'displacement and estrangement' (p. 64), it is this alienation that has enabled Spenser's pastoral vision.

Sean Henry's essay, 'How Doth the Little Crocodile Improve his Shining Tale: Contextualizing the Crocodile of *Prosopopeia*: Or *Mother Hubberds Tale*' (*SSt* 23[2008] 153–80), is a fascinating analysis of the significance of the rapacious crocodile in Spenser's *Mother Hubberds Tale*, but it extends far beyond this one text. Drawing upon the appearance of the crocodile in other

works by Spenser, as well as on natural history and art, specifically a church painting commemorating the English defeat of the Spanish Armada, Henry suggests that the crocodile invokes the Egyptian tyrant Pharaoh, 'which in biblical symbolism is a type for all tyrants whether those of Egypt, Babylon, or Rome' (p. 163). According to Henry, the figure of the crocodile facilitates misogynist rhetoric regarding deceit and hypocrisy and also invokes the dragon of Catholicism that threatens to swallow Protestant England.

Fred Blick detects a hitherto unnoticed punning on the name of Elizabeth Boyle, Spenser's second wife, in his *Amoretti* and Elizabeth's playful references to Spenser in her embroidery in 'Spenser's *Amoretti* and Elizabeth Boyle: Her Names Immortalized' (*SSt* 23[2008] 309–15). Blick makes a powerful case for puns in a number of the sonnets from the sequence, and suggests that Elizabeth took up Spenser's use of spider symbolism in her handiwork, with 'SP' or 'S' depicting Spenser as a spider and 'B' herself as a bee.

As is usual for this journal, a number of essays concentrated on Spenser's most famous work, *The Faerie Queene*. Daniel Moss 'Spenser's Despair and God's Grace' (*SSt* 23[2008] 73–102), considers the episode from Book I featuring Redcrosse and Despair when, during the conversation between the knight and the demon, Una remains silent until the end and then speaks only briefly. Una's failure to respond to Despair earlier in the episode, by which she remains invisible to Redcrosse and the reader, allowing Despair to rehearse his temptation of Redcrosse in full, has long proved perplexing to readers. Moss notes that Redcrosse's response to Despair's temptation 'is so feeble' that critics and readers 'are tempted to respond with superior claims, to answer for Redcrosse with appropriate Scriptural citations, or to ventriloquize Una's answer to Despair with their own timing and on their own terms' (p. 79). For Moss however, this misses the point. Contextualizing the episode via Protestant teachings about salvation and despair, Moss argues that Despair embodies incomplete scripture and that Una's 'redemptive argument' at the end of the episode offers not only hope and grace but 'coherent and complete scriptural citations to supersede the demon's incomplete and insufficient ones' (p. 93). Una's rebuttal is brief, but it represents 'an instant of grace' (p. 93), like the small of amount of grace from God that can redeem sinners, and thus is sufficient.

Judith Anderson, 'Flowers and Boars: Surmounting Sexual Binarism in Spenser's Garden of Adonis' (*SSt* 23[2008] 103–18), focuses on the description of the Garden of Adonis that occurs in Book III of *The Faerie Queene*. According to Anderson, the reader is here presented not with strict gender binaries but the bisexual, not in the human and physical sense, which would personify the garden, but, rather, in the sense of the symbolic. Providing a detailed reading of canto vi, within which the episode appears, she contends that 'This landscape is everywhere imbued with bisexuality', for example 'the myth of Chrysogone's conception, with its all-inclusive perspectives' and in 'Venus's Actaeon-like surprisal of the disarrayed Diana', which transfers 'the role of mythic male hunter to Venerean goddess, aptly and anticipatively mixes sexes/genders in approaching the Garden' (p. 107). The flowers within the garden are those 'of metamorphosis, at once of death and life, of mutability and perpetuity', whilst the coexistence of art and nature is the garden's

'commitment to conjunctive generations that at once contain and surmount doubleness and difference' (p. 108). The boar is also a bisexual figure: the animal is clearly masculine but Venus is his captor, thus demonstrating typical masculine traits, and Anderson invokes Lauren Silberman's reading of the boar as symbolic of *vagina dentata*.

