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

A number of monographs considering Sidney alongside his contemporaries were published in 2011. Darlene Ciraulo's *Erotic Suffering in Shakespeare and Sidney: A Central Theme in Elizabethan and Jacobean Romance* is mainly concerned with Shakespeare, but chapter 2 deals with Sidney's *New Arcadia*. Greek romance was an important genre, and its influence on early modern writing is traced throughout the book. Sidney was especially influenced by Heliodorus's *Aethiopica*, and Ciraulo suggests that he would also have known Achilles Tatius's *Leucippe and Clitophon* and possibly also Longus's *Daphnis and Chloe*, stories that all feature the suffering heroine of Greek romance as a model of female virtue. Sidney's heroines, Pamela and Philoclea, like those in Greek romance, are physically and psychologically abused but they maintain their chastity despite these pressures and eventually triumph. As Ciraulo points out, Sidney's heroines must disobey family members in order to remain true to the moral code of fidelity and chastity, which suggests that although the love figured by Sidney harks back to the classical genre that so heavily influenced him, it is also informed by the early modern debate surrounding parental consent for marriage and the emerging notion of companionate marriage.

Tiffany Jo Werth considers the consequences of the Reformation for the genre of romance in *The Fabulous Dark Cloister: Romance in England after the Reformation*. As she argues in her introduction, Protestant preachers condemned romance as a superstitious hangover from a Catholic past. What, then, were Protestant writers to make of this genre? Werth is indebted to Homi Bhabha's development of hybridity theory, noting that romance was 'a perfect register of the hybridity that spans Catholicism and Protestantism in

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sixteenth- and early seventeenth-century England' and that this hybridity operated for the genre of romance in much the same way as it operates in society: it 'represents both fusion and disjunction, a conjoining of difference that cannot simply harmonize' (p. 2). Romance had what Werth terms a 'dubious lineage' (p. 4), considered by some to be 'frivolous, trivial, and a danger to moral and religious piety', with a focus on the supernatural and the marvellous. Yet romances were not censored, and they were immensely popular in the sixteenth and seventeenth centuries. Protestant authors appropriated the genre, resisting extreme Protestant polemic and seeking to manoeuvre between positions. At times the struggle to contain this hybrid form destabilizes the narrative and 'the romances of Sidney, Spenser, Shakespeare, and Wroth all express a troubling doubt that romance could ever be entirely stripped of its so-called lying wonders and yet maintain its seductive appeal' (p. 15). Chapter 1 considers romance and reform in Sidney and Spenser. Taking her lead from what Julie Crawford has termed a 'marvellous Protestantism', 'one which takes much from the old faith but seeks to reframe its effects' (p. 57), Werth argues that Sidney and Spenser appropriate but transform this literary form to the extent that the genre becomes almost unrecognizable. Werth is also interested here in how Protestant transformation of the genre impacted upon gender, whereby the term 'feminine' was used to identify a text as Catholic. Chapter 2 is on Sidney's *New Arcadia* and Shakespeare's *Pericles*. Here Werth argues that Sidney's revised epic is a work where motifs traditionally found in romance are replaced by examples of virtuous action as a means to moral instruction. The section of this chapter that deals with Sidney's poem was published in an earlier version in *English Literary Renaissance* and is reviewed in full in the Sidney section of volume 91 of *YWES* covering work published in 2010. The chapter on Spenser's *Faerie Queene* is reviewed in Section 2 below.

Todd A. Borlik, in *Ecocriticism and Early Modern English Literature: Green Pastures*, makes reference to works by Sidney and Spenser throughout his study of ecocriticism, and finding these involves digging around in the index. Most fulfilling for Sidney scholars is the chapter dealing with the *Old Arcadia*, which is considered alongside Drayton's *Poly-Olbion*. Borlik argues that England's forests provide an important context for Sidney, specifically their economic exploitation and the resultant shortage of wood. For Borlik, the catalogue of trees presented in the first eclogue of Sidney's work 'underscores the cultural and psychological value of the forest' (p. 79) and constitutes an 'assault on a purely utilitarian outlook toward the non-human world' (p. 80). Sidney was critical of Aristotle's 'psychic hierarchy', a theory that highlighted the differences between plants, animals, and people, and Sidney problematizes this view; influenced by Ovid's *Metamorphoses* Sidney's catalogue attributes to plants 'the sensitive and rational faculties reserved for animals and humans and vice versa' (p. 90). In his *Apology for Poetry* Sidney characterizes the poet as one able to create new worlds but also one who is 'hand in hand with nature', and Borlik makes a convincing case for Sidney as an early ecocritic. Borlik's analysis of Spenser's *Shepheardes Calender* and the *Faerie Queene* is reviewed in the section on Spenser below.

Alex Davis's monograph *Renaissance Historical Fiction: Sidney, Deloney, Nashe* contains a chapter on Sidney's *Arcadia*, the prose fiction of Thomas Deloney, and Thomas Nashe's *The Unfortunate Traveller*. The chapter on Sidney is a revised version of an article that first appeared in *Sidney Journal* and was reviewed in volume 90 of *YWES*, covering work published in 2009.

Daniel T. Lochman's essay on what he terms 'love-fellowship' in Sidney's *New Arcadia* appears in a collection exploring the representation of friendship in early modern Europe: '"Friendship's Passion": Love-Fellowship in Sidney's *New Arcadia*' (in Daniel T. Lochman, Maritere Lopez, and Lorna Hutson, eds., *Discourses and Representations of Friendship in Early Modern Europe, 1500–1700*, pp. 65–82). Lochman (also one of the volume's three editors) builds upon Wendy Olmsted's point that Sidney revised the discourse of friendship offered by Aristotle and Cicero, one that advocated stern and judicial rhetoric in order to 'bring a lapsed friend to temperance and virtue' (p. 65); instead of severity, Sidney offered what Olmsted calls a 'gentle' rhetoric. Lochman situates this rhetorical change within early modern notions about the body, its faculties, members, humours, and passions. He argues that the ancient distinction between the body and mind was less clear for the early moderns; although they did erect 'firm boundaries' to separate the two, 'the differences sometimes seem malleable and fluid, expressing a soft liminality the Galenic model facilitated by placing the passions, humours, and spirits as mediaries between mind and body' (p. 67). It was thought that friendship resided in the mind, but the early modern period saw a shift which meant that friendship was now considered to reside in the passions. Whereas in the *Old Arcadia* the passions are portrayed negatively, the *New Arcadia* shows them working as intermediaries between mind and body. In Sidney's revised text the shepherds and friends Claius and Strephon, who share their love for Urania, join in 'love-fellowship', each empathizing with the other over their shared feelings of unrequited love for the absent love object, an empathy that provides the spur to virtuous action.

This year's *Sidney Journal* was a special issue on Sir Henry Sidney in Ireland and Wales and so is beyond the remit of this review; in other journals there appeared several important essays on works by Philip Sidney. Amanda Taylor considers the relationship between courtly love poetry and companionate marriage in the poetry of Sidney and Spenser in '"Mutual Comfort": Courtly Love and Companionate Marriage in the Poetry of Sir Philip Sidney and Edmund Spenser' (*Quidditas* 32[2011] 172–213). Critics have hitherto positioned Sidney and Spenser squarely within the tradition of the male poet asserting his superiority, controlling the female love-object and advancing his own ambitions. In this persuasive piece Taylor argues that in their poetry Sidney and Spenser actually 'appropriate and revise the courtly love tradition, and both present individualized female characters' (p. 173). However, they do not do this to the same extent, because where Spenser personalizes the lovers, Sidney is limited by the nature of the relationship he describes. Taylor argues that literature played an important role in the increasing emphasis on companionate marriage, with its focus on female agency and mutual love, rather than the older model of marriage arranged for economic reasons. Beginning with Sidney, Taylor explores the role of the lady in courtly love

poetry, arguing that Sidney undermines the critical view that she is synonymous with inequality. Stella is 'highly personalized and affective, a woman both desired and desiring' (p. 175), but since the relationship raises the issue of shame about an illicit, adulterous relationship the sequence is ultimately fragmented. Taylor argues that the criticism of Sidney as sexist relies upon a misunderstanding of Petrarch and Petrarchanism, ignoring Sidney's avoidance and parody of Petrarchan stereotypes and the manner in which Petrarch himself was capable of great emotional depth. Moreover, Sidney's references to his political career reveal not ambition but an awareness of the consequences of this relationship that he nevertheless chooses over political advancement; Stella too is aware of the social consequences of the relationship, making her a 'worried woman' (p. 179). As Taylor admirably shows, Stella is not voiceless but rather shares Astrophil's pain, even though, ultimately, their relationship cannot be mutual because the only choice available to her is to remain the cruel mistress or embrace adultery.

