

## V

# The Sixteenth Century: Excluding Drama after 1550

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This chapter has two sections: 1. Sidney; 2. Spenser. Sections 1 and 2 are by Joan Fitzpatrick.

### 1. Sidney

There were no research monographs on Philip Sidney or his works in 2010. One chapter in Tom MacFaul's book *Poetry and Paternity in Renaissance England: Sidney, Spenser, Shakespeare, Donne and Jonson*, deals with Sidney's relationship with Fulke Greville, but an earlier version of this essay was printed in *Sidney Journal* in 2006 and was considered by this reviewer in *YWES* 87[2008]. This year's *Sidney Journal* was a special issue devoted to 'Sir Henry Sidney in Ireland and Wales' and so is beyond the remit of this review, which is focused on Philip. However, a number of important articles on Philip Sidney and his works were published in other leading journals. Andrew Fleck is concerned with the nature of authorship, specifically the claims for authority for one version of Sidney's *Arcadia* over and above another, specifically the *Old Arcadia*, written and then revised by Philip to form the *New Arcadia* and the composite version produced by Philip's sister, Mary Herbert, countess of Pembroke, in 'The Father's Living Monument: Textual Progeny and the Birth of the Author in Sidney's Arcadias' (*SP* 107[2010] 520–47). Like many early modern authors, Sidney described himself as a father and his literary creation as his offspring; the rhetoric of pregnancy also occurs throughout the *Old Arcadia* and his revised version, since 'Sidney not infrequently represents his heroes' mental states through the rhetoric of giving birth' (p. 531). Sidney dedicated the *Arcadia* to his sister, characterizing it as a weak, inadequate offspring that needed her protection; indeed, Sidney says that his offspring is full of 'deformities', suggesting the monstrous. When Fulke Greville published the *New Arcadia*, adding various paratextual aids, he picked up on 'the rhetoric of paternity, defects, and monstrosity that Sidney had explored in the manuscript paratext now attached at the margins of the printed work' (p. 537)

but presented the poem as a memorial to the author who wrote it, thus 'shifting away from Sidney's trope of the poet as conduit giving birth to Platonic ideas' (p. 541). When Mary Herbert produced her composite *Arcadia*, making changes and additions, which she suggested would fix the faults in the one produced by Greville, she also moved further away from the golden world of ideas that Philip wished to provide the reader a way into. In their efforts to present 'an ideal form of the author's intention' (p. 542), argues Fleck, these early editors' interventions only served to further destabilize its supposed purity.

Roland Greene's focus is also on the changes made to the *Old Arcadia*, specifically what the revisions made by Sidney before his death might indicate about his attitude towards the changing political and intellectual landscape, in 'Resistance in Process: On the Semantics of Early Modern Prose Fiction' (*PSt* 32[2010] 101–9). In the *New Arcadia* the concept of 'resistance', or rebellion against tyranny, comes to mean something different than in the older version of the poem; in the revised poem Sidney engages with the intellectual discourse around him, in particular 'the discourse of resistance to authority' (p. 102). Greene's main contention is that Sidney was moved to begin his revision of the *Old Arcadia* by a sense that the conventional romance of the work was becoming obsolete, and there were also political changes under way, as Greene puts it, 'the stratification of power around the English court, changing attitudes about chivalry and kingship, the rise of bottom-up genres such as the picaresque, a new understanding of the possibilities of prose as a medium, and his own developing political sophistication' (p. 103). The *New Arcadia* is more complex than the older version and more attentive to the political dimension of resistance, which becomes 'domesticated' in the sense that 'every reader is invited to think about the implications: the most accomplished knight in the *Arcadia* is defeated not by a physical force but by the emotional and ethical resistances (including self-resistance) that are produced through relation, through love as much as war' (p. 105). Sidney's approach heralds the new form of the novel as well as introducing 'a psychic or emotional expansion that carries with it a broadening in intellectual scope' (p. 106), effectively the introduction of ideas into fiction.

Elizabeth B. Bearden considers Sidney's attitudes towards Spain by tracing the Spanish sources and political allusions that appear throughout the *New Arcadia*, in 'Sidney's "Mongrell Tragicomedy" and Anglo-Spanish Exchange in *The New Arcadia*' (*JEMCS* 10[2010] 29–51). Bearden argues convincingly that Miso's tale in Sidney's poem borrows from Fernando de Rojas's *Tragicomedia de Calisto y Melibea o La Celestina*, which Sidney could have read in an abridged and amended English version that was printed around 1525, or seen performed on the stage in or before 1580. We know that Sidney was interested in the genre of tragicomedy because he discusses it in *An Apology for Poetry*; in his prose tract Sidney rejected this mixed genre for performance on the English stage and yet, as Bearden points out, 'Sidney makes the same class and stylistic juxtapositions in his own romance, a prototypically mixed genre' (p. 35). Bearden traces Sidney's borrowings from Rojas in the *New Arcadia* before moving on to explore the storyline of the Iberian court, where Romance facilitates a nuanced engagement with political

tensions and cultural anxieties regarding Catholic Spain. Staying with the *New Arcadia*, Tiffany Werth argues that the absence of supernatural motifs in Sidney's revised epic suggests his reinvention of a Catholic form for a Protestant readership, in 'The Reformation of Romance in Sir Philip Sidney's *The New Arcadia*' (*ELR* 40[2010] 33–55). Reforming commentators had criticized the genre of Romance for its tendency to seduce and dazzle its readers; by banishing motifs commonly used in the genre, argues Werth, Sidney transformed this much-maligned literary form. Referring to numerous examples from the poem, Werth shows how Sidney presents a work shorn of its popish illusions, which are replaced by virtuous action that might provide moral instruction to the perceptive Protestant reader.