Staying with Book III of *The Faerie Queene*, Brad Tuggle considers the House of Busirane episode in 'Memory, Aesthetics, and Ethical Thinking in the House of Busirane' (*SSt* 23[2008] 119–52). Tuggle is indebted to the work of Mary Carruthers 'on the emotive and memorial significance of sacred architecture in medieval monasticism', specifically the ancient rhetorical concept of architectural ductus, which Tuggle describes as 'the way we are led through a composition, be it poetic or architectural' (p. 122). Tuggle argues that the House of Busirane reveals Spenser's debt to the *ductus*, specifically via the biblical Temple of Solomon, 'the traditional memorial space par excellence' (p. 124). Tuggle also considers Spenser's attitude to art in the episode via the writing of Bernard of Clairvaux, a medieval writer with reforming impulses and one of the early sponsors of the Knights Templar, also known as the Knights of the Temple of Solomon. Tuggle suggests that 'the Knights Templar provide one of the vital foundations of Spenser's memory work in *The Faerie Queene*' (p. 135) and that in the House of Busirane episode Spenser presents 'a Bernardian meditation on the way that art and architecture nurture the ethical thinking of its readers' (p. 144).

Rachel E. Hile, 'Louis du Guernier's Illustrations for the John Hughes Edition' (*SSt* 23[2008] 181–214), is concerned with the first illustrated edition of the works of Spenser, published in 1715. Of particular focus are the illustrations themselves by the French engraver Louis du Guernier which, Hile contends, have been unfairly neglected or disparaged because of anti-French bias. Du Guernier's allegorical illustrations for Hughes's edition suggest not just collaboration between the two men but the significant influence of Hughes upon his illustrator. Hile provides detailed descriptions of a number of these illustrations, noting that she does not have the space here to consider them all; further analysis of all nineteen illustrations, here reprinted, would surely be warmly welcomed by Spenserians interested in the visualization of Spenser's allegory.

David Scott Wilson-Okamura, 'Errors About Ovid and Romance' (*SSt* 23[2008] 215–34), asks a number of questions about epic and romance in Spenser's writing, specifically whether some of the preconceptions about these genres and how they relate to Spenser ought to be reconsidered. Crucially, as Wilson-Okamura points out, Spenser did not use either term and his contemporaries did not agree about definitions. This essay usefully interrogates the notion that Ovid was anti-Virgil, that he provided Spenser with a model for 'honourable exile' (p. 218), and that Ovid's narrative, and the genre of romance in general, are characterized by the deferral of closure.

In a section entitled 'On the Margins of *The Faerie Queene*', *Spenser Studies* presents two 'paired but independent essays' (p. 257) that comment on marginalia in copies of Spenser's epic poem. The first essay, Tianhu Hao's 'An Early Modern Male Reader of *The Faerie Queene*' (*SSt* 23[2008] 257–60), surveys a 1609 copy of the poem with marginalia by an unidentified male

reader whom Hao describes as 'a spontaneous editor, an active reader and writer at the same time' (p. 259), in other words the most exciting kind of annotator one examining marginalia could hope for. Hao points out that the reader interprets the allegory and is especially concerned with metrical regularity; showing little respect for authorial intention, he plays an active role in the writing process. Hao claims that the reader is male 'on paleographical grounds', but does explain what these are, which is rather disappointing.

Anne Lake Prescott offers the second essay in this section on marginalia, 'Two Copies of the 1596 *Faerie Queene*: Annotations and an Unpublished Poem on Spenser' (*SSt* 23[2008] 261–71). Prescott considers two 'badly damaged or partial copies' (p. 261) of the 1596 edition of the poem, both of which contain annotations and one of which also contains a poem praising Spenser. One of the copies is a volume that seems to have been repaired with some cropped pages from a 1590 copy. The annotations in this copy show a reader keen to interpret Spenser as primarily didactic, and descriptions of certain episodes appear as they might in an index. This volume also has annotations in two different inks and, Prescott thinks, two different hands. The other copy, one that similarly reveals an interest in rhetoric, has post-1700 notes, which might indicate that it was used for the purpose of teaching, perhaps by a student trying to remember instruction. This volume contains a poem about Spenser that takes the form of a Spenserian stanza and is signed by 'John Sheridan', probably an Irish barrister living in London. The poem is here reproduced, as is the cover of the book from which it is taken, and Prescott provides a thoughtful reading of it.

