

# 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

William E. Engel's 2009 monograph, *Chiastic Designs in English Literature: From Sidney to Shakespeare*, has a chapter on Sidney and one on Spenser (discussed in section 2 below). In the introduction to his study Engel explains that he will explore 'patterns that are part and parcel of early modern mnemonic culture', specifically those that make mortality 'momentarily intelligible' such as *memento mori* objects and 'emblematic conceits (such as echo poems)' (p. 1). Chapter 3, 'Echo in Arcadia: Sidney's Legacy', concentrates on Sidney's use of what Engel perceives to be echo-like sets of songs in the *Arcadia*, songs which 'are contextualized as being based on memory, especially the memory of loss' (p. 41). Allegory and death are the focus here, and the close reading by Engel of Book I of Sidney's poem uncovers chiastic patterns begun by Sidney and completed after his death by his sister Mary, countess of Pembroke. The chapter concludes with an appendix that prints the chiastic design of the 'barley-break eclogue' beside the chiastic design of Book I of *Arcadia*, revealing the patterns suggested by Engels.

In a collection of essays focusing on early modern romance in prose fiction and drama, Cyrus Mulready considers dramatic romance in the context of Sidney's *Defence of Poetry*, specifically his complaint that these plays disregard the classical unities of time, place, and action: "'Asia of the One Side, and Afric of the Other": Sidney's Unities and the Staging of Romance' (in Lamb and Wayne, eds., *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare*, pp. 47–71). Mulready provides a survey of plays conforming to the romance genre and what it was specifically that

Sidney objected to, before focusing on one play that is representative of the genre, Thomas Dekker's *Old Fortunatus*. Dramatic romance was especially attractive to those wishing to tell stories 'that take place in many places and over many times' (p. 62), something acceptable in prose, and reflecting the early modern interest in new lands, but not the dramatic practice laid down by Aristotle in his *Poetics*. Mulready includes a useful appendix listing the works of dramatic romance between 1572 and 1662 and stating the romantic sources to which they are indebted.

In this year's first issue of the *Sidney Journal* Michael Brennan considers an unjustly neglected portrait of Philip Sidney by Renold Elstrack, an engraver working in London during the reign of James I, in 'The Sidney Family and Jacobean Portrait Engravings' (*SidJ* 27:xxii[2009] 9–30). As Brennan points out, it is surprising the portrait has not been given more attention since, in reverse, it formed the model for the folio engraved portrait of Sidney that is usually included facing the title pages of the 1655 and 1674 editions of *The Countess of Pembroke's Arcadia*. Brennan asks a number of important questions regarding the portrait's origins and what it might tell us about the Sidney family's reputation at the time. After outlining Elstrack's biography, he concludes that the engraving is possibly based on an original oil painting of Sidney, which would suggest that Elstrack had access to important private collections. Brennan thinks that Robert Sidney might well have personally commissioned the portrait, which would have acted as a powerful reminder of the family's military heritage and public service.

Matthew Zarnowiecki is concerned with the evidence for what he terms 'lyric surrogacy' in Sidney's poetry, specifically lyric poems in the *Arcadia*, in 'Lyric Surrogacy: Reproducing the "I" in Sidney's *Arcadia*' (*SidJ* 27:i[2009] 31–53). In the *Defence of Poetry* Sidney presents the common conceit of the author as parent and his work as offspring, as well as the poet's ability to move the reader; in the *Arcadia* he goes even further, by imagining readers as 'co-creators or surrogate creators of the work' (p. 33). It has been acknowledged that Sidney's poetry inspired many spin-offs, as well as efforts to complete his own unfinished work, and Zarnowiecki argues that this is mirrored by the manner in which Sidney 'repeatedly dramatizes, in the poetry of the *Arcadia*, a process in which poetry is reproduced in successive generations' (p. 34). The essay traces Sidneian poetic surrogacy in the dedication of the *Arcadia*, in several poems from the *Arcadia*, and in epitaphs written by readers of Sidney's work.