Jonathan P. Lamb's fascinating article, 'Parentheses and Privacy in Philip Sidney's *Arcadia*' (*SP* 107[2010] 310–35), traces the significance of the parenthetical comments that appear throughout Sidney's *Arcadia*. Lamb argues persuasively that comments within the curved marks that Erasmus termed *lunulae* (little moons) might seem distracting and unnecessary, but they provide us with a narrative where a voice 'speaks at two distinguishable levels, one more private than the other', and if these parenthetical comments were deleted, this voice 'would then speak at a single level to an undifferentiated public' (p. 310). The comments also provide an insight into a particular character's state of mind and a sense of intimacy between narrator and reader when we receive additional information about the story. Lamb contends that, rather than the private suggesting interiority we have instead the public and the private situated 'side by side in apposition' (p. 312). Lamb provides evidence that the parenthetical marks derive from Sidney himself, are not an editorial intervention, and that they are unique to Sidney rather than conventional, thus indicating a deliberate and careful use of them by the author. As the *Arcadia* progresses there is a shift from the public to more intimate speech, and the text in brackets becomes very much the private space of the reader. Tracing key episodes from the poem, Lamb shows that the parenthetical comments, often neglected by scholars, provide the reader with a freedom to interpret that would otherwise not be available.

Fred Schurink's essay, 'Manuscript commonplace books, literature, and reading in early modern England' (*HLQ* 73[2010] 453–69), examining three manuscript commonplace books, will be of interest to Sidney scholars for its focus on one of these books that contains a large number of extracts from Sidney's *Arcadia*. Schurink describes the physical appearance of the commonplace book in detail and observes that a number of authors, classical and contemporary, historical and literary, including Sidney, make an appearance, noting that 'it seems likely that the manuscript was written shortly after the publication of the first composite edition of the *Arcadia* (1593) as there are no quotations from books printed after that date' (p. 458). The manuscript, preserved amongst the private papers at Penshurst Place, probably belonged to Robert Sidney, younger brother of Philip, although the handwriting is not his. Schurink argues that the inclusion of Sidney's *Arcadia* in the commonplace book not only reflects the family connection but fits in with the political nature of the other material that is included in it and the importance that Sidney's poem was beginning to acquire in English literary culture. However the author

of the manuscript is not only concerned with politics since the book also includes quotations about women and love extracted from Sidney's *Arcadia*; no doubt Sidney would have approved of this focus on aesthetic delight as well as moral instruction.

Marco Arnaudo traces the influence of the Italian artist Giuseppe Arcimboldo on the verbal images in Sidney's *Astrophil and Stella* and *Arcadia* in 'Optical Illusions and Verbal Emblems in Sir Philip Sidney's *Astrophil and Stella* and *Arcadia*' (*EIRC* 36[2010] 75–92). Arnaudo describes Arcimboldo's wonderful contribution to the world of art: '[He] left his mark by inventing a compositional technique for creating portrait heads out of skillfully assembled elements such as animals, books, flowers, or vegetables' (p. 77). Arnaudo presents a convincing case for Sidney's debt to the painter, arguing that Sonnet 9 from *Astrophil and Stella* reveals the same 'skillful wit', balancing 'the opposite images of a building and a face into the same textual unity, in the same way as... Arcimboldo did in his paintings in the same period' (p. 77). As Arnaudo points out, Sidney could have seen Arcimboldo's art during a visit to the imperial court in Prague in 1577, where the painter was working. Other sonnets by Sidney also reveal the painter's influence (although it is most clearly apparent in Sonnet 9), and it is evident too in Book II of the *Arcadia*, where animals are used for an Arcimboldeque image in the episode featuring Pyrocles (disguised as Zelmane) telling the story of an old knight who captured the tyrant Plexirtus to exert revenge. Such 'bizarre, anti-naturalistic, and extremely artificial emblems' are, Arnaudo suggests, what Sidney had in mind by the 'speaking pictures' that would 'teach and delight', mentioned in *The Defence of Poesy*; such memorable images would certainly have caught the reader's attention, encouraging interpretation and delight.

*Astrophil and Stella* is also dealt with by Danijela Kambaskovic-Sawers, in "'Her stubborn hart to bend": The Sonnet sequence and the Charisma of Petrarchan Hatred' (*AUMLA* 35 113[2010] 1–27). Petrarch's influence upon Spenser, Sidney, and Shakespeare is the subject of this essay and Kambaskovic-Sawers is especially interested in what she terms 'Petrarchan hatred' (as opposed to 'Petrarchan love'), which she describes as 'expressions of disdain, insult and threat' that 'enhance, rather than downplay the attraction of the beloved in the eyes of the reader', legitimize 'his quest to woo the beloved', and also 'lend fascination and depth to the first-person voice of the sequence' (p. 1). The discussion of Sidney's *Astrophil and Stella* emphasizes Sidney's use of the backhanded compliment and carefully traces, via Sidney's use of imagery and metaphor (including the scatological), the speaker's subtle criticism of the love-object. Her analysis of Spenser's sonnet sequence, the *Amoretti*, is dealt with in section 2 on Spenser (below).

Sidney's emphasis on prophecy and the prophetic nature of the poet in *The Defence of Poesy* is explored by Roger Moore in 'Sir Philip Sidney's Defence of Prophesying' (*SEL* 50[2010] 35–62). Moore explains that prophecy was regarded with suspicion in the period, but belief in the prophetic origins of poetry was nothing new; although some critics have sought to underplay Sidney's interest in prophecy, Moore asserts that 'unlike many of his contemporaries, for whom a claim of divine inspiration was often simply a

nod to the classical past or mere rhetorical ornamentation, Sidney seems to have made a more sustained investment in prophecy' (p. 37). *The Defence of Poesy* is best known as a retort to those who found poetry and art incompatible with the new religion, but Moore calls for critics to acknowledge that, since poetry and prophecy were both thought of as subversive, we ought perhaps to focus on the work also as a defence of prophesying. Noam Reisner offers a comparative analysis of Marlowe's *Doctor Faustus* and Sidney's *Defence of Poesy*, focusing on how each text engages with mimesis, in 'The Paradox of Mimesis in Sidney's *Defence of Poesie* and Marlowe's *Doctor Faustus*' (*CQ* 39[2010] 331–49). Sidney's assertion that the poet creates 'another nature' is an affront to Plato, and also to Calvinists, who condemned literary and artistic production. Reisner argues that Sidney 'proceeds by exploiting an ambiguity in the very idea of "nature" which goes to the heart of humanist ethics and of Reformation theology as well' (p. 333); in effect Sidney carefully walks a line between Neoplatonic optimism and Calvinist despair by suggesting that mimetic poetry offers not what 'is' but what 'may be' and what 'should be'.