Nandini Das considers Sidney's *Arcadia* in the light of his apparent interest in geography and maps in 'Romance Re-charted: The "Ground-Plots" of Sidney's *Arcadia*' (*YES* 41[2011] 51–67). Das notes that there are 'multiple geographical gaffes in Sidney's first version of his narrative, including the sea coast that it had attributed to landlocked Arcadia' (p. 53). In his revised version of the poem Sidney corrected these errors, changes that reflect his knowledge of classical descriptions of foreign lands and contemporary maps including Ortelius's influential *Theatrum orbis terrarum*. Ortelius's work was first printed in Latin in 1570 and there were numerous subsequent editions including one containing a supplement or *Parergon*, a collection of historical cartography that contained the only maps in the *Theatrum* personally prepared by Ortelius himself. We know that Sidney valued this work because he recommended that his friend Edward Denny, and any man wishing to educate himself, ought to read Ortelius. Das traces the influence of contemporary maps upon Sidney's poem, arguing that 'the narrative plot and character of the story itself depends crucially on the sense of space and place that emerges from this new geographical consciousness' (p. 54). In the *Old Arcadia* the reader is presented with the wanderings and inexperience of youth, an important component of romance, and whilst the *New Arcadia* reveals the value of these youthful wanderings they are infused with a new awareness of maps, where 'wandering and digression were revealed to have their own rationale' (p. 61). Like the maps to which Sidney was indebted, specifically the *Parergon*, the *New Arcadia* offers 'an intricate narrative map spanning both the generational and political domains of power' (p. 64), a territory that Sidney's heroes and readers must learn to negotiate.

Alex Davis considers Sidney's use of *climax* or *gradatio* in his sonnet sequence *Astrophil and Stella* and *The New Arcadia* in 'Revolution By Degrees: Philip Sidney and *Gradatio*' (*MP* 108[2011] 488–506). Sidney often combines the use of *gradatio* with *anadiplosis*, which was 'the repetition of the last word or phrase of a line or clause or sentence at the beginning of the next' (p. 490); although the two figures are distinct they were often considered together in early modern rhetoric manuals. An important effect that emerges from Sidney's use of *gradatio*, as Kenneth Burke noted, is a sense of inevitability

and, as Patricia Parker indicated, the figure is rich in political potential. Davis argues that a possible source for Sidney's use of *gradatio*, specifically his 'more upwardly mobile uses of the trope' (p. 496), was Plato's *Symposium*, with its description of the lover climbing upwards. Davis argues that Sidney used *gradatio* to register mental and emotional states but his use of the figure also signals his literary debts, not least to his classical predecessors, as noted by Abraham Fraunce in his *Arcadian Rhetorick* [1588]. Crucially Fraunce characterizes Sidney 'not simply as the heir of antiquity but as first among modem poets, preceding his literary predecessors' (p. 503). It is via his use of *gradatio* that Sidney could achieve 'this project of national self-assertion' (p. 503) and position himself as 'the English Petrarch'.

William Junker suggests that Sidney's *Defence of Poesy* owes an important debt to Plato's *Phaedrus*, specifically in its delineation of the relationship between poetry and erotic desire, in '"Wonderfully Ravished": Platonic Erotics and the Heroic Genre in Sir Philip Sidney's *Defence of Poesy*' (*BJJ* 18[2011] 45–65). In Plato's *Phaedrus* Socrates argues that it is 'physical attraction that initiates and sustains the lover's ethical transformation' (p. 56), in other words sexual desire provokes virtue. In his theorization of heroic poetry Sidney agrees on this correspondence between erotic love and ethical action but offers a crucial modification to Socrates' theory: where Socrates argued that the virtues, unlike beauty, could not make themselves evident in the physical world, Sidney contends that the heroic poet 'maketh magnanimity and justice shine throughout all misty fearfulness and foggy desires'. For Sidney, heroic poetry can make virtue beautiful and thus desired and, crucially, it can make the reader aware of this. As Junker points out, Sidney's *Defence* is original in its focus on heroic exemplarity, appealing to the erotic, since before his work early modern Renaissance poetics focused on the power of heroic poetry to influence the soul or spirit.

There were no contributions on Philip Sidney or his works in this year's *Notes and Queries*.

2. Spenser

Bruce Danner's book *Edmund Spenser's War on Lord Burghley* investigates the reasons behind Spenser's notorious dislike for William Cecil, Lord Burghley, Queen Elizabeth's Lord Treasurer. Spenser's famous attacks upon Lord Burghley first appear in the *Complaints* volume, where critics have long identified Cecil as the Fox in *Mother Hubberds Tale*; Danner also identifies another work from the *Complaints*, *The Ruines of Time*, which he argues also criticizes Cecil as a usurper. In *Virgils Gnat* Spenser praises his patron Robert Dudley, earl of Leicester, and criticizes Burghley, who is apparently represented in the poem by Oedipus, a name meaning 'swollen foot', alluding to Burghley's gout. Following Edwin Greenlaw, general editor of *The Spenser Variorum*, critics have long assumed that Spenser's attacks on Burghley in *Mother Hubberds Tale* and *The Ruines of Time* can be dated to 1579, even though the volume was not published until 1591, and that *Virgils Gnat* can be dated during the poet's early years in Ireland, sometime before 1585. Danner

argues that there is no evidence for assuming these works were produced early in Spenser's career or that Spenser had any dealings with Burghley at this time, asking why, if there was enmity between the two men, Spenser would address Burghley courteously in a dedicatory sonnet published in the 1590 edition of *The Faerie Queene*. Danner argues that the criticism of Burghley and praise of Leicester in *Virgil's Gnat* is retrospective: Leicester is dead and Spenser presents himself as the loyal shepherd-poet.

Danner's point is that Spenser's enmity with Burghley stems from the early 1590s, and from Burghley's reaction to an important episode in the first edition of *The Faerie Queene*: the reunion between Scudamour and Amoret that comes at the end of Book III. Danner presents an intriguing and convincing argument for believing that this episode constitutes an allusion to Burghley's personal life and that it is this that annoyed him. One of the dedicatory sonnets prefacing the 1590 edition of the poem was addressed to Edward de Vere, the seventeenth earl of Oxford, and Spenser notes that Oxford is represented allegorically in his poem: 'th'antique glory of thine auncestry / Vnder a shady vele is therein writ, / And eke thine owne long liuing memory'. Oxford was married to Burghley's daughter Anne from 1571 to 1588, and he behaved very badly by denying that he had fathered Anne's first child, Elizabeth, and by leaving both his wife and daughter in 1576 and not returning until 1582 when he was finally reconciled with Anne. Before this reunion Oxford had an illegitimate child with one of the queen's maids of honour, Anne Vavasor, who gave birth to a son in 1581 (her first pregnancy by Oxford apparently ended in a miscarriage). It seems likely that Oxford's treatment of Anne was at least partly due to his irritation at being in debt to Burghley and thus under his authority; when he was only 17 Oxford had killed an undercook of the Cecil household and Burghley later admitted engineering the subsequent trial in Oxford's favour. Danner argues that the reunion between Oxford and Anne is represented by the reunion of Scudamour and Amoret. Scudamour has been connected with Oxford by anti-Stratfordian scholars, but no connection has hitherto been made between Scudamour and Burghley. In his revised version of the episode, published in the 1596 edition of the poem, Spenser presents not a celebratory and pleasurable encounter, as he had in the earlier edition, but one that has the couple avoid any acknowledgement of each other so that 'the effect of the moment is entirely inverted from its earlier counterpart, open-ended and emotionally inert' (pp. 74–5). That Spenser was critical of Burghley allows us to question Stephen Greenblatt's assessment of the poet as subservient and in love with power. Rather, suggests Danner, Spenser speaks truth to power by attacking Burghley for his wilful misreading and apparent censorship of the concluding episode of the *Faerie Queene*.