In the first of several items in the 'Gleanings' section of the journal, David Scott Wilson-Okamura, in 'When Did Spenser Read Tasso?' (*SSt* 23[2008] 277–82), concludes that Spenser read Torquato Tasso's *Gerusalemme liberata* in Ireland, the same place in which he wrote *The Faerie Queene*. It would not have been easy to find such a book as *Gerusalemme liberata* in Ireland, but Spenser managed to get hold of a copy, perhaps with the help of his friend and benefactor Lodowick Bryskett. Lauren Silberman, '"Perfect Hole": Spenser and Greek Romance' (*SSt* 23[2008] 283–92), concentrates on the conclusion to Book III of *The Faerie Queene*, a book that is also of interest to other critics in this section. She argues that the reference to Amoret being restored to a 'perfect hole' is not a bawdy pun, as some critics have thought, but rather a bilingual pun on a Greek word translated as 'perfect whole', suggesting Spenser's debt to the Greek romance *Clitophon and Leucippe* by Achilles Tatius.

William E. Bolton, 'Anglo-Saxons in Faerie Land? A Note on Some Unlikely Characters in Spenser's *Britain Moniments*' (*SSt* 23[2008] 293–302), explores the historical sections of *Faerie Queene* II.x and III.iii, specifically the Anglo-Saxons who are described therein. As Bolton points out, these figures have not hitherto been considered by critics in any detail, other than amidst studies of the *Britain moniments* sections of the poem, in which they appear. Bolton notes that the Anglo-Saxons are generally depicted as aggressive and lacking in loyalty, and yet Angela, the Anglo-Saxon warrior, is a model for Britomart, who resembles Elizabeth I. Bolton concludes that depicting the Anglo-Saxons in negative terms presents them as a foil to the virtuous

Elizabeth, who invoked Arthurian legend to legitimize her rule, whilst comparison between Angela and Britomart reinforces the sense of Britomart as a transgressive figure.

Rebecca Olson, 'A Closer Look at Spenser's "Clothes of Arras and of Toure"' (*SSt* 23[2008] 303–8), concentrates on the reference to the 'clothes of Arras and of Toure' that Britomart encounters in Castle Joyous in Book III of *The Faerie Queene*. She observes that Spenser is 'working from specific contemporary models when he describes these Ovidian tapestries' (p. 303). Whilst it is accepted that 'Arras' refers to the city that famously produced tapestries and thus the hangings themselves, critics disagree over what is meant by 'Toure'. Olson suggests that the reference is to tapestries from 'Tournai' that were commonly displayed in English courts and homes of the nobility. Spenser's truncation of the word allows for a pun on 'tower', the tower being a symbol of quality on tapestries and perhaps alluding to the Tower of London, where many tapestries were hung.

In this year's *Sidney Journal* Jean Brink, 'Spenser's Romances: From 'Lying Shepherd's Tongues' to Wedded Love' (*SidJ* 26:ii[2008] 101–10), presents a well-researched and convincing essay that warns against reading Spenser's literary work as autobiographical. She argues that critics have underestimated the importance of Spenser's first marriage to Machabyas Chylde, specifically in his choice of career. Brink attacks the notion that Spenser lived for a time in the north of England where he met and wooed Rosalind (the love-interest who appears in *The Shepheardes Calender*) as a 'manufactured fiction' (p. 107), contending that there is no evidence Rosalind was a real person. But we do know for sure that Spenser married Machabyas Chylde in 1579. Crucially, Brink asserts, the marriage to Machabyas probably influenced Spenser's career choice: as a married man he could no longer be employed in the church or university and this would have influenced his decision to accept the job of secretary to Lord Grey in Ireland.