This year's *Notes and Queries* saw only one item of interest to Sidney scholars. In 'A Seventeenth-Century Sidney Allusion' (*N&Q* 57[2010] 421–2), John Gouws identifies an allusion to Sidney's *Arcadia* in a manuscript by Nicholas Oldisworth, 'Iter Australe, 1632. Or A journey southwards' (Bodleian MS Don. c.24, fos. 45–46<sup>v</sup>). Oldisworth's journey ended with a visit to Chillings manor house at Chillings Farm between Warsash and Titchfield in Hampshire, where he met the sisters of Richard Bacon, whom he knew from Westminster School. The family were recusants, although Oldisworth does not mention this, and he makes reference to Sidney's heroines, Philoclea and Pamela, when praising the beauty of the sisters and the 'socially valorizing discourse' (p. 422) he enjoyed there.

## 2. Spenser

Monographs on Spenser were thin on the ground in 2010, but one publication worth the attention of Spenserians was a study by Hassan Melehy, *The Poetics of Literary Transfer in Early Modern France and England*, which includes a section on Spenser as well as sections on Du Bellay, Montaigne, and Shakespeare, each section comprised of three chapters. A version of one of the chapters in the Spenser section (chapter 5) was published in *Studies in Philology* in 2005 and reviewed in *YWES* 86[2007]. Melehy's main interest in this volume is how the early modern authors under consideration use source material: they acknowledge important debts to their predecessors but also emphasize how they will build upon this earlier work to create something new. Ancient Rome and Continental writings play an important part in the works of all the authors under consideration. In the section on Spenser, Melehy considers in fuller detail the ideas raised in her earlier article specifically Spenser's use of Du Bellay in his *Complaints* collection. She argues convincingly that 'in reworking Du Bellay, Spenser has effectively displaced him and raised the English nation to prominence' (p. 90). Philip Sidney is an

important figure here, for Spenser will continue the project he began in *The Defence of Poesy*. Spenser's project will demonstrate that 'the foundation of the new English poetry' is built 'on the ruins of Rome through a reworking primarily of Du Bellay, but also of ancient Rome, by way of Du Bellay and implicitly of Marot and Petrarch' (p. 119). Past poetic achievements are in ruins, suggests Spenser, and he is the poet who will create new literary structures. Another work that was published in 2010 was a monograph by Tom MacFaul, *Poetry and Paternity in Renaissance England: Sidney, Spenser, Shakespeare, Donne and Jonson*, containing one chapter on Spenser entitled 'Spenser's Timely Fruit: Generation in *The Faerie Queene*'. Here MacFaul argues that Spenser, more than any other early modern poet, is preoccupied with the idea of biological generation, a preoccupation which 'informs his attitude to sexuality, shapes the structures of his narrative and other forms, and is the crucial arena of his presentation of the future, both historical and spiritual' (p. 95). MacFaul is concerned mostly with *The Faerie Queene* and Spenser's use of the word 'fruit', via which he considers a number of important episodes from *The Faerie Queene* in relation to Queen Elizabeth's virginity, the uncertainty of paternity, and the tricky issue of dynastic generative continuity.

A collection of essays on disease and health in medieval and early modern England that emerged from the International Congress on Medieval Studies at Kalamazoo was published this year. Amongst the many fascinating essays in the volume, one by William A. Oram should be of particular interest to Spenserians: 'Spenser's Crowd of Cupids and the Language of Pleasure' (in Vaught, ed., *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*, pp. 87–104). Beginning with reference to the twentieth stanza of Spenser's *Epithalamion*, which considers 'the love-making that crowns the wedding day' (p. 87), Oram argues that Spenser, unlike his early modern contemporaries, viewed sexual pleasure as beneficial to physical health. In the *Epithalamion* Spenser's focus is squarely on 'the goodness of the body and of bodily pleasure'; his poem is much more than merely a celebration of the uniting of souls, and this view, which is 'biased in the direction of the physical' (p. 92) is also evident in the final three stanzas of the *Amoretti* and his *Hymne in Honour of Love*. Tracing the negative attitudes towards sexual pleasure common in the period, Oram also considers episodes from Spenser's *Faerie Queene*, where erotic pleasure can be dangerous, specifically the lust that is evident in Malecasta's castle in Book III and the Bower of Bliss in Book II. In the Garden of Adonis in Book III, however, sexual union shares with the *Epithalamion* the lovers' 'protection and intimate secrecy', as well as the 'dignity and mythic awe' that for Spenser characterized chaste married love.

Another collection of essays that emerged from a conference, this time at Stanford University, is *Thinking Allegory Otherwise*; two essays from the collection are worthy of notice by Spenserians. Maureen Quilligan, in 'Allegory and Female Agency' (in Machosky, ed., *Thinking Allegory Otherwise*, pp. 163–187), is concerned with two important allegorical episodes: Francesca da Rimini's lament in Dante's *Commedia* and Amoret's torture in Book III of Spenser's *Faerie Queene*. Quilligan draws heavily on Gordon Teskey's argument in *Allegory and Violence* that the reason allegorical figures tend to be gendered female is because, as Quilligan summarizes it,

'personification is a trope by which abstractions, figured as masculine in Western philosophy, must take on the material agency of embodied nature, often imagined as feminine in the same philosophical tradition; the rhetorical figure of personification thus requires a violent appropriation of female materiality by male abstraction for the philosophical abstraction to gain narrative agency' (p. 164). Quilligan is especially interested in how two female authors, Christian de Pizan and Mary Wroth, rewrote Dante and Spenser respectively, concluding that these female authors revisited the violent workings of these allegories 'to provide forceful narratives about the agency of women' and thus reshape the male author's allegorical technique to present a defence of women. In the same collection Stephen Orgel's witty essay 'What Knights Really Want' (in Machosky, ed., pp. 188–207) wonders what Spenser's knights really want since, although they might be expected to desire action and glory, they often get distracted by temptations that are usually erotic. Tracing numerous episodes from the *Faerie Queene* where a knight is distracted from his main quest (or 'her' quest, in the case of Britomart), Orgel argues that although the temptation is to abandon knightly ways in favour of sex, the sexual act in Spenser is usually passive not active; in fact, 'the ideal is to be doted on while sleeping, or . . . asleep' (p. 207). Along the way, Orgel provides the reader with gorgeous images of paintings that illustrate his argument. This reviewer has one minor criticism of this collection, which is that the editor and contributors might have thought more carefully about the titles used; a title that better described the content of the volume and individual essays, perhaps through the use of subtitles, would have helped readers ascertain whether or not the content would be of specific interest to them.