The second issue of this year's *Sidney Journal* opens with an essay that will be of particular interest to Sidney's biographers: Roger Kuin's 'The Bogus Baron, his Elusive Earldom, and the Aborted Assassination: A Newly Discovered Letter to Sir Philip Sidney' (*SidJ* 27:ii[2009] 1–11). Kuin reports the discovery of a letter to Sidney by Edmond Neville, an English Catholic nobleman who had fought alongside the Spanish and later was accused and acquitted of treason. Usefully, Kuin transcribes the letter in full in original and modern spelling, and provides an interesting history of its author in the context of Neville's eventful life and his ill-fated attempts to consolidate his position in England.

Robert E. Stillman considers Sidney's debt to the Continental reformer Philip Melanchthon in *The Arcadia*, specifically the revised *Arcadia*'s third and final book, in 'Fictionalizing Philippism in Sidney's *Arcadia*: Economy, Virtuous Pagans, and Early Modern Poetics' (*SidJ* 27:ii[2009] 13–37). Stillman argues that it is through the character of the pagan Pamela that Sidney presents Philippist ideas, specifically 'reason's power to complement revelation in its testimony to God's existence as a maker and preserver' (p. 27), as presented in Melanchthon's nine 'proofs' that comprise an important source for Pamela's refutation of Cecropia.

While scholars of Sidney are usually concerned with the views of one specific female reader of Sidney, his sister the countess of Pembroke, Clare Kinney considers another female reader, the less well-known 'Mrs. Stanley', who published her *Sir Philip Sidney's Arcadia Moderniz'd* in 1725, in 'The Gentlewoman Reader Writes Back: Mrs. Stanley's *Sir Philip Sidney's Arcadia Moderniz'd*' (*SidJ* 27:ii[2009] 39–70). In this work Stanley, whose first name remains unknown, reworked Sidney's prose; as Kinney puts it, she 'characteristically flattens out Sidney's conceits... and turns compressed oxymoron into spelled-out paradox' (p. 42). Stanley also made additions and indulged in some bowdlerizing of Sidney's more risqué passages. Previous critics have tended to ridicule Stanley's efforts as simplistic and sentimental, but Kinney, while acknowledging Stanley's limitations, argues that her interjections were rather more thoughtful than they are usually considered, specifically her decision to highlight the moral agency of Sidney's heroines and cut those moments focusing on the abused female body. Also, unlike Sidney, Stanley provides the poem with closure and a firm moral, even if it is one that, as Kinney points out, seems rather at odds with Sidney's poem.

In other journals published in 2009, a number of essays emerged on Sidney's epic romance, *The Arcadia*. V.L. Forsyth is concerned with Sidney's pastoral landscape, specifically the contradictory nature of the location presented in the *Arcadia*, in 'The Two Arcadias of Sidney's Two Arcadias' (*SEL* 49:i[2009] 1–15). He argues that, although critics have recognized Sidney's debt to Sannazaro's pastoral romance *Arcadia*, they have tended to overlook his use of Polybius's description of the land of Arcadia in the fourth book of his *Histories*. These sources present two very different versions of the pastoral: Polybius presents an Arcadia that 'is realistic, complex, and definitely not a pastoral idyll' (p. 2), a marked contrast to Sannazaro's beautiful and unrealistic world. Polybius was a historian, not a poet, and he described 'a realistic and complex Greek state' (p. 5), one that, for Sidney, represented a model for the perfect Protestant state, the discipline of which is missing from Sannazaro's Arcadia, where leisure dominates. Forsyth traces Sidney's use of these two Arcadias in both the *Old Arcadia* and the *New Arcadia*, what he takes from each, and, specifically, the tensions and reconciliations that emerge between the two.

Tom McFaul traces Sidney's depiction of friendship as a humanist ideal in the two versions of the *Arcadia* in 'Friendship in Sidney's Arcadias' (*SEL* 49:i[2009] 17–33). Tracing Sidney's debt to Cicero's *De Amicitia*, which argues that friends should be brought up together, McFaul explores the relationship

between Pyrocles and Musidorus in the *Old Arcadia*, a friendship that demonstrates the ideal of 'mutually improving emulation' (p. 18). McFaul argues that in the *New Arcadia* the friendship between the princes is given more depth by their separation, where each experiences different yet related events. Comparing this friendship to other relationships in the *New Arcadia*, including Amphialus's exclusion from friendship, McFaul concludes that in much sixteenth-century literature there is a link between friendship, which is 'in the realm of grace' (p. 31), and freedom since, as with divine grace, friendship facilitates escape from the severe rule of law.