A number of other important journal articles on Spenser also appeared this year on a number of his poetical writings. James Harmer, 'Spenser's "Goodly Thought": Heroides 15 and *The Teares of the Muses*' (*RS* 22[2008] 324–37), considers Spenser's debt to Ovid's *Heroides* in his complaint poem *The Teares of the Muses*, specifically *Heroides* 15, 'Sappho to Phaon'. As Harmer points out, 'a basic question that runs through many of the queries thrown out by the *Heroides* is this: what is it like to think a really new thought?' (p. 326), and it is an attention to self-consciousness and a first-person presence that intrigues Spenser also. Spenser makes use of the *Heroides* in what Harmer terms 'an intertextual poetics', a process that was part of an early modern debate over the significance of poetic invention. Harmer denies that *The Teares of the Muses* are repetitive, arguing that the work develops in an intriguing fashion, revealing to the reader the process by which the consciousness of the thinking subject is formed.

In the first of a number of essays on Spenser to appear in the journal *Studies in Philology*, M.L. Stapleton, 'Edmund Spenser, George Turberville, and Isabella Whitney Read Ovid's *Heroides*' (*SP* 105[2008] 487–519), also traces Spenser's debt to Ovid's *Heroides*. In Ovid's text legendary women lament at length about the wrongs they have suffered at the hands of the men they love,

their lamentations taking an epistolary form. As Stapleton points out, in Spenser's *Faerie Queene* only one woman reads aloud a lamentation and that is the evil Duessa, but he argues that other female figures in the poem present 'impassioned speeches . . . that closely resemble many of the epistles of Ovid's heroines' (p. 489). Amongst the speeches considered by Stapleton are Britomart's Petrarchan speech by the sea-shore (III.iv.8–10), Scudamour's lament for Amoret in the House of Busirane (III.xi.9–11), Florimell's complaint for Marinell (IV.xii.6–11), and Una's complaint to Arthur (I.vii.41–51). As Stapleton notes, Spenser does not merely absorb and repeat uncritically what he finds in Ovid but, rather, presents what he terms 'an ethical correction' of his predecessor. Crucially, Spenser's female speakers use their speeches in a positive manner; where Ovid presents laments heard by no one and proclamations full of despair, Spenser uses his to liberate, to educate and to vanquish wrongdoers. Stapleton compares Spenser's treatment of Ovid with George Turberville's English translation of Ovid's text and, briefly, with Isabella Whitney's epistles, both of which 'serve as important precedents for the use of different poetical forms and meters and for women's voices' (p. 492) in Spenser's work.

Jenny Walicek, in ' "Strange Showes": Spenser's Double Vision of Imperial and Papal Vanities' (*SP* 105[2008] 304–35), disagrees with those critics who regard Spenser's 'Visions of the worlds Vanitie', beast fables published in his *Complaints*, as being of little historical interest. Taking as her starting point the suggestion by Francesco Viglione that the 'Visions' may be interpreted as referring to the demise of the Church of Rome, Walicek regards Spenser as a visionary poet, 'duty-bound to tell the unpleasant truth' to those in power (p. 306), specifically Queen Elizabeth. In this work Spenser's describes Roman political and papal empires, focusing on 'the absent virtues that ruined their leaders' (p. 310). In the final allegorical stanza, 'The Lion and the Wasp', the lion represents Queen Elizabeth and the stanza functions as 'a warning to the lion of England not to rely on her power lest she, too, be stung by the unexpected and underestimated' (p. 330). The wasp also represents Spenser, who 'has made himself a Virgilian insect', an irritant but a necessary one who speaks the truth to power and, moreover, one that survives. Walicek argues that Spenser's *Visions* was written in what proved to be a difficult year for Spenser: it constitutes a response to Queen Elizabeth's engagement in 1579 to the French Catholic duke of Alençon and those who opposed the match, one of whom was his patron, Robert Dudley, the earl of Leicester. This was also the year in which Stephen Gosson published his *Schoole of Abuse*, in which he criticized poets and which triggered a response from Thomas Lodge (*Reply*) and probably also Philip Sidney (*Defence of Poetry*). Importantly, Walicek contents that the *Visions* is the poem under discussion in letters between Harvey and Spenser and that this is Spenser's 'Dreames', a poem critics generally believe to have been lost. Spenser's self-censorship can be explained by his new position in Ireland, which would have made the publication of a poem critical of the queen offensive.