This year also saw the publication of *The Oxford Handbook of Edmund Spenser*, edited by Richard McCabe, a collection containing forty-two essays by leading Spenserians. Although this volume will primarily be of interest to students and those looking for a survey of the main intellectual and cultural areas that pertain to Spenser studies, it is useful also for those established scholars who would like to refresh their understanding of the critical views that have hitherto been produced on Spenser. As the editor of the collection makes clear in the preface, the essays in the volume 'attempt to examine the entire canon of Spenser's work in the light of current critical concerns', and the collection has been produced to accompany 'the imminent publication of a new OUP edition of the *Complete Works* to replace the Johns Hopkins *Variorum* (1932–57)'. The collection is divided into five parts: Part I, 'Contexts', has essays on Spenser's life, religion, and politics, his secretarial career, the English plantation of Ireland and Spenser's role in this, his patrons and publishers, and his biographers. Part II, 'Works', explores Spenser's writings in detail, with chapters on *The Shepheardes Calender*, *A View of the Present State of Ireland*, his letters, and minor poems. In this section there are two separate chapters on *The Faerie Queene*, one on the first edition published in 1590 and one on the subsequent and larger edition of the poem that included Books IV to VI as well as Books I to III, published in 1596; there is also a chapter on lost works and supposititious works. As the editor explains in the preface, the essays in Part II of the collection 'present a series of new

readings of the canon informed by the most recent scholarship'; the chapters in this section likely to be of most interest to established Spenserians are those that explore relatively neglected material, and most useful in this respect is chapter 10, 'Letters (1580)', by Joseph Campana, and chapter 19, "'Lost Works", Suppositious Pieces, and Continuations', by Joseph L. Black and Lisa Celovsky. Part III, 'Poetic Craft', considers Spenser's use of language, metrics, genres, rhetoric, allegory, and authorial self-presentation. Part IV, 'Sources and Influences', traces Spenser's debts to the Bible, classical literature, and classical philosophy, his use of history, and how he engages with Chaucer and medieval Romance, neo-Latin literature, sixteenth-century poetics, Italian literature, and French literature. The final section, Part V, 'Reception', is concerned with the textual history of Spenser's writings, his literary influence, his impact upon the visual arts, the formalist tradition, historicism in Spenser studies, gender, psychoanalytical criticism, and the postcolonial take on Spenser. This volume is a huge undertaking and is to be welcomed for its comprehensive coverage and attention to detail; most of the essays are conveniently divided into relevant sections and all provide a useful bibliography for the reader to follow up critical sources engaged with during the course of discussion.

A collection on Spenser's *Mutabilitie Cantos*, *Celebrating Mutabilitie: Essays on Edmund Spenser's Mutabilitie Cantos* also emerged in 2010, its publication coinciding with the 400th anniversary of the first publication of the cantos in 1609. In her introduction to the volume the editor, Jane Grogan, asks some pertinent questions that the volume seeks to answer about the fragment that constitutes all we have of Book VII of *The Faerie Queene*: 'what is it exactly? Why was it written? When did the printer get hold of it, and how? Where should it be situated with respect to *The Faerie Queene*, and indeed within early modern culture?' (p. 1). As Grogan points out, 'the Cantos comprise probably the most challenging, complex and surprising part of Spenser's poem, England's first national epic. Yet Spenser had been dead ten years by 1609, and the first readers of the Cantos lived in a radically changed political landscape' (p. 1). Grogan admits that it might not be possible to answer definitively all the questions that Spenser's cantos raise but that they are nevertheless questions worth asking. The collection begins with an essay by Gordon Teskey that considers the cantos within the larger context of *The Faerie Queene*, an issue also explored by Robert Lanier Reid, who wonders whether they ought rightly to be considered as the poem's conclusion, the start of a distinct new book, or a new work. Andrew Zurcher usefully examines the printing of the cantos, and other essays focus on thematic issues, including the nature of metamorphosis and power in the text, what the cantos suggest about constancy, scepticism and cosmic process, and mortality, as well as how the cantos relate to the important context of Ireland. The volume concludes with a fascinating and original essay by the volume's editor that explores what two great Irish poets, W. B. Yeats and Seamus Heaney, have made of Spenser, specifically his antipathy to the Irish; Grogan's essay will be of interest to Spenserians and indeed anyone interested in the complex relationship between literature, politics, and the debt later writers owe to their predecessors.

Spenser's *Faerie Queene* tended to dominate this year's *Spenser Studies*, although there were also essays on other works by Spenser such as *Virgil's Gnat* and *The Shepherdes Calender*. Andrew Hadfield's fine essay on the role of humour in Spenser's writing opens the volume with 'Spenser and Jokes (the 2008 Kathleen Williams Lecture)' (*SSSt* 25[2010] 1–19). As Hadfield rightly observes, we do not usually think of the sage and serious Spenser in terms of jokes but they clearly influenced his work. Tracing the significance of jest books in early modern culture, Hadfield points out that we know they interested Spenser because Gabriel Harvey tells us that Spenser gave him three jest books; moreover, 'jokes were central to the circle of More, Erasmus, and other English humanists who saw themselves looking back to Lucian as the ideal of civilized and thoughtful conversation between equals' (p. 4). Asking the question 'How do jokes feature in Spenser's work?' Hadfield tells us that Spenser 'makes jokes about the sexual organs rather than bodily functions' (p. 6), and Spenser's irony works by provoking laughter in the reader through puns. Hadfield provides numerous examples of the sexually inflected jokes that appear throughout *The Faerie Queene*: for example he argues that the clownish Redcross Knight is funny not least due to the fact that his 'pricking on the playne' is a pun on 'prick', and his penis or sex drive is his main problem. Hadfield provides an original essay here that will no doubt prove to be an important starting point for any subsequent analysis of Spenser's sense of humour.