In her study of the consequences of the Reformation for the genre of romance, *The Fabulous Dark Cloister*, Tiffany Jo Werth considers works by Sidney, Spenser, Shakespeare, and Mary Wroth. The rationale for her book and the introduction to it are considered in Section 1 above. Chapters 3 and 4 are on Spenser's *Faerie Queene* and Mary Wroth's *Urania* respectively. In both chapters Werth focuses on the reader, specifically how the alert Protestant reader might contribute to the project of reform. The chapter on Spenser is

focused on Book II of his epic poem. Drawing upon Sir John Harrington's interpretation of the Italian romance *Orlando Furioso*, Werth argues that both Harrington and Spenser believed that 'correct interpretation lies with the reader' (p. 107). Glossing smacked of Catholicism, particularly via interpretation of the Bible, but Protestant commentators appropriated this Catholic practice, as can be seen by their glossing of the Geneva Bible. This provided Harrington with a precedent whereby he could explain to his reader how things that seem 'meerely fabulous' have an allegorical meaning that a careful reader will perceive. Werth argues that in Book II of the *Faerie Queene* 'Guyon exemplifies the struggles of the post-Reformation reader of romance' (p. 114); it is the Knight of Temperance who, like the reader of *Orlando Furioso* and the *Faerie Queene*, must use reason and judgement in order to 'cull instruction from fabulation' (p. 115). Werth makes much of the significance of Guyon losing his horse and travelling on foot, arguing convincingly that this is part of Spenser's project to humanize him and thus distance him from the supernatural. The Palmer acts as a guide to Guyon, a type of gloss, but Guyon doesn't always interpret correctly: in the Bower of Bliss episode Guyon reveals himself to be a typical reader, one given to passion and misunderstanding.

Christopher Bond's study of the epic hero and redemption, in *Spenser, Milton, and the Redemption of the Epic Hero*, explores what he terms 'dual heroism', which involves a primary hero, one who is godlike and perfect in virtue, and a secondary hero, one who is human and therefore weak; it is the job of the primary hero to save the secondary. In Milton's *Paradise Lost* our primary and secondary heroes, respectively, are Christ and Adam, and in Spenser's *Faerie Queene* we have Arthur and Redcross. Bond explores the innovations, in terms of epic, that are evident in the two poems: both include a female figure who helps the secondary hero recover from despair (in contrast to traditional epic, where women tend to hinder the hero) and both are concerned with the development of the primary hero, his self-realization, which is no small task since he is apparently perfect to begin with. Bond argues that Spenser influenced Milton and disputes the traditional view that the allegorical Spenser is old-fashioned and less relevant than the more 'realistic' Milton. The first two chapters of Bond's study deal with contexts: chapter 1 explores epics that have more than one hero and provided inspiration for Spenser and Milton: Lucan's *De Bello Civili*, Torquato Tasso's *Gerusalemme liberata*, and William Langland's *Piers Plowman*, while chapter 2 considers the dual-hero pattern in critical writings of sixteenth-century Italy and the Renaissance preference for a flawless hero. Chapter 3 is where things get especially interesting for Spenserians because it is here that Bond provides a detailed comparison between Book I of the *Faerie Queene* and Books IX and X of *Paradise Lost* with an analysis of those characters in the *Faerie Queene* who have their counterpart in Milton's poem. Chapter 4 develops this comparison by exploring how both Spenser and Milton rescue their secondary hero from error, develop the role of their heroines (Una and Eve), and focus on the role of rational conversation and free will in redemption. Chapter 5 claims that Spenser's Arthur provided Milton with a model for Christ—both characters are at once perfect and evolving—and chapter 6, focused exclusively on Milton, considers the problem of making God an epic character. The study

ends with an epilogue that shows how Wordsworth was influenced by Milton when writing *The Prelude*. This is an engaging book, and is notable for the sense in which, throughout his comparative analysis, Bond is keen to explore not just how narrative poetry works (the development of its stories and characters) but how it works in relation to religious doctrine, and thus its didactic impetus.

In the introduction to his study of Spenser and Shakespeare in *Image Ethics in Shakespeare and Spenser*, James Knapp claims 'image ethics', an important issue in early modern culture, can be defined as 'concern over the power of images to deceive' (p. xiii). According the Knapp, the culture was 'predominantly antivisual' (p. xiii), a consequence of Reformation iconoclasm and the lack of native English artists, whereby the word came to be more important than the image. Of course a preoccupation with denouncing the visual meant a preoccupation with the power of the visual and its relationship to ethical action. Chapter 1 sets the scene, considering how the troubled response to visual images emerged in early modern culture. John Foxe's *Book of Martyrs* and Thomas Deloney's proto-novel *Jack of Newberry* provide a focus for Knapp's exploration of the ambivalence with which visual images were regarded; such images were used to reinforce ideas made evident in the word but which, at the same time, were regarded with suspicion, specifically a fear that the image alone might provoke an undesirable interpretation. Chapters 2 and 3 are of particular interest to Spenserians. In chapter 2 Knapp considers Spenser's early poetry, specifically his translations for Jan van der Noot's *Theatre of Voluptuous Worldlings* and *The Shepheardes Calender*, particularly the April eclogue. Knapp argues that 'Spenser's early poetic development traces the transition from the epistemological stability of established (medieval) patterns of engagement with the visual to an uncertainty over the role of visual experience in ethical life that troubled early modern thought' (p. 48). Early Reformation thinkers believed visual images could be used to reveal worldly vanities. In the *Theatre* images are used to emphasize the power of word over image, but *The Shepheardes Calender* is more subtle, with no apparent hierarchy. Influenced by Jean-Luc Marion's recent work on phenomenology, where he highlights the importance of the visible to those who value the invisible, Knapp asserts that this concept was of particular interest to Spenser who, following Sidney, believed that the poet had 'the ability to show (with the tools available in this world) what cannot be seen with the eye or told in the form of a precept' (pp. 59–60); the appearance of the messiah is 'the example par excellence' of this interplay between the visible and the invisible. In chapter 3 Knapp considers Spenser's attitude to visual images in the *Faerie Queene* via the philosophy of Ludwig Wittgenstein, for whom the visual was key to understanding ethics. Knapp argues that 'Spenser's heroes and his readers are repeatedly confronted with indeterminate visual images in *The Faerie Queene*, a strategy that highlights both a distrust of the image as illusory and an acknowledgment of the centrality of image making in human experience' (p. 72). Focusing mainly on Books I and II of Spenser's poem, Knapp explores the tension between experience of the world and virtuous internal images. Although at the beginning of Book I Redcross fails to distinguish truth (Una) from falsehood (False Una), divine guidance will

eventually lead him to see correctly; Guyon, although he resists the temptations of Mammon and the Mermaids, ultimately fails to control the passion provoked by sensual experience in the Bower of Bliss.