Thomas Herron, 'Reforming the Fox: Spenser's *Mother Hubberds Tale*, the Beast Fables of Barnabe Riche, and Adam Loftus, Archbishop of Dublin' (*SP* 105[2008] 336–87), proposes a new identity for the object of Spenser's satire in

Mother Hubberds Tale. Herron claims that the fox in the first and fourth parts of the tale primarily represents the archbishop of Dublin and Armagh and Lord Chancellor of Ireland, Adam Loftus, rather than the Lord Treasurer of England, William Cecil, Lord Burghley, as is usually argued. The archbishop, described by Herron as 'the most powerful administrator in Ireland after the lord deputy and the most powerful churchman in the country' (p. 342), was one of a group of moderate Protestants who held in check the more militant impulses of Protestants like Spenser who advocated a reintroduction of martial law in Ireland. After providing a useful overview of the political situation in early modern Ireland, Herron traces verbal clues in *Mother Hubberds Tale* that seem to identify the fox with Loftus (also criticized by Spenser in *A View of the Present State of Ireland*). He points out that the allusions to Loftus are also paralleled by Barnabe Riche in his beast fables, which he argues further reinforces the notion that Lofus was Spenser's main target.

Staying with identifying particular people alluded to by Spenser, Katherine Duncan-Jones, in 'MS Rawl. Poet. 185: Richard Tarlton and Edmund Spenser's "Pleasant Willy"' (*BLR* 20[2008] 76–101), presents an analysis of a small manuscript notebook from the Bodleian that will engage Spenserians since it provides evidence for dating Spenser's composition of *The Teares of the Muses*. After describing the notebook in detail, Duncan-Jones focuses on a ballad entitled *Willie and Peggie*, often thought to be about the death of the player Richard Tarlton, but which is attributed to Tarlton himself in the manuscript. Critics have identified the 'pleasant Willy' mourned by Spenser in *The Teares of the Muses* with Richard Tarlton, but Duncan-Jones argues that both works allude to a dead player, William Knell, a member of the Queen's men. Since it is suggested that less than a year has elapsed since the death of 'pleasant *Willy*', this part of *The Teares of the Muses*, and perhaps the whole collection, can be dated late 1587 or early 1588. Duncan-Jones usefully provides the full text of Tarlton's ballad as an appendix to the essay.

Thomas A. Prendergast, 'Spenser's Phantastic History, *The Ruines of Time*, and the Invention of Medievalism' (*JMEMS* 38[2008] 175–96), considers Spenser's creation of history via the chronicle in Book II of *The Faerie Queene*, which he argues ought to be considered in the context of *The Ruines of Time*, a work that appeared a year after the publication of Books I–III of Spenser's epic poem. During the Reformation many valuable records and documents had been lost, feared destroyed, and those that did survive were often dismissed as non-historical romances. As Prendergast demonstrates, Spenser 'made the case for an occulted form of historicism', presenting 'a melancholic history, born of the loss of material medieval monuments and based on the phantasmatic recreation of that which was lost' (p. 176). His history was neither 'the truth-based history of the humanists' nor the fictitious history of the poets, but a third kind of history that can be called medievalism. Prendergast argues convincingly that the phantastic history Spenser presents in *The Faerie Queene*, one that is justified in *The Ruines of Time*, endeavours to re-create the past by engaging in a melancholia that communes with the dead through fantasy and dreams visions; Spenser thereby generates a story of the past that could also speak to a Protestant, Elizabethan present.