Book I of *The Faerie Queene* is the focus of Tamara A Goeglein's essay, 'The Emblematics of Edmund Spenser's House of Holiness' (*SSSt* 25[2010] 21–51), specifically the episode in canto x featuring Redcross in the House of Holiness. Goeglein picks up on criticism that points to the emblematic style of the episode and takes this further by arguing that the episode is best understood in terms of 'emblematic reading practices' so that 'the House is a scene of reading, where the emblematic enters into the temporal process of narration, and, in this process, the static, depicted visual details of the emblematic come alive and enliven the affective being of their readers' (p. 22). Of course Redcross is our reader in this episode and, through his emblematic literacy, he manages to transform the abstract concepts of faith, hope, and charity into beings that impact upon his spiritual existence. Staying with Book I, Kathryn Walls considers Una's dwarf and, more specifically, the 'needments' that he carries for her, in 'Spenser's Adiaphoric Dwarf' (*SSSt* 25[2010] 53–78). By closely attending to the episodes in Book I where Una's dwarf appears, Walls argues that he signals religious controversy over ornament and Catholic ceremony. When the dwarf follows Redcross and departs from Una in canto ii there is a suggestion that 'ceremonies ungoverned by an appreciation of their adiaphoric character are the vehicles of superstitious Catholic devotion which do not serve... the true Church of Christ' (p. 62); in effect the dwarf has 'turned Catholic' (p. 63). The dwarf's subsequent revival of Una, in canto vii, suggests Spenser's belief that adiaphoric ritual could be justified if it is edifying, something Walls connects with Spenser's attitude to his own allegory, the emblematic devices or ornaments in which he wraps his meaning.

Andrew Mattison considers Spenser's approach to allegory and mimesis via the Bower of Bliss episode from Book II of *The Faerie Queene* in 'The Indescribable Landscape: Water, Shade, and Land in the Bower of Bliss' (*SSSt* 25[2010] 79–108). Engaging with Sidney's account of poetry as mimetic, Mattison contends that 'if mimesis is a speaking picture, then Spenser's veiled mirror is one step removed from mimesis' and, crucially, that 'Spenser's veil is the intervening layer in the awkward relationship between fiction and mimesis, which both depend on and undermine each other' (p. 80). In the Bower of Bliss episode, where Spenser is concerned with the relationship between nature and artifice, description is not straightforward but, rather, 'an image of distortion that reflects back on what it figures and suggests the distortedness of the original' (p. 81). Via analysis of land, water, and shade, Mattison shows that multiple points of view suggest a divided mimesis that represents different realities to different viewers and suggests the limits of description itself.

Jessica C. Murphy argues that Britomart, in Book III of *The Faerie Queene*, suffers from greensickness, an illness distinct from lovesickness since the former affected virgins and the latter lascivious women, in "'Of the Sicke Virgin": Britomart, Greensickness, and the Man in the Mirror' (*SSSt* 25[2010] 109–27). Using Helen King's recent research on greensickness as her starting point, Murphy traces discussion of the illness in early modern herbals to explain that it is specifically this disease that affects Britomart when she is termed a 'sicke virgin'. Moreover, Spenser is taking a swipe at Elizabeth, the Virgin Queen, by arguing that the 'martial maid' suffers from 'the disease of virgins', one that could be cured by a sexual encounter in marriage but, as things are, she constitutes a threat to the nation because she will leave it without an heir. Gender is also a focus for John D. Staines in his analysis of Books V and VI of *The Faerie Queene*, specifically how these books engage with gendered authority and its relationship with pity, in 'Pity and the Authority of Feminine Passions in Books V and VI of *The Faerie Queene*' (*SSSt* 25[2010] 129–61). Discussion of Book VI is usually centred on courtesy, but Staines suggests that we might usefully consider its sympathetic treatment of pity and the light this casts on Spenser's treatment of the emotion in the poem's previous book. Staines argues that Spenser's criticism of pity in Book V 'belongs to the Protestant and male challenge to the authority of queens regnant' (p. 137), but that 'in Book VI he revalues pity for its feminizing and humanizing effects on men and women in power' (p. 139). The influence of Chaucer is apparent here: for Chaucer, pity 'is the mark of a gentle person and thus the central emotion of chivalric romance' (p. 140). Pity creates social bonds and, crucially, the emotion has a distinctly Christian resonance. Spenser's treatment of mercy in *The Faerie Queene* is also dealt with by Mary Villeponteaux in 'Dangerous Judgments: Elizabethan Mercy in *The Faerie Queene*' (*SSSt* 25[2010] 163–85), who claims that it is expressly related to the problems faced by Elizabeth as female monarch. She argues that although Gloriana is praised as merciful in Book II, there are numerous instances when 'human mercy and the pity and compassion that might inspire merciful behaviour are identified as futile or even dangerous' (p. 172). In the episode from Book V featuring Mercilla, Spenser shows that he was alert to the difficult line Elizabeth had to walk between accusations of feminine leniency

and unfeminine cruelty and thus reveals praise for mercy as a human quality even if he objected to its implementation as a governmental policy.

Landscape, specifically Spenser's treatment of the forest in Book VI of *The Faerie Queene*, is the focus of Elizabeth M. Weixel's 'Squires of the Wood: The Decline of the Aristocratic Forest in Book VI of *The Faerie Queene*' (*SSr* 25[2010] 187–213). Weixel contextualizes her argument by tracing the changing nature of forests in Spenser's time, noting that they 'were undergoing a dramatic yet gradual transformation from sites of elite privilege embodying power and prestige to what would become, by the end of the seventeenth century, productive resources often managed by nonnoble commonwealth men' (p. 188). Spenser is informed by this socio-economic change, which impacts upon his allusions to the literary forests of medieval romance. Weixel argues that Spenser 'connects the decline of the forest in England to the slow decline of chivalric society, the cultural myth through which the aristocracy enacted and represented its social dominance' (pp. 188–9). Two characters in particular reveal this decline: the squires Tristram and Timias, who are both closely aligned to the forest. These figures begin well and show real promise but are flawed, and their failure to advance, argues Weixel, 'suggests that Spenser distrusts the aristocratic dominance encoded in romance and underpinning the myths of Elizabethan court ideology and social structure' (p. 206). The pressure upon the aristocratic class has become too great to ignore.