As noted in the section on Sidney above, references to works by Spenser are scattered throughout Todd A. Borlik's book *Ecocriticism and Early Modern English Literature*, but Spenserians can find detailed analysis of Spenser's work in a section on the *Shepheardes Calender* in chapter 3 and a section on Book II of the *Faerie Queene* in chapter 4. The profits to be accrued by cutting down trees, what Borlik refers to as 'fiscal forestry', provide an important context for this study, and so too the Reformation reveals a shift in how human beings engaged with the world around them. Ceremonies and blessings indebted to old pagan beliefs were common before the Reformation and 'Rogation' was part of this: a festival that involved fasting, penance, and feasting 'in a bid to ensure the fertility of the land' (p. 106) but one that Reforming Protestants dismissed as a superstition without any scriptural basis. Borlik traces allusions to Rogation in the *Calender*, arguing that Spenser's poem constitutes a revival of Rogation, perpetuating 'the fantasy that nature is responsive to human speech' and thus 'transforming a now taboo ritual into the metaphors that enliven his poetry' (p. 109). In chapter 4 Borlik claims temperance is especially relevant to ecocriticism and follows Louke van Wensveen's recasting of temperance as 'attunement' since both constitute 'a continuous monitoring of and adapting to the changing circumstances that contribute to the well-being of other creatures and their natural habitats' (p. 150). Guyon rejects 'the easy, reckless consumption of resources' (p. 150) offered by Phaedria and the exploitation of the earth for personal wealth presented by Mammon. Instead Guyon 'assigns sovereignty to nature, which bestows food on humans with a monarch's munificence' (p. 151). Borlik provides an original reading of Guyon's destruction of the Bower of Bliss, arguing that by rejecting seduction Guyon rejects unlimited procreation, which 'placed greater demands on one's limited resources, economic and environmental'; this was true for the early moderns, who faced food shortages, and also provides a timely message for the modern world. Borlik returns to the episode featuring Mammon to explore the use of coal as a recurring image in the poem. Coal was being increasingly consumed in early modern England and Spenser's use of the image to evoke that which is sinister and unclean appears to suggest the poet's criticism of mining as immoral.

Mary Thomas Crane's contribution to a collection of essays published this year is of interest to Spenserians. Crane, in her essay 'Spenser's Giant and the New Science' (in Judith H. Anderson and Joan Pong Linton, eds. *Go Figure: Energies, Forms, and Institutions in the Early Modern World*, pp. 19–37), argues that the Giant's scales featured in Book V of the *Faerie Queene* are a scientific instrument and that the scientific revolution is an important context for 'Spenser's epistemological uncertainties' in the episode (p. 19). Crane observes that the argument between Artegall and the Giant can be contextualized via contemporary debates amongst mathematicians and natural philosophers emerging from 'the late sixteenth-century breakdown of the Aristotelian scientific synthesis' which 'seriously threatened belief in the stability and intelligibility of the natural world' (p. 20). Crane usefully

describes in detail the Aristotelian view of the world, that 'the structure of the cosmos is based on . . . essential and observable properties of the elements' (p. 22), before tracing how much Spenser would have known about the breakdown of Aristotle's essentialist epistemology and his engagement with the debate as presented in this episode.

This year's *Spenser Studies* contained essays that investigated Spenser's status and his use of sources. The usual attention was given to the *Faerie Queene* as well as three essays on the *Shepheardes Calender*, one essay on his elegiac poem *Daphnaida*, and one note in the 'Gleanings' section on *Colin Clouts Come Home Againe*. The volume opens with an essay by David Scott Wilson-Okamura that ponders the similarities and differences between Spenser and Virgil, upon whom Spenser modelled himself and with whom he is often compared, in 'Problems in the Virgilian Career' (*SSt* 26[2011] 1–30). In this lively essay Wilson-Okamura sets out to answer four questions about Spenser that relate to Virgil. He wonders whether poetry made Spenser rich (as it did Virgil); why Spenser wrote a long epic when Virgil wrote a short one; the reaction of Spenser's readers to his echo (in the *Shepheardes Calender*) of Virgil's depiction (in his second eclogue) of same-sex love; and why Spenser, a poet who modelled himself on Virgil, did not write an equivalent of Virgil's *Georgics*. Wilson-Okamura concludes that Spenser, although by no means as wealthy as Virgil, was pretty well-off: the pension he received from Elizabeth I was generous, the first and the largest given to a poet. He also concludes that Virgil planned to make his epic longer but died before he had the chance, and that both Spenser and Virgil present what was interpreted as friendship rather than homosexual love per se. Lastly, it is style rather than genre that primarily interested Spenser; like Virgil, he moved from a low style (pastoral) to a high style (epic), but after this he got around to the middle style (like Virgil's Georgics) via the poetry published in the 1590s after publishing the first edition of the *Faerie Queene*.

A number of essays consider Spenser's debt to his sources. In the first of these, Lee Piepho argues that Spenser's treatment of the St George legend in Book I of the *Faerie Queene* was influenced by Baptista Mantuan's *Georgius*, his hagiographic epic on St George, in 'Edmund Spenser and Continental Humanism: The St George Legend in *The Faerie Queene*, Book I, and Mantuan's *Georgius*' (*SSt* 26[2011] 31–43). When Erasmus called Mantuan the 'Christian Virgil' he emphasized the manner in which the Italian 'popularized a humanist synthesis of Graeco-Roman style and literary conventions with Judaeo-Christian subject matter and themes in a series of poems that laid the foundations for Christian epics' (pp. 32–3). Spenser revealed his respect for Mantuan's eclogues in the *Shepheardes Calender* and so it is likely that he would at least have been aware of his *Georgius*. Piepho contents that Mantuan's treatment of his own source for the *Georgius*, Jacobus de Voragine's *Legenda aurea*, opened up for Spenser new ways of reading and shaping the St George story. Piepho traces in detail Spenser's debt to and departures from Mantuan in Redcross's struggle with the dragon, and concludes that Mantuan encouraged Spenser to look beyond simple questions of truth and falsehood. Encouraged by his sources to rise above the simplistic contempt for the lives of the saints and miracles common in post-Reformation

England, Spenser presents an eclectic, distinctive narrative. Spenser's debt to Apuleius's story of Cupid and Psyche, from his *Metamorphosis*, is explored by Kathryn Walls in 'The "Cupid and Psyche" Fable of Apuleius and Guyon's Underworld Adventure in *The Faerie Queene* II.vii.3–viii.8' (*SSt* 26[2011] 45–73). There are clear allusions to the story in Spenser's *Muiopotmos* and in *Faerie Queene* III.vi, but Walls reveals further debts in Book II of Spenser's epic poem: the angel in canto viii resembles Apuleius's descriptions of Cupid, Guyon's journey underground echoes Psyche's journey into the underworld, with both falling into a deep sleep upon their return, and both Guyon and Psyche receive supernatural assistance. However, an important distinction between Guyon and Psyche is that, although both wish to violate the privacy of the gods, only Psyche achieves this because the pagan gods are authentic whereas Guyon meets Mammon, who is not a god but a personification. Cupid, in his forgiveness of Psyche, represents Christ, and the angel who visits a sleeping Guyon—following Calvin, a spirit only and without physical form—bestows upon him the grace that will lead to his redemption.

Spenser's use of medieval romance, Chaucer's *Squire's Tale*, and *Amis and Amiloun*, is explored by Vaughn Stewart in 'Friends, Rivals, and Revisions: Chaucer's *Squire's Tale* and *Amis and Amiloun* in *The Faerie Queene*, Book IV' (*SSt* 26[2011] 75–109). Stewart is keen to emphasize that Spenser does more than merely imitate his sources; rather, his revisions reveal the theory of friendship developed in Book IV. After tracing Spenser's treatment of the virtue of friendship, Stewart carefully considers what Spenser does with Chaucer's *Squire's Tale*: 'Spenser gives an interminable romance an end and adapts a story "of aventures and of batailles" to the theme of friendship (V.659)' (p. 87). Other changes, including using the beginning of the *Knight's Tale*, not the *Squire's Tale*, for the opening of Book IV, reveal how Spenser's revisions 'fundamentally alter the nature of his source' (p. 87). What Spenser ends up doing is 'applying his theory of creating stable and harmonious relationships between friends to creating stability and harmony within and between texts' (p. 88). Spenser also made changes to his other source, the story of Amis and Amiloun, 'creating an inclusive view of various types of human affection' and thus revising 'the theory of friendship in his source' (p. 93). Stewart observes that Spenser treats his sources as 'literary friends' (p. 94) with whom he can engage.