Jenny C. Mann's essay, 'Sidney's "Insertour": Arcadia, Parenthesis and the Formation of English Eloquence' (*ELR* 39:iii[2009] 460–98), continues the focus on Sidney's *Arcadia*, specifically its structure and its impact upon early modern literary culture. Using as her starting point Anne Bradstreet's criticism of Sidney's poem, a criticism within parenthesis, Mann proceeds to demonstrate the rhetorical significance of parenthesis in Sidney's poem, and its pertinence to plot, something critics have hitherto regarded merely as punctuation. After tracing early modern attitudes to parenthesis, especially the notion that 'the figure constitutes belated and thus expendable textual matter' (p. 467), Mann shows that it shapes Sidney's text in a very specific way: repeated interruptions and qualifications often reinforce the mental state of the speaker and provide the reader with psychological realism. Mann concludes by considering the parenthetical nature of the revisions, supplementations, and alterations that produced the *New Arcadia* and subsequent early modern responses to Sidney such as that by Bradstreet.

Essays also emerged this year on Sidney's sonnet sequence *Astrophil and Stella*. Jennifer Bess questions Tom Parker's criticism of Sidney's Sonnet 49, in which Stella is dehumanized as a horse, as 'contrived and bestial', in 'Schooling to Virtue in Sidney's *Astrophil and Stella*, Sonnet 49' (*Expl* 67:iii[2009] 186–91), a criticism made in his 1998 monograph *Proportional Form in the Sonnets of the Sidney Circle: Loving in Truth*. Bess argues, rather, that the sonnet, in which Astrophil compares himself to a horse, situates the speaker as horse and rider, master and student. Providing a detailed analysis of the sonnet and how it fits Sidney's thesis in his *Defence of Poetry*, Bess shows that Sidney interrogates the complex process of poetry-writing, whereby the poet is not master in any simplistic fashion but, rather, achieves his objective via 'invention, co-creation, and nurturing' (p. 189), a synergy that mirrors the ideal relationship between horse and rider.

Sidney's sonnet sequence is also the focus of Hong Won Suh's essay 'Philip Sidney's Poetical Rhetoric in *Astrophil and Stella*' (*MES* 17[2009] 243–58). With specific reference to the first sonnet in the sequence, the essay explores the tension between Sidney's use of rhetoric, specifically invention, and the extent to which he 'writes without invention, looking directly into his heart and writing what he sees there' (p. 247). The point is that Sidney gets to have his cake and eat it since he 'depends upon the hiding of art within the fore-conceit, the rhetoric behind the poetic' (p. 253), that is, his claim to naturalness is, in fact, artificial.

Focusing on Sidney's prose work, James A. Williams reads Sidney's *Defence of Poetry* in the light of Stephen Gosson's *The Schoole of Abuse* in 'Erected Wit and Effeminate Repose: Philip Sidney's Postures of Reader-Response' (*MLR* 104:iii[2009] 640–58). Gosson famously denounced romance fiction and stage plays as effeminizing, and called upon readers to devote themselves to books that could develop a properly masculine mind, specifically the work of classical philosophers, historians, and rhetoricians. In his *Defence* Sidney argued that poetry was superior to other kinds of literature because it inspired the male reader's virtuous and martial sensibilities in ways that instruction from either the philosophical tract or historical example could not. Yet Williams suggests that Sidney's work 'also traffics in a notion of poetry as an agent of consciousness-altering pleasure, a means by which the reader suffuses his mind with phantasmal images of impossible beauty and allure' (p. 647). As Williams puts it, 'Sidney suggests that what is most commendable about poetry is not its ability to fashion masculine minds by providing templates of virtuous disposition and behaviour but to facilitate experiences of psychological ecstasy.' Sidney's belief that poetry should instil pleasure in the reader is also evident in the dedicatory epistle to the countess of Pembroke that prefaces the original version of Sidney's *Arcadia*, a text which ostensibly presents the poem specifically for the female reader but that Williams argues is intended also for the male.