There were two essays on *Virgil's Gnat* in this year's *Spenser Studies*. Bruce Danner explores Spenser's dedicatory sonnet to Leicester in the poem, arguing that critics have hitherto overlooked the importance of its historical context, in 'Retrospective Fiction-Making and the "Secrete" of the 1591 *Virgil's Gnat*' (*SSr* 25[2010] 215–45). It is usually understood that *Virgil's Gnat* 'supplies a record of Spenser's thoughts in 1579–80' (p. 219), but Danner argues that, considered in the context of the *Complaints* volume, where it was first published in 1591, the poem should be read as a retrospective address to Leicester, who by now is dead. The sonnet thus promotes Spenser, the shepherd-poet, as a figure of integrity; he is uninterested in courtly advantage (unlike those who abandoned Leicester), and remains loyal to the preservation of his patron's memory. The other essay on *Virgil's Gnat*, 'Paraphrase and Patronage in *Virgil's Gnat*' (*SSr* 25[2010] 247–61), by William P. Weaver, also considers patronage and Spenser's relationship with Leicester. Weaver argues that Spenser's translation of Virgil and his unique techniques of paraphrase evident in the poem, specifically of the words 'care' and 'security', ought to be considered alongside the biographical aspects of the poem in order to fully understand it. Translation is also of interest to Tom Muir, who argues, in 'Specters of Spenser: Translating the *Antiquitez*' (*SSr* 25[2010] 327–61), that Spenser's translation of Du Bellay's *Antiquitez* or *The Ruins of Rome* tells us much about his attitude to ruins that are closer to home, namely the monasteries destroyed under the rule of King Henry VIII, and speaks of an overall trajectory in the work towards dissolution and forgetting.

Richard S. Peterson considers a book from around 1605 containing an extended imitation of works by Spenser and an elegy on his death in '*Enuies Scourge, and Vertues Honour: A Rare Elegy for Spenser*' (*SSr* 25[2010]

287–325). *Enuires Scourge, and Vertues Honour*, a lengthy poem whose author is known only by the initials ‘M.L.’, engages with Spenserian genres such as pastoral and epic, Spenserian themes such as virtue and vice, Spenserian words, and even direct quotation from Spenser. Peterson provides an analysis of this fascinating work, which is important not only in its own right but because it constitutes the only known elegy to Spenser. The poem is usefully reprinted at the end of the essay. Paul J. Hecht’s focus is on alliteration—what the early moderns thought about it, what contemporary critics have to say on it, and what makes for successful alliteration—in ‘Letters for the Dogs: Chasing Spenserian Alliteration’ (*SSSt* 25[2010] 263–85). He uses Spenser’s *Shepherdess Calender* as a case study, listing the main patterns in alliteration that occur in the poem and the sometimes vexed relationship between alliteration and meaning. *The Shepherdess Calender* was also the focus of an essay by Roger Stritmatter, who argues that it is Edward de Vere, the seventeenth Earl of Oxford, whom Spenser intends by ‘Cuddie’, the ‘perfect pattern of a poet’ in the February, August, and October eclogues of the poem in ‘Spenser’s “Perfect Pattern of a Poet” and the 17th Earl of Oxford’ (*CahiersE* 77[2010] 9–22). Evidence for this is convincing: de Vere suffered financially, something Cuddie complains about in the October eclogue; de Vere was acknowledged by contemporaries as a leading courtier poet, and Cuddie is made judge of the rhyming contest in the August eclogue; there are parallels between the August and October eclogues and de Vere’s poetry, with Cuddie apparently imitating a poem by de Vere (Stritmatter usefully prints the comparisons). Stritmatter argues that de Vere could be the ‘boy’ in the February eclogue since his father had died in 1562 and ‘he was reduced to the status of a juvenile retainer on his own lands’ (p. 14). He further identifies a number of references in *The Shepherdess Calender* to de Vere and his enemy, Robert Dudley, and argues that there is also an echo in the October eclogue of Gabriel Harvey’s 1578 encomium to de Vere.

This year’s ‘Gleanings’ section in *Spenser Studies* contains notes on various sources for and analogues to Spenser’s *Faerie Queene*. Opening the section is Judith Anderson’s essay, which argues that Cicero’s dialogue *De Oratore* influenced Spenser in the composition of Books I, II, and VI of *The Faerie Queene* in ‘Spenser’s *Faerie Queene* and Cicero’s *De Oratore*’ (*SSSt* 25[2010] 365–70). Beatrice Groves suggests a connection between Spenser’s St George and the ‘George’ of the tavern sign in ‘The Redcrosse Knight and “The George”’ (*SSSt* 25[2010] 371–6), a figure that was mocked (he has no dragon to kill and no maiden to defend either) and provides a context that resonates with Redcross, who repeatedly fails to live up to expectations. Finally, Tobias Griffin, in ‘A Good Fit: Bryskett and the Bowre of Bliss’ (*SSSt* 25[2010] 377–9), contends that Lodowick Bryskett’s *A Discourse of Civil Life* is a source for the Bower of Bliss episode in Book II of *The Faerie Queene* since there are notable similarities between passages from both works.

Other journals also provided important contributions to the study of Spenser and his work, with the topic of links between Spenser and his contemporaries tending to dominate. Frank Ardolino draws comparisons between the play *Gammer Gurton’s Needle*, an early example of hybrid English comedy, and Spenser’s writings, in ‘Misperception and Protestant Reading in

*Gammer Gurton's Needle*' (*SEL* 50[2010] 17–34). Ardolino argues that in this comedy, attributed to 'Mr. S.', there is an emphasis on 'the importance of right reading to the audience interpreting the play' (p. 18). He draws on the observation by Wendy Wall that, 'through its skillful use of the vernacular, *Gammer Gurton's Needle* generates a linguistic community that is tied 'to a proto-nation defined as the "kingdom of our own language," in Spenser's terms' (p. 18). Building on this, Ardolino contends that the both Mr S. and Spenser promote the native English language, and that in both the play and Spenser's oeuvre—*The Shepheardes Calender*, *The Faerie Queene*, and other Protestant works by him—we can perceive 'Reformation themes, methods, and language' (p. 19). By close analysis of the texts under discussion, Ardolino makes a convincing case for the view that Spenser shares with Mr S. 'the Protestant reading of allegory and the use of anti-Catholic scatology, biblical parody, iconoclasm, light imagery, Aesopian and Reynardian materials, and the vernacular to promote English nationalism' (p. 19).