In the first of three essays on Spenser's *Shepheardes Calender* James Kearney explores E.K.'s glosses in the poem in the context of humanist editions and the glossing of Scripture, specifically the glosses provided for different editions of the Geneva Bible throughout the 1570s, in 'Reformed Ventriloquism: *The Shepheardes Calender* and the Craft of Commentary' (*SSt* 26[2011] 111–51). In this fascinating and well-researched essay Kearney explores the significance of the annotated edition as cultural artefact, arguing that the annotated edition, especially of a prestigious text 'was the material manifestation of the idea that philological labor, that exegesis and interpretation, could overcome history and the passage of time to reveal truth'. This coexisted, however, with 'a long tradition that suggested that annotations were potentially artful and devious, that the commentary could deceive and beguile, leading readers astray' (p. 116). Exploring Bishop Gardiner's objections to

Erasmus' *Paraphrases*, his exposition of Scripture, Kearney observes that the main objection levelled by Gardiner is the approach Erasmus takes, blurring the distinction between text and interpretation, between author and exegete. As Kearney points out, what Gardiner put his finger on is the fact that all commentary on the Gospels 'displaces the original document, speaks in the place of the text' (p. 121). Crucially, to gloss the English Bible gets in the way of the apparently unmediated interpretation between text and reader, the Protestant principle of *sola Scriptura*. There were multiple translations and editions of the Bible, each one with its own agenda. Kearney argues that E.K.'s glosses in the *Shepheardes Calender* constitute Spenser's comment upon and parody of the practice of glossing, highlighting the problem of supplementing text with text and the danger of the institutionalized commentary. Tracing the origins and significance of the Geneva Bible, Kearney notes that the popular 1578 black-letter edition (a means to make it seem familiar, established, and English) bore a physical resemblance to the *Shepheardes Calender*; like the *Calender*, the Geneva Bible represents 'an innovative imitation, appropriating the forms of venerable antecedents even as it attempts to transform and reinvent those forms for the present' (p. 131). Tracing the significance of E.K.'s annotations in the May and July eclogues in the light of scriptural exegesis, Kearney himself offers a valuable explication of Spenser's most peculiar commentator.

Richard E. Lynn provides a close reading of the March eclogue, arguing that its political impetus has hitherto been overlooked, in 'Ewe/Who? Recreating Spenser's March Eclogue' (*SSt* 26[2011] 153–78). Critics have long dismissed this eclogue as trivial, but Lynn makes a convincing argument for taking it seriously, suggesting that beneath its surface tale about two boys discussing sexual love lies a contemporary love triangle involving Queen Elizabeth, her favourite courtier Robert Dudley, and the queen's cousin Lettice Knollys. Elizabeth is the eclogue's Fairy Queen, Leicester is 'Tam Lin', and Lettice is the 'unhappy Ewe'. Lynn contends that Spenser's eclogue 'blames Lettice for causing the mess' (p. 156), the motive being to exonerate his patron Leicester, who had incurred Elizabeth's anger as a result of his marriage to her younger relative. Chaucer's influence on Spenser's *Shepheardes Calender* is often commented on by critics, but Megan L. Cook argues for the reverse—the *Calender*'s influence on Chaucer, or at least its influence on Thomas Speght's edition of Chaucer's *Works*, first printed in 1598 and revised in 1602—in 'Making and Managing the Past: Lexical Commentary in Spenser's *Shepheardes Calender* (1579) and Chaucer's *Works* (1598/1602)' (*SSt* 26[2011] 179–222). Cook shows that Speght was indebted to E.K.'s commentary and that Speght's focus on Chaucer's language mirrors the attention given to language by E.K. in the *Calender*. As Cook puts it, E.K. 'provides a paradigm for the blend of paratextual and lexicographical commentary that pervades the *Works*, as well as a model for the careful balancing of classical and English references' (p. 186). This essay is valuable and original for its emphasis on Spenser's influence upon these important medieval texts, in particular the 'editorial strategies' (p. 194) initiated by Spenser that subsequently provided a bridge across the centuries.

Mary L. Dudy is concerned with the influence of Sidney's 'Astrophil and Stella' on Yeats's poem 'The Circus Animals' Desertion' in '"Fool . . . look in thy heart and write": W.B. Yeats's Return to English Renaissance Poetry in "The Circus Animals' Desertion" ' (*SSt* 26[2011] 223–40). Dudy argues that criticism of Yeats's poem, in particular biographical readings, have ignored his debt to Renaissance culture, specifically his debt to Sidney and other poets from the period, and their acceptance of the Delphic injunction 'know thyself'. Dudy focuses on the irony of ignoring this important biographical fact and that 'Yeats's choice of vehicle for his statement about the Muses' purported desertion [is] a skilled and beautiful poem, that is, a performative refutation of that very poem's ghastly "confession"' (p. 224). As Dudy points out, 'Sidney looks to *others* for inspiration' while Yeats 'examines his own past works' (p. 228), but both poets, finding this inadequate, come to the conclusion that (as Sidney's first sonnet in the sequence puts it) the poet ought to 'look in [his] heart and write'. It is a further irony that, despite this conclusion, 'both of them are also self-consciously committed to elaborate poetic traditions' (p. 229).

David Lee Miller sets out to answer a number of questions about Spenser's poem *Daphnaida* in 'Laughing at Spenser's *Daphnaida*' (*SSt* 26[2011] 241–50). Miller wonders how Spenser could have written and published such a bad poem and why, having published it in 1591, he decided to publish it again, unrevised, in 1596 as a companion piece to the admirable *Fowre Hymnes*. Spenser's poem laments the death of Douglas Howard, the young wife of Arthur Gorges. Miller speculates that Spenser was put under pressure by Raleigh, Gorges' cousin, to write the elegy in order to counter negative rumours circulating about Gorges at court, rumours prompted by the fact that Gorges was engaged in a legal battle with his dead wife's family for her estate. Spenser reacted to this pressure by deliberately writing a bad poem, one that would not do Gorges any favours. Miller suggests that Spenser's relationship with Raleigh was fraught and that Spenser disliked Raleigh's tendency towards histrionics. In 1596 Raleigh 'had just shared in Essex's triumph at Cadiz' and Gorges 'was once again pursuing the Howard fortunes' (p. 247), which meant that propaganda in support of Gorges was again required. The timing was right to undermine both Raleigh and Gorges. Spenser chose to publish *Daphnaida* alongside the *Fowre Hymnes* because he wanted the reader to draw comparisons between the two works and to come down heavily in favour of the latter.

In the 'Gleanings' section of *Spenser Studies* Bruce Danner asks whether or not Calidore has sex with Pastorella in Book VI of Spenser's *Faerie Queene* in '"So well he wrought her": Notes Upon a Spenserian Echo' (*SSt* 26[2011] 253–60). He contends that we cannot tell merely by looking at Book VI, canto x, the description of his success in wooing her, but should consult an earlier episode of wooing: Book IV, canto vi, when Artegall proposes marriage to Britomart. The echoes between these cantos are striking, and so too are the differences. Where Britomart's acceptance of Artegall is provisional, Pastorella gives in to the will of Calidore and he gains his pleasure without the oaths taken by Artegall. Although Calidore's behaviour sharply contrasts with that of Artegall, he is afforded 'privacy that shields him from

discourteous attack' (p. 257). Danner invokes the politics of Elizabeth's court here, specifically the secrecy surrounding various liaisons between Elizabeth's courtiers and the queen's maids. Just as the Blatant Beast will ultimately break free from being chained by Calidore, so too were Essex and others protected from public scrutiny of their dishonourable acts until discovered by the queen.

Also in the 'Gleanings' section was James Doelman's consideration of a topical reference in *Colin Clouts Come Home Againe*, in 'Spenser's "Theana": Two Notes' (*SSt* 26[2011] 261–8). Critics have long noted that Theana, one of the twelve nymphs attending Cynthia, represents Anne Dudley (née Russell), countess of Warwick, who served Queen Elizabeth as gentlewoman of the bedchamber and was also her friend. She was celebrated as the chaste widow in Spenser's *The Ruines of Time*, and he dedicated the *Fowre Hymnes* to her and her sister Margaret, the countess of Cumberland. However critics have not hitherto considered the meaning and rationale behind Spenser's choice of the name 'Theanna'. Via reference to a number of classical texts, amongst them Homer's *Iliad*, Doelman observes that the name was synonymous with wisdom and chastity. Dudley is also called 'Theanna' in a hitherto overlooked anonymous manuscript poem from the early seventeenth century, which praises her loyalty to the queen and which, Doelman contends, reveals Spenser's influence.