This year's *Notes and Queries* saw three pieces relevant to Sidney, with particular focus on what other writers and readers made of his work. Andrew Hadfield identifies a reference to Philip Sidney in the opening lines of Ben Jonson's poem 'To Penshurst' in 'Ben Jonson and Philip Sidney' (*N&Q* 56[2009] 85–6). As Hadfield points out, critics have noted that Jonson comments on the relative poverty of the Sidneys compared with other aristocratic families and that their house was made to look more ancient than it was in order to suggest they were part of the old nobility. Hadfield asserts that Jonson also alludes to Philip Sidney's sonnet from the sequence *Astrophil and Stella*, 'Queen *Vertue's* Court', since the first three lines of Jonson's poem echo the precious materials mentioned by Sidney, thus suggesting that the Sidney wealth resides in literature rather than property.

Scholars of Sidney ought to be interested in Paul Salzman's account of Anne Clifford's consumption of the *Arcadia* in 'Anne Clifford's Annotated Copy of Sidney's *Arcadia*' (*N&Q* 56[2009] 554–5). Sidney's poem was read to her by her waiting women at Knole in 1617, and annotations can be found in her copy of the work recently deposited in the Bodleian Library. As Salzman points out, it is disappointing that there are no annotations in the margins, but the underlining of the work, perhaps indicating two separate encounters with it, suggests 'an intense and concentrated reading'.

Hannah Leah Crumme considers a less well-known reader of Sidney, William Scott, who wrote his own work in response to Sidney's *Apology for Poetry* while still a student in 'William Scott's Copy of Sidney' (*N&Q* 56[2009] 553–5). A copy of this work, *The Model of Poesy*, is located in the British Library, and was first drawn to our attention by the Shakespearian, Stanley Wells; Scott's own copy of *The Model of Poesy* can be found in Cambridge University Library. Also in Cambridge is an edition of *The Countess of*

*Pembroke's Arcadia* that also belonged to Scott and which contains Sidney's *Apology for Poetry*; the passages in Sidney that Scott commented upon in his own work are underlined and, as Crumme rightly points out, the relationship between the two demands closer analysis by scholars.

## 2. Spenser

A number of monographs devoted exclusively to Spenser, or including Spenser amongst studies of other authors, appeared in 2009. Two relevant monographs were published by Ashgate: Jane Grogan's study *Exemplary Spenser: Visual and Poetic Pedagogy in The Faerie Queene*, and that by William E. Engel, *Chiastic Designs in English Literature: From Sidney to Shakespeare*. Grogan is concerned with the didactic nature of Spenser's epic poem and the relationship he forges with the reader through the visual dynamics at work in his poetry. She begins her impressive study by tracing the views of some important readers who have 'misread' Spenser, amongst them W.B. Yeats, whose view of Spenser she characterizes as 'rosy', with Yeats praising Spenser for a pictorialism that 'frees him from the smear of politics' (p. 2); yet Yeats did not get it all wrong since he recognized the importance of images in Spenser's poetry, even if he did misread the pictures. Grogan contends that Spenser has also been misread by some modern critics as a mouthpiece for the Elizabethan state, a view that she argues 'ignores the inquiring nature of Spenser's poetry, its empowering of readers', 'the ambiguous view of the queen that it affords them' and 'the radicalism and brinkmanship of Spenser's visual strategies' (p. 12). Influenced by Plato's banishment of poets from his ideal republic, Spenser was living amongst those who denounced poetry as harmful and so, like Sidney before him, he set about 'to redeem the good nature of poetry by emphasizing its didactic potential' (p. 15), an emphasis that Grogan contends is apparent not just in the *Letter to Raleigh* but throughout *The Faerie Queene*.

Grogan's study is divided into four chapters, the first of which, 'To Fashion a Gentleman or Noble Person: Xenophon and English Protestant Poetics', considers the *Letter to Raleigh* via its slippery genre and considers the significance of Spenser's preference for Xenophon over Plato as a model for his 'doctrine by ensample'. Chapter 2, 'Spenser's "Gallery of Pictures"', investigates Spenser's engagement with Renaissance theories of vision where he reveals the limitations and vulnerability of vision in his epic poem; idolatry is one danger of not seeing properly (as with the False Florimell in Book III) and spiritual ignorance is another (as with Corceca in Book I). Chapter 3 concentrates on ekphrasis (the visual represented by the verbal), especially in Books II and III of Spenser's poem, and here Grogan traces the paradoxes evident in 'the invitation to look and know' (p. 104) when the poem being presented is an allegory mediated through a narrator. The book's final chapter considers the difficulties of representing courtesy, a virtue with predominantly verbal values, through visual means; at Mount Acidale Calidore fails to see the vision before him, which Grogan interprets as a moment of crisis for Spenser.