In another essay concerned with parallels between the works of Spenser and his early modern contemporaries, Gary M. Bouchard traces Spenser's engagement with the poet Robert Southwell in 'Who Knows Not Southwell's Clout? Assessing the Impact of Robert Southwell's Literary Success Upon Spenser' (*LATCH* 3[2010] 151–63). Like Ardolino, Bouchard draws on the work of other critics, specifically Alison Shell and Anne Sweeney, to argue that Southwell's criticism of Protestant poetry as pagan elicited from Spenser not so much 'an agonistic reaction', as contended by Shell, but rather a response 'that was measured, and from a professional literary standpoint, even calculated' (p. 154). Spenser's retort to Southwell's criticisms was his new literary project: the religious poem *The Fowre Hymnes*, where he demonstrated that Protestant poetry need not be devoid of piety. Yet, as Bouchard points out, his project failed because 'Spenser did not really grasp the new poetic force that people were attracted to in Southwell's verse; a force that was much more than simply the choice of a religious subject matter' (p. 160). Bouchard agrees with Sweeney that Southwell had the advantage over Spenser in being not simply a poet but also a priest and a martyr.

Ben Labreche considers Francis Bacon's views on friendship as the context for Spenser's attitudes towards his patrons in 'Patronage, Friendship and Sincerity in Bacon and Spenser' (*SEL* 50[2010] 83–108). Bacon's essays on the topic discuss specifically the manner in which sincere friendship might manifest itself as an alternative to the kinds of relationships forged at court and, argues Labreche, 'have particular resonance in the work that Spenser wrote as he moved from the service of the Bishop of Rochester to that of the Earl of Leicester and his coterie' (p. 89). In *The Shepheardes Calender*, argues Labreche, Spenser gets round making a direct appeal to Leicester and his circle by addressing the women to whom they are connected: requests for advancement are cleverly masked as gendered requests for love. Throughout *The Shepheardes Calender* Colin demonstrates reliance upon his fellow-shepherds, and the poem ends not with an abandonment of hope but, rather, 'a renewal of his friendship-based strategy of courting superiors' (p. 102) when he addresses not only Rosalind but also his faithful friend Hobbinol, a move that emphasizes sincerity above favour.

Petrarch's influence upon Spenser, Sidney, and Shakespeare is the subject of an essay by Danijela Kambaskovic-Sawers, "'Her stubborn hart to bend': The Sonnet Sequence and the Charisma of Petrarchan Hatred' (*AUMLA* 113[2010] 1–27). As noted in section 1 on Sidney (above), Kambaskovic-Sawers is especially interested in what she terms 'Petrarchan hatred' (as opposed to 'Petrarchan love'), which she describes as 'expressions of disdain, insult and threat' that 'enhance, rather than downplay the attraction of the beloved in the eyes of the reader', legitimize 'his quest to woo the beloved', and also 'lend fascination and depth to the first-person voice of the sequence' (p. 1). Part one of the essay is focused on Petrarch's own sonnet sequence, *Il Canzoniere*, with subsequent parts considering Sidney's *Astrophil and Stella*, Spenser's *Amoretti*, and Shakespeare's sonnets. Kambaskovic-Sawers's analysis of Sidney's *Astrophil and Stella* was outlined in section 1 of this review, above; in her consideration of Spenser's *Amoretti* Kambaskovic-Sawers claims that 'the sequence favours the poetics of frustration heralding satisfaction', and because the sonnets were written for private consumption (the eyes of Elizabeth Boyle only) 'another reader's presence takes on a voyeuristic quality' (p. 11). Crucially, argues Kambaskovic-Sawers, the sequence is 'imbued by sexual double entendre and power-play, as well as expressions of misogyny, anger, insult and chastisement of almost unmatched intensity' (p. 11). Whilst Spenser's speaker is depicted as heroic, the lady is depicted as frigid, lacking in intelligence, stubborn, and cruel, and her apparently virtuous beauty is misleading because it masks wickedness. Spenser's debt to Petrarch is also dealt with by Alana D. Shilling in 'The Worth of the Imperfect Memory: Allusion and Fictions of Continuity in Petrarch and Spenser' (*MLN* 125[2010] 1075–97), but Shilling is concerned with the manner in which Spenser attempts to hide this debt. Shilling argues that there are two methods of concealment: in the first 'allusions are employed so conspicuously that they mask less obvious referents', and in the second 'the overt invocation of convention . . . threatens to overshadow the specificity of allusion' (p. 1076). Close attention is paid to Spenser's use of Petrarch's *Canzoniere* 189 in Book III of *The Faerie Queene*, specifically Britomart's lament in canto iv, which Shilling argues corresponds to Guyon's adventures in Book II, canto xii, and raises important questions about memory, continuity, and literary history.

Kasey Evans deals with Spenser's debt to Ariosto's *Orlando Furioso*, specifically Ariosto's tale of Ariodante and Ginevra, featuring the knight Rinaldo who defends Ginevra's honour, which Spenser recast as the story of Phedon and Claribella in Book II, canto iv, of *The Faerie Queene*, in 'Misreading and Misogyny: Ariosto, Spenser, and Shakespeare' (*RenD* 36[2010] 261–398). Evans begins by arguing that in *Orlando Furioso* homosocial alliances are paramount, but Rinaldo's misogyny is effectively effaced by narratorial intervention. In *The Faerie Queene*, however, Spenser 'associates acts of misreading with misogyny' and 'makes explicit what Ariosto's poet-figure would suppress' (p. 270). Evans contends that the episode where Guyon assaults Occasion is one of misreading and 'Machiavellian misogyny' (p. 272) that prepares the reader for the poem's 'first major Ariostan revision', whereby 'Phedon misreads Claribella as

unfaithful, gaining temporary and illusory interpretive control' but, unlike Rinaldo in the source by Ariosto, 'suffers brutal repercussions, realizing precisely the humiliation he feared and assuming the burden of guilt' (p. 272). Evans also deals with Shakespeare's debt to Ariosto's tale of Ariodante and Ginevra, which he reworked into the story of Claudio and Hero in *Much Ado About Nothing*.