The articles that appeared in other journals this year shared a focus on religion and language. James W. Broaddus, in 'Spenser's Redcrosse Knight and the Order of Salvation' (*SP* 108[2011] 572–604), observes that recent critical interest in Book I of the *Faerie Queene* has focused on the social and political matters explored by Spenser, but that his essay returns to the theological interpretation of the poem that became fashionable in the 1960s and which decentred earlier readings that concentrated on the education and growth of a Christian knight. Broaddus argues that Redcross is presented at the beginning of Book I as a pre-Reformation Catholic knight, and thus one who lacks faith; as Broaddus puts it, 'Redcrosse exhibits spiritual inadequacies that are consonant with sixteenth-century Protestant views on the absence of assurance in the Catholic faith' (p. 577). Una too is Catholic: she does not represent the true faith, as critics usually interpret her, but her 'truth' is her love and loyalty to Redcross; she represents the truth that Richard Hooker claimed remained in the Catholic Church despite the evil also present in it and represented by figures such as Duessa. Had Redcross possessed more than the insubstantial hope offered by Catholicism, and believed that God would love him despite his sins, he could have resisted Despayre's rhetoric. At the beginning of Book I, argues Broaddus, Redcross is one of the elect but he is unsaved, although he will eventually be called and justified in the House of Holiness. By arguing that Spenser agreed with Hooker's views about the possibility of salvation for those who lived before the Reformation and thus lived in error, Broaddus provides a genuinely original and convincing take on Book I of the *Faerie Queene*.

Continuing on Spenser's engagement with England's Catholic past is an article by Kenneth Hodges that traces the poet's engagement with Malory's *Le Morte Darthur*, 'Making Arthur Protestant: Translating Malory's Grail Quest into Spenser's Book of Holiness' (*RES* 62[2011] 193–211). Hodges argues that

Spenser revises various aspects of Malory's text so as to make it acceptable to a Protestant audience. In Malory, the Holy Grail is connected to the Eucharist and transubstantiation, and more weight is given to good works than to grace; Spenser also revises the relationship between religion and nation. In Malory the Grail quest is at expense of Arthur's kingdom, and Galahad, who wins the Holy Grail, does not return with it to court but is ordered to take it to Sarras in the lands of Babylon. Spenser's Redcross, the Protestant double of Galahad, is given approval for his quest by the Faerie Queene herself (symbol of a monarch who is head of church and nation) and he returns to court after completing his quest. The Holy Grail is figured in Duessa's golden cup but refigured in Fidelia's cup in the House of Holiness, which holds wine and water; for Hodge this is 'Eucharist as symbol, not as transubstantiation. The cup is offered, not earned. It is associated with penance and reading of scripture' (p. 207). Throughout this fine essay Hodges makes a number of important comparisons between the two works and is keen to emphasize that Spenser did not just draw upon Malory as a source but responded to what was still a popular text in the late sixteenth century. Ironically, Spenser rewrote for Protestant readers a story imbued with Catholic symbolism in much the same way that Catholic authors purged earlier works of what they regarded to be sinful romance materials.

Andrew Hadfield, in 'Spenser and Religion—Yet Again' (*SEL* 51[2011] 21–46), rightly points out that there has been a lot of focus by critics on Spenser's apparent religious affiliations but little on how he might have tackled the interface between religious belief and living one's life. Hadfield takes a while to get to the point but we can forgive him this because along the way he provides a clear description of Calvinism which, as we find out, is the linchpin of the argument. His main point is that Spenser was heavily influenced by Calvin, in particular Calvin's view of marriage. Spenser wrote a lot about marriage in the *Faerie Queene*, although the first couple we meet, Redcross and Una, do not get married but are betrothed at the conclusion to Book I. Hadfield finds the relationship rather worrying: their traditional betrothal ceremony is interrupted by Duessa, who claims priority over Una, and the ceremony itself has distinct Catholic overtones, giving it the status of a sacrament (something Calvin regarded with hostility). The subsequent separation of Redcross and Una is not that surprising since this is 'where the narrative has been leading us all along' because they are 'an ill-matched couple' who 'spend very little time together in the book' (p. 31). Additionally, the initial description of Una should cause concern because it too suggests Catholicism (her 'wimple') and the later description of Archimago echoes that of Una. As Hadfield points out, 'Spenser deliberately confuses and complicates our understanding of what is authentic and true, as well as demonstrating that the history of English religion is inextricably bound up with the history of desire'; Spenser's allegory reveals the implications of a Reformed Church that is not yet fully established, 'the implications of the Reformation have not yet been thought through properly' (p. 34). Redcross ought to be chaste but is full of sexual desire, and we wonder whether, actually, Duessa (also full of desire) would not suit him better than Una. Redcross reappears in Book III of the poem, but it is clear that he belongs to

the past, an earlier book and England's Catholic past as well. Hadfield provides an ingenious reading of the story of Amavia, Mordant, and Ruddymane from Book II, arguing that here Spenser shows us 'an even more problematic marriage' (p. 37), providing a warning for how Redcross and Una might turn out. There is also a Catholic dimension to Castle Alma where Guyon, the only knight without a marriage partner in the poem, represents Temperance, 'in many ways, a backward looking virtue . . . [that] can be linked to Holiness' (p. 40). Hadfield contends that in his poem Spenser is less concerned with the details of doctrine than with the difficult journey the good Christian will make towards married life.

Esther Gilman Richey's focus is on the English translation of Luther's *Commentarie on the epistle to the Galathians* [1575], specifically regarding Luther's erotic understanding of faith, in 'The Intimate Other: Lutheran Subjectivity in Spenser, Donne, and Herbert' (*MP* 108[2011] 343–74). The first part of the essay explains Luther's views, namely that God initiates a relationship with man 'that takes place off limits to others and in erotic terms', thus establishing 'the domestic sphere as the locus of the sacred, rather than public, ecclesiastical space' (p. 345). Union with God is figured in sexual terms, offering man 'the same vulnerable physicality as the encounter between a man and a woman' (p. 346). Richey traces the influence of these ideas on the poetry of Spenser, Donne, and Herbert. She argues that in Book I of the *Faerie Queene* Redcross and Una correspond to Luther's sense of 'faith as intimacy' but because they are only betrothed, not joined in marriage, 'they experience one another psychologically' (p. 354). Redcross puts on the armour provided by Una out of a desire for power, not realizing that man must gain power through the vulnerability of intimacy. When Redcross abandons Una, her faith remains firm; Redcross will eventually learn the power of intimacy when, after his sanctification in the House of Holiness, he is reunited with Una and both 'understand union in terms of the incarnation', being physically intimate in the form of a kiss.

Ryan J. Croft considers Spenser's *Faerie Queene* in the context of John Ponet's *Shorte Treatise of Politike Power*, printed in 1556, in 'Sanctified Tyrannicide: Tyranny and Theology in John Ponet's *Shorte Treatise of Politike Power* and Edmund Spenser's *The Faerie Queene*' (*SP* 108[2011] 538–71). Critics have often complained about Ponet's shift from advocating violence against a tyrant to concluding that prayer should be used to sort out such a problem. Although David Wollman explained this aspect of Ponet's work by arguing that supplication to God echoed Old Testament, Israelite behaviour, Croft argues that Wollman did not consider other influences upon Ponet, specifically 'other forms of religious discourse, such as the English liturgy and catechetical texts' (p. 539). Croft traces Ponet's conception of tyranny and his views on the Fall and baptism as expressed in his orthodox religious views, showing that he rejected the beliefs of the Anabaptists, who minimized the impact of original sin upon humanity and rejected the baptism of infants. For Ponet, following Edwardian liturgy, the tyrant is both secular and spiritual, and thus prayer is necessary for the receipt of the grace that will sanctify the violence of tyrannicide, characterized by Ponet as a type of baptism that will cleanse England. Understanding Ponet's motivations is

important for readers of Spenser's poem, especially Book I, because, as Croft demonstrates in part 4 of his essay, both writers connect tyranny, the devil, and baptism. The clearest link between Ponet and Spenser emerges in the House of Pride episode in canto iv, where 'the female tyrant Lucifera rules in league with the devil' (p. 559), but it is also apparent in Redcross's battle with the dragon and his baptism in the Well of Life towards the end of Book I, an episode that echoes the language of the baptismal liturgy. In Book V of the *Faerie Queene* Spenser reveals 'the sacramental character of the tyrannicides and purifications carried out by Arthur and Artegall' (p. 565) and the links between the Giant and Anabaptist views on government and property. In this well-written and insightful essay Croft successfully argues for Spenser's debt to this important Marian exile.