William E. Engel's chapter on Sidney is discussed in section 2 above, and his book also considers Spenser's *Faerie Queene* in chapter 4, 'Mirror and

Allegory: Spenser's Calling'. Here Engel discusses what he terms 'the double movement' of Spenser's work on epic poetry and allegory. Lodowick Bryskett characterized Spenser's *Faerie Queene* as a 'goodly cabinet', and Engel traces the chiasmic implications of Spenser's poem as a type of container, one that holds treasure. In Book II of his epic poem, specifically in the two books that appear within it, *Briton monuments* and *Antiquities of Faerie lond*, Spenser evokes 'two aspects of a larger thematic pattern', a pattern that reveals both the achievements of the past and the significance of memory in recalling them.

Another monograph on Spenser that emerged in 2009 was by M.L. Stapleton, *Spenser's Ovidian Poetics*. Stapleton begins his book by tracing the critical history of Spenser's debt to Ovid, attending to important commentaries emerging in the eighteenth century, specifically the philological work of John Jortin; early twentieth-century critics who focus on Spenser's use of Golding's translation of Ovid; and later critics who have 'a more theoretical and much less unified approach to Spenser's use of Ovid' (p. 20). Also considered are those commentators of the last thirty years who have analysed the tension between Ovid and Virgil in Spenser. Chapter 1, 'Colin Clout and Old Palemon Read the *Tristia*', concentrates on Spenser's reading of *Tristia* (Ovid's ruminations on exile), as well as Thomas Churchyard's *The Three First Bookes of Ouid de Trisbus Translated into English*. Stapleton argues that Spenser may have learnt from both authors, and these works account for the images of exile and alienation that dominate his writings. In chapter 2, "'So swelles myne inward minde": The *Heroides* and Spenser', Stapleton considers Spenser's debt to Ovid's work of 'literary transvestism' when the classical poet 'adopts the personae of mythic women who lament the amatory crimes of the men they love' (p. 74). Stapleton detects a debt to Ovid via the translations of Churchyard's contemporary, George Turberville, when he argues that his *Heroycall Epistles of the Learned Poet Publius Ouidius Naso, in Englishe Verse* influenced Spenser's presentation of female voices in *The Shepheardes Calender* and *The Faerie Queene*; in this chapter he also detects a debt to Isabella's Whitney's *The Copie of a letter, lately written in meeter, by a yonge gentilwoman: to her vnconstant louer*. Chapter 3, 'Spenser's Golding', sees Stapleton trace Spenser's reading of Arthur Golding's well-known translation of Ovid's *Metamorphoses*, showing that although Spenser would have read Ovid in the original Latin he learnt much from Golding; indeed, 'they read the same Ovidian material similarly' (p. 122). Chapter 4, 'Anamorphic and Metamorphic Patterning in Spenser', traces the influence of the *Metamorphoses* upon *The Faerie Queene*, specifically Golding's translation, while chapter 5, "'Loue my lewd Pilott": Spenser's *Ars Amatoria*', provides evidence for the assertion that Spenser 'raids' Ovid's poem for the various depictions of love and lechery in his epic poem and elsewhere. The focus of the final chapter, 'Devoid of Guilty Shame: Ovidian Tendencies in Spenser's Erotic Poetry', is Ovid's *Amores* and its impact upon Spenser's shorter poems, the *Amoretti*, *Epithalamion*, and *Fowre Hymnes*. This well-researched and thoughtful study should be of interest to all Spenserians since it adds considerably to our knowledge of Spenser and Ovid and complements the 2005 monograph *Spenser and Ovid* by Syrithe Pugh, which was published by Ashgate.