Jennifer C. Vaught traces Spenser's engagement with elite and popular entertainments centred on St George during the Christmas period, which included pageantry, mummers' plays, parades, and puppet shows, in 'The Mummers' Play *St. George and the Fiery Dragon* and Book I of Spenser's *Faerie Queene*' (*LATCH* 3[2010] 85–106). Vaught usefully traces the history of the 'mumming' tradition, focusing specifically on the mummers' play *St. George and the Fiery Dragon*, which 'includes St. George's slap-stick battle with a Dragon' (p. 88), and argues that pageantry and mumming are evident in episodes featuring Redcross in Book I of *The Faerie Queene*. The parade of sins that takes place before Lucifera in the House of Pride 'is a parody and travesty of royal processions celebrating Elizabeth I and other monarchs in both the city and country' (p. 92); the tournament between Redcross and the pagan knight Sansjoy 'alludes to the English Mummers' Play about St. George and his combat with a Turkish knight as well as his slaying of the dragon' (p. 94). The battle between Redcross and the Dragon at the end of Book I 'exhibits a number of connections to the festive, pageantry figures of St. George and the Dragon... from English and Irish Mummers' plays' (p. 95). Particularly interesting is Vaught's contention that Spenser possibly alludes to these traditional English figures when describing Redcross's 'heroic, yet comic battle with the clumsy, bounding dragon' (p. 95) and that, by doing so, Spenser is distancing his Protestant Redcross and St George from the serious Catholic saint of the same name.

In the journal *Connotations* Matthew A. Fike responds to an essay published in the same journal two years earlier by Ake Bergvall in 'A Response to Ake Bergvall's "Resurrection as Blasphemy in Canto 5 of Edmund Spenser's "The Legend of Holiness"'" (*Connotations* 19[2009–10] 1–3). In the earlier essay (*Connotations* 16[2006–7] 1–10), Bergvall argued that in Book I of *The Faerie Queene* 'Duessa's act of salvation is blasphemous and (consequently) ineffectual' and that 'Duessa and her "mother" Night, even as they bring linguistic confusion and stage a blasphemous mock-imitation of Christ's harrowing of hell, may be suffering the same fate' (pp. 1–2). Fike argues that in his essay Bergvall overstates the role of blasphemy in the canto, which is 'more about confusion as infernal parody than about resurrection as blasphemy' (p. 5), his main point being that Bergvall does not make enough of Spenser's debt to Virgil's *Aeneid*. In a response to Fike, Bergvall argues that whilst Virgil's *Aeneid* is indeed an important source for the passage concerned, and for Book I as a whole, it is not the 'fundamental' source that Fike claims; there are many others that ought not to be overlooked, one of which is the New Testament, and thus blasphemy is a key concern for Spenser.

Brian C. Lockey argues that in Book V of *The Faerie Queene*, a book that clearly reveals criticism of Catholic Spain, Spenser is actually indebted to the Spanish application of law, in "'Equitie to Measure": The Perils of Imperial

Imitation in Edmund Spenser's *The Faerie Queene*' (*JEMCS* 10[2010] 52–70). Lockey argues that 'equity functions as a critique of the overly rigorous regime of justice that the hero of Book Five, Sir Artegall, champions in his travels throughout Faerie Land' (pp. 53–4) and that 'despite the general anti-Spanish thrust of Book Five, the manner in which the principle of equity is applied in the book resembles the Spanish Dominican use of natural law to weigh the ethics of the Spanish conquest of the Americas' (p. 54). It was argued that because the Amerindians acted improperly (indulging in cannibalism, idolatry, and so on) it was just to use force against them. Lockey makes a convincing case for reading the episode from Book V featuring Radigund in this context: where Artegall gets it wrong, Britomart 'defines the correct application of equity by grounding the concept in the universal doctrine of natural law' (p. 57) and defeats Radigund. However, argues Lockey, this brings into question feminine authority and thus the authority of Queen Elizabeth herself, since natural and divine law dictated that a woman ought not to rule over men; the Pope himself had justified 'the overturning of tyrannical or heretical regimes' (p. 61) in the context of a Spanish invasion of England. Spenser's way of dealing with this contradiction, suggests Lockey, is to focus on the exceptional nature of Britomart's (and thus Elizabeth's) power.

This year's *Notes and Queries* saw only one item of interest to Spenserians, Austen Saunders's 'New Light on a Puzzling Annotation to Spenser's *Faerie Queene*' (*N&Q* 57[2010] 356–7). Saunders identifies an annotation made in a copy of Spenser's *Faerie Queene* in the 1590s by a reader identified as John Dixon and commented upon by Graham Hough (*The First Commentary on The Faerie Queene* [1964]), who found it both ingenious and puzzling. Saunders points out that Dixon's annotation, like many others in his copy of the poem, is actually taken from a note in the Geneva Bible and thus 'is perhaps not quite as ingenious as it at first seems' (p. 356); rather, it constitutes on Dixon's part an attempt to integrate Spenser's poem into Protestant explication of scripture.

### Books Reviewed

- Grogan, Jane, ed. *Celebrating Mutabilitie: Essays on Edmund Spenser's Mutabilitie Cantos*. ManUP. [2010] pp. 384. £65 ISBN 9 7807 1908 2245.
- McCabe, Richard, ed. *The Oxford Handbook of Edmund Spenser*. OUP. [2010] pp. 832. £89 ISBN 9 7801 9922 7365.
- MacFaul, Tom. *Poetry and Paternity in Renaissance England: Sidney, Spenser, Shakespeare, Donne and Jonson*. CUP. [2010] pp. 288. £58 ISBN 9 7805 2119 1104.
- Machosky, Brenda, ed. *Thinking Allegory Otherwise*. [2010] pp. 288. £45.50 ISBN 9 7808 0476 3806.
- Melehy, Hassan. *The Poetics of Literary Transfer in Early Modern France and England*. Ashgate. [2010] pp. 288. £60 ISBN 9 7807 5466 4451.
- Vaught, Jennifer C, ed. *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*. [2010] pp. 260. £55 ISBN 9 7807 5466 9487.