According to Hannah Crawforth in 'Strangers to the Mother Tongue: Spenser's *Shepheardes Calender* and Early Anglo-Saxon Studies' (*JMEMS* 41[2011] 293–316), certain words used by Spenser in the *Shepheardes Calender* reveal his awareness of their Anglo-Saxon origins. Spenser was not alone in being interested in Old English words since, as Crawforth points out, 'his interest reflects a burgeoning national interest in the language of Anglo-Saxon England' encouraged by the work of scholars working under Archbishop Matthew Parker 'to preserve, edit, and publish Old English manuscripts', amongst them John Bale, John Foxe, William Lambarde, and Laurence Nowel (p. 294). These early Anglo-Saxonists characterize Old English as 'dark', just as Hobbinol refers to Diggon's 'dark' words in the middle of Spenser's September eclogue. The interest was not purely etymological but, as F.J. Levy explained, ideological because the Anglo-Saxon world resonated with a post-Reformation England, being a period before the doctrine of transubstantiation was established, a time when clergy were not yet celibate, and when Scripture and church services were in the vernacular. Crawforth considers E.K.'s editorial glosses, which explain the significance of certain 'dark' words and what they can tell readers about the past. What emerges from what Crawforth terms Spenser's 'word-centered poetic consciousness' (p. 309) is the call for a return to a true English Church, one before the corrupting influence of medieval Catholicism.

Rachel E. Hile, in 'The Limitations of Concord in the Thames–Medway Marriage Canto of *The Faerie Queene*' (*SP* 108[2011] 70–85), suggests that critical analysis of Spenser's description of the marriage between the Thames and the Medway, in Book IV, canto xi, has failed to grasp the essence of what Spenser understood by concord. Critics tend to consider the canto in terms of an idealized allegory of concord and assume that the virtue is similar to that of friendship, the titular virtue of Book IV. However, as Hile demonstrates, Spenser distinguishes between concord and friendship in the Temple of Venus episode in Book IV, canto x. She argues that, like *Briton Moniments*, the English history book that Arthur reads in Book II, canto x, the river-marriage canto is evidence of 'poetry's ability to educate a reader in virtue even when it provides examples of vice, such as stories of intemperance and discord' (p. 71). After providing a useful overview of previous critical readings of the river-marriage canto, Hile considers Spenser's understanding of concord, a word he often uses negatively, and which he sees as 'a state of discord contained or

opposites momentarily held together, distinct from, though related to, friendship' (p. 75). It is specifically concord and not friendship that we see between the rivers, the marriage ceremony between Thames and Medway serving to contain the violent imagery that emerges in the stories of the rivers. In the river-marriage canto Spenser presents 'a concordant union, not an ideal of marriage based on the virtue of friendship', unlike the Marinell–Florimell weddings, where the focus is on private love based on the virtue of friendship.

Kenneth Borris and Meredith Donaldson Clark, in 'Hymnic Epic and *The Faerie Queene*'s Original Printed Format: Canto-Canticles and Psalmic Arguments' (*RenQ* 64[2011] 1148–93), focus on the structural features and nomenclature at work in the first edition of the *Faerie Queene*, published in 1590. They argue that Spenser's use of the abbreviation 'Cant.' for 'canto' in sectional and running titles would have suggested 'canticle', specifically the biblical canticles or songs, especially the Song of Solomon. This has ramifications for the poem's content since in Book I of the *Faerie Queene* the 'Solomonic pairing' of Redcross and Una 'prefigures various ensuing relationships in the poem' (p. 1166). Spenser presents the argument of each canto via a four-line stanza in common metre rather than in a grander form, and Borris and Donaldson argue that this is deliberately evocative of Elizabethan English psalms, hymns, and popular ballads; the form thus indirectly celebrates the English Church and Elizabeth I as its head. Borris and Clark suggest that Spenser's presentation of the 'Cant.' and stanza form together allows for a religiously inflected, determinately English, heroic poem.

Colleen Ruth Rosenfeld traces the significance of the simile in early modern rhetoric and its relevance to Spenser's Braggadocchio in Book II, canto iii of the *Faerie Queene* in 'Braggadochio and the Schoolroom Simile' (*ELR* 41[2011] 429–61). Aristotle thought the simile subordinate to the metaphor, but the early moderns 'often praise the simile for its utility, the ease with which it might be found, and the ease with which it might be deployed' (p. 430). Rosenfeld notes that 'the similitude's assertion of a hypothetical "as if" marked a transition into poetry's subjunctive space' and Philip Sidney in his *Defence of Poesy* described this space as 'what may be and should be' (p. 433). Rosenfeld provides detailed analysis of the use of simile in the Braggadocchio episode and the larger story of which he is part. She argues that 'Braggadochio's own narrative . . . is modeled after the labor of the schoolroom simile. Like schoolboys, Braggadochio collects other men's *ornamenta*, a word that describes both the weapons of war and the figures of rhetoric' using them so that he might 'generate his own simile: the likeness of a knight' (p. 436). Ben Jonson was interested in Spenser's use of similes; indeed he was very interested, marking only the simile when making notes in the margins of his copy of Spenser's poem and ignoring other tropes and figures used by the poet. Like the simile, Braggadocchio's 'assembly is precarious' (p. 460) and just as the simile is not the thing itself but only like it (in contradistinction to the metaphor, which *is* the thing itself), so Braggadocchio is only like a knight and not a real knight at all.

Spenser's use of source material was also apparent in articles published in 2011. Lars-Hakan Svensson's essay 'Remembering the Death of Turnus: Spenser's *Faerie Queene* and the Ending of the *Aeneid*' (*RenQ* 64[2011] 430–71)

is concerned with Spenser's use of Virgil's *Aeneid* in Book I of the *Faerie Queene*. Critics agree that many episodes from Book I echo passages from Virgil's work, but Svensson argues that they have not hitherto emphasized the importance of the reception of the *Aeneid* during Spenser's lifetime, an important context for understanding his use of the work. Spenser would have surprised readers of the *Faerie Queene* by alluding to the ending of Virgil's work at the beginning of his poem and repeating this allusion in passages that occur in the first half of Book I. The prestige of Virgil's ending, where the epic hero competes his task, is used ironically early in Book I to suggests the vastness of the task before Redcross. Where Aeneas is successful in defeating Turnus, Redcross's defeat of Sansfoy has negative consequences. The ending of Book I of the *Faerie Queene* echoes not Virgil's ending, when Aeneas defeats Turnus (an ending adopted by Ariosto and Tasso), but Maffeo Vegio's fifteenth-century *Supplementum to the Aeneid*, which describes the marriage of Aeneas and Lavinia.

Kimberly Huth considers the role of invitation in a number of pastoral texts in 'Come Live with Me and Feed My Sheep: Invitation, Ownership, and Belonging in Early Modern Pastoral Literature' (*SP* 108[2011] 44–69). Virgil provides an important context, and the first poem in Virgil's *Eclogues* shows how invitation bears upon one character's relation to another; here is no utopian communal existence but, rather, one character who has access to the pastoral world invites into that world another who used to have access to it but whose access is now mediated by invitation, a central issue being 'whether the invitation can diminish the difference and distance between them' (p. 49). Huth argues that in Virgil the invitation from Tityrus (the character with access to the pastoral world) is well-meaning but in effect serves to emphasize the loss felt by Meliboeus (the character excluded from the pastoral). Following Heather Dubrow, Huth is interested in how far an invitation into the pastoral world can transform the invitee from invader to mannerly guest. In Book VI of Spenser's *Faerie Queene*, argues Huth, the transformation is limited. Calidore is invited into the pastoral world by Meliboe, a clear allusion to Virgil's Meliboeus but with the role he plays inverted since Spenser's character is not excluded from pastoral. Meliboe teaches Calidore an important lesson, that 'each hath his fortune in his brest' (VI.ix.29), that 'each vnto himselfe his life may fortunize' (VI.ix.30); this could be advocating contentment with one's lot or advocating change. Calidore interprets it in the latter sense, reading Meliboe's lesson as 'a sort of invitation to throw off his quest and take up the shepherd's life, letting his ravishment get the best of him and rashly forgetting that he has an epic quest that he must pursue' (p. 66). But Calidore could never belong in this world and becomes an intruder, an intrusion underlined by his attempts to get close to the Graces' dance, and further underlined by the invasion of the Brigants and the ultimate destruction of the pastoral bliss.