We have seen that memory interested Engle in his monograph on chiasmic designs (reviewed above); also on memory is an essay by Chris Ivic from a collection of essays on the topic 'Spenser and Interpellative Memory' (in Beecher and Williams, eds., *Ars Reminiscendi: Mind and Memory in Renaissance Culture*, pp. 289–310). The collection, published by the Centre for Reformation and Renaissance Studies and introduced by Donald Beecher, is broad in scope, with essays on Erasmus and *Paradise Lost*, amongst other subjects. Like Engel, Chris Ivic focuses on Book II of Spenser's *Faerie Queene*, but his context is Ireland, specifically Spenser's *A View of the Present State of Ireland*. Ivic argues that Spenser's prose work and *The Faerie Queene* both 'reveal a commitment to memory's role in the preservation of identity as well as a fear of the erosive, degenerative effects of forgetting' (p. 290). In *The Faerie Queene* memory is integral to nation-building, and characters such as Verdant or Grill stand for the dangers of failing to remember. In the *View* it is the Old English who, like Verdant, are guilty of having forgotten their allegiance to England; the Irish too have forgotten since their bodies that were once tamed have become bestial (Spenser describes them as shaking off their bridals and beginning to 'colt anew'). Ivic argues that Spenser does not simply condemn those who have forgotten but, rather, highlights the power of the memory 'to discipline, rescue, and recuperate those who have forgotten themselves' (p. 293), what Ivic refers to as 'interpellative memory'.

Abigail Shinn's essay on the influence of the almanac on Spenser's *Shepherd's Calender* appears in a collection of essays on highbrow literature and less esteemed culture in early modern England in "'Extraordinary discourses of vnnecessary matter": Spenser's *Shepherd's Calender* and the Almanac Tradition' (in Dimmock and Hadfield, eds., *Literature and Popular Culture in Early Modern England*, pp. 137–49). Having traced the history of the almanac form, Shinn argues that Spenser takes the almanac as his model in *The Shepherd's Calender* in an attempt to transform this low and popular genre into one that is more sophisticated. Shinn provides comparisons between some well-known almanacs and Spenser's poem in order to demonstrate influence, and suggests that Spenser's utilization of the form reflects his new English pastoral, something that is indebted to classical and popular genres and that can effectively compete with its European literary rivals.

This year's *Spenser Studies* is a special issue on 'Spenser and Platonism', guest-edited by Kenneth Borris, Jon Quitslund, and Carol Kaske, who open the volume with an introductory essay explaining the rationale for their choice of topic and how their contributors have approached it (*SSt* 24[2009] 1–14). The first contribution to the volume is by Carol Kaske, one of the volume's editors, who is concerned with definitions and their application, identifying Platonic terms and concepts that appear in Spenser in 'Hallmarks of Platonism and the Sons of Agape (*Faerie Queene* IV.ii–iv)' (*SSt* 24[2009] 15–71). The terms and concepts considered are the Ideas or forms, the four beneficent frenzies, the concomitance of physical and spiritual beauty, ladders of love, the pre-existence of the soul, and emanation. Kaske considers Spenser's use of these in a number of his works, including *The Faerie Queene*, and specifically the episodes in Book IV featuring the sons of Agape. She compares Spenser's engagement with Platonic terms and concepts with that of the Italian

Platonist, Flaminio Nobili, arguing that Spenser is the more indebted of the two to Platonic ideas. Following Kaske's essay, Valery Rees also compares Spenser's take on Platonism with that of another Platonist, Marsilio Ficino, in 'Ficinian Ideas in the Poetry of Edmund Spenser' (*SSSt* 24[2009] 73–134). Tracing Ficino's treatment of a range of topics such as stability and change, beauty, love, and the soul, Rees demonstrates that Spenser's debt to Ficino, across a number of texts, was significant. Usefully, the essay contains an appendix tracing the availability of Ficino's works and Plato's works to Spenser at Cambridge and to other English readers beyond the university.

Following an essay by Eugene D. Hill, the focus of which is Everard Digby, a contemporary of Spenser at Cambridge, rather than Spenser himself, Anne Lake Prescott compares Spenser with another contemporary, the French poet, Guy Le Fèvre de la Boderie, in 'Hills of Contemplation