Benjamin P. Myers, in 'Spenser's *Faerie Queene*, 6.10.1–4' (*Expl* 66[2008] 237–40), suggests that critics have misread the episode when Calidore, the hero of Book VI of *The Faerie Queene*, disappears from the narrative in canto iii and does not re-emerge until canto ix. Critics have usually assumed that this gap, what J.C. Maxwell termed 'The Truancy of Calidore', signals the poem's condemnation of Calidore for leaving his quest or, as Paul Alpers claimed, signals the poem's dismissal of its previous commitment to action. Myers argues that, unlike Redcrosse, Calidore has committed no sin before his departure and that it ought to be viewed not as a dereliction of duty 'but rather as a necessary interlude toward the end of a long struggle' (pp. 238–9). His time in a pastoral environment is clearly positive since it facilitates his view of the dance of the Graces, a symbol of virtue, and he does not laze about but, rather, partakes in physical work, which serves as a reminder to the reader of the value of labour.

This year's *Notes and Queries* contained a number of essays on Spenser, specifically *The Faerie Queene*. Chris Butler, ' "Pricking" and Ambiguity at the Start of *The Faerie Queene*' (*N&Q* 55[2008] 159–61), explores the ambiguous meanings behind the word 'pricking' in Book I of the epic poem. Butler suggests that the concept of pricking is metaphorical as well as metonymic: the word does not just mean 'riding fast' but connotes a number of meanings, not least the book's focus on Holiness via the mortification of Redcrosse's pride. Additionally, the term could refer to writing and the ambiguity that 'belongs to all signs' (p. 161), specifically the ambiguity of allegory.

As we have seen, marginalia proved a popular topic this year, and this continues with Andrew Fleck's 'Early Modern Marginalia in Spenser's *Faerie Queene* at the Folger' (*N&Q* 55[2008] 165–70), an examination of marginalia in a copy of *The Faerie Queene* currently located in the Folger Shakespeare Library. The reader, who identified himself as Brook Bridges, made extensive notes commenting on the poem and gave particular attention to the first three books. Political annotations occur only on Book V, where Bridges identifies the Seneschall who appears in V.x with the Duke of Alva and provides explication of the Belge episode, thus giving us an insight into what one particular Jacobean reader made of Spenser's political allegory.

James H. Runsdorf, 'Weaker Vessels: Spenser's Abessa and Propertius's Tarpeia' (*N&Q* 55[2008] 161–5), proposes a classical source for the depiction of Abessa in Book I of *The Faerie Queene*. The figure of Abessa, 'the deaf-mute daughter of spiritually blind Corceca, and church-pillaging Kirkrapine's well-compensated whore' (p. 161), is usually considered to be drawn from biblical references, but Runsdorf argues convincingly that Spenser was thinking of Tarpeia, the Vestal Virgin who was said to have betrayed Rome to the Sabine army of Titus Tatius before being slain by the Sabines. The story was available to Spenser in the writing of Livy, Ovid and Plutarch and, for early modern writers, was synonymous with treachery and greed, but it seems likely that Spenser was specifically indebted to Sextus Propertius, whose

account 'uniquely associates her perfidy with erotic transgression' (p. 162) and thus corresponds to Abessa's relationship with Kirkrapine.

For those critics interested in comparative literary study, Simon Humphries, in 'Christina Rossetti's *Goblin Market* and Spenser's *Malbecco*' (*N&Q* 55[2008] 51–4), suggests that Spenser's Malbecco episode from Book III of *The Faerie Queene* influenced the Victorian poet Christina Rossetti when writing her poem *Goblin Market*. Humphries notes that the unusual term 'succous pasture' meaning 'juicy food' is used in both works. Humphries also claims that Rossetti's Laura is modelled upon the figure of Malbecco, one who wastes away with desire for something they can no longer have and is overwhelmed by jealousy, which Humphries argues is apparent in Laura's jealousy towards her sister Lizzie. As Humphries points out, little has been observed about the debt Rossetti, and other nineteenth-century poets, owed to Spenser; this short essay is a good start.

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