Amanda Taylor's essay, '"Mutual Comfort": Courtly Love and Companionate Marriage in the Poetry of Sir Philip Sidney and Edmund Spenser' (*Quidditas* 32[2011] 172–213), exploring the relationship between courtly love poetry and companionate marriage in the poetry of Sidney and Spenser, is discussed in the Sidney section above. Arguing against the common critical

idea that Sidney and Spenser conform to the stereotype of the male poet asserting his superiority, controlling the female love-object, and advancing his own ambitions, Taylor argues that both poets 'appropriate and revise the courtly love tradition, and both present individualized female characters' (p. 173), but Spenser is less limited than Sidney by the nature of the relationship he describes. Unlike Sidney, Spenser personalizes the lovers, leading to a committed and mutual relationship and a union where the value of the woman is recognized. The second half of Taylor's essay is an exploration of Book III of the *Faerie Queene*, the book that most clearly undermines courtly love and supports mutual love and commitment. In the story of Florimell and the False Florimell Spenser 'highlights the inadequacy of empty Petrarchan stereotypes and iconic women' (p. 188), focusing instead on the importance of character over appearance. Transformation is the key here, and it emerges also in the story of Amoret, where Spenser 'creates a strong female who, in resisting Busyrane, refuses to be idealized into a courtly love construct' (p. 190), emerging from her torture as an equal partner to Scudamour. A similar sense of choice and mutuality is also detected by Taylor in the relationship between Britomart and Artegall. The final section of this persuasive article considers Spenser's *Amoretti* and *Epithalamion* as the 'unique and the natural realization of Sidney's innovations' since this celebration of female value and mutuality does not suffer the fracturing influence of shame and adultery.

Tzachi Zamir's essay 'Talking Trees' (*NLH* 42[2011] 439–53) traces a recurring motif in Western literature: the image of a human metamorphosed into a tree. Spenserians will be interested in Zamir's analysis for the light it sheds on Spenser's 'sinner-as-tree', the unfortunate Fradubio from Book I, canto ii of the *Faerie Queene*. Fradubio's wronged lover, Fraelissa, also turned into a tree, represents the true religion and part of Fradubio's torture is 'the proximity of the right way . . . close, but forever out of reach' (p. 441). Another aspect of his torture is exposure to the elements, which Zamir argues highlights 'the pain induced by revealing the sinner to others' (p. 441). Fradubio's 'woodenized body' (p. 442) is the source of his corruption; this body, one that can no longer be used, is 'visualized as a prisonhouse which grows from within' (p. 442). Sin often involves the body (certainly in the case of lust) and the sinner-as-tree manifests the sinner's body imposing restrictions over the sinner's identity. Aside from the references to Spenser this essay offers fascinating insights to other aspects of the human-as-tree, for example turning into a tree as a consequence of deep sadness or grief, the links between becoming a tree and sex (or, rather, an avoidance of sex), and the meaning of violence in this context. Zamir observes that the disappearance of the image of metamorphosis of the human body coincided with Cartesian dualism, whereby the body was no longer imbued with, nor could it express, the same meaning as before.

Michael Murrin considers connections between early modern commercial expeditions and the *Faerie Queene* in 'Spenser and the Search for Asian Silk' (*Arth* 21[2011] 7–19). Just as, in Arthurian romance, the heroes travel to the Middle East, so Murrin detects the influence of English trading expeditions to Muscovy during the 1560s in Spenser's poem. Tracing the route taken and problems experienced by the London merchants who formed what would

become the Muscovy Company, Murrin contends that their adventures mirror those of Spenser's heroes. Spenser does not simply make use of certain details of the expeditions here and there in the *Faerie Queene*, argues Murrin, but rather, his poem 'distributes its narrative onto a scene of action that forms part of the Muscovy Company's activities, the most important part', and hence '*The Faerie Queene* can in this sense be understood as a literary response to a new kind of risk and a new kind of action undertaken in light of that risk' (p. 15). The links drawn by Murrin apply specifically to Books I and II of Spenser's poem and relate to plot, objects described, and the weather. For example, Redcross and Una are surrounded by Muslims, as were the merchants of the Muscovy Company; objects throughout Book I suggest the Levant and the Middle East (Duessa's Persian mitre, Greek wines, frankincense, Arthur's helmet); the sun is often extremely hot. In real and imagined expeditions risk brings rewards: the Muscovy Company could earn a great deal of money from silk and other precious things, and so too Redcross receives ivory and gold from Una's father. Real stories of risky ventures abroad and Spenser's poem thus share a focus on risk and the exemplary nature of its heroes.

Ty Buckman's rather odd essay '"Arthurian Torsos" and Professor Nohrnberg's Unrepeatable Experiment' (*Arth* 21[2011] 39–45) is primarily concerned with James Nohrnberg's 1976 study *The Analogy of The Faerie Queene*. In what amounts to an encomium for Nohrnberg's book (better suited, perhaps, to a Festschrift), Buckman admires Nohrnberg's conception of Spenser's 'modified Arthur', a figure drawn from various traditions to serve the purpose of the *Faerie Queene*, whereby Arthur becomes an emblem for the multiple unity of the poem. Buckman contends that the multiple interpretative possibilities presented by *The Analogy of The Faerie Queene* echo *The Faerie Queene* itself, something a 1977 review of Nohrnberg's book just did not appreciate.

This year's *Notes and Queries* saw one article of interest to Spenserians. Peter Remien offers an important explanation for the manuscript corrections that can be found in the holograph copy of Sir Kenelm Digby's essay 'Concerning Spencer' located in British Library Additional MS 41,846, fos. 108–11, in 'Sir Kenelm Digby's Conspicuous Revisions of "Concerning Spencer"' (*N&Q* 58[2011] 292–3). Reproducing the passage from the manuscript that contains most corrections by Digby, Remien shows that these pertain to 'Jonson's inheritance of the laureate crown from Spenser' (p. 292). The corrections reveal Digby's efforts to assert Jonson's achievement as a poet by diminishing his debt to Spenser and other literary figures from the past. This should not be surprising since Digby was a friend of Jonson, his patron, and literary executor who would go on to edit the 1641 Folio of Jonson's *Works*.

Books Reviewed

Anderson, Judith H., and Joan Pong Linton, eds. *Go Figure: Energies, Forms, and Institutions in the Early Modern World*. Fordham UP. [2011] pp. 240. £42.00 ISBN 9 7808 2323 3496.

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Ciraulo, Darlene. *Erotic Suffering in Shakespeare and Sidney: A Central Theme in Elizabethan and Jacobean Romance*. Mellen. [2011] pp. 304. £94.95 ISBN 9 7807 7341 3559.

Danner, Bruce. *Edmund Spenser's War on Lord Burghley*. Palgrave. [2011] pp. 280. £50 ISBN 9 7802 3029 9030.

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Lochman, Daniel T., Maritere Lopez, and Lorna Hutson, eds. *Discourses and Representations of Friendship in Early Modern Europe, 1500–1700*. Ashgate. [2011] pp. xiii + 271. ISBN 9 7807 5466 9036.

Werth, Tiffany Jo. *The Fabulous Dark Cloister: Romance in England after the Reformation*. JHUP. [2011] pp. 248. £34 ISBN 9 7814 2140 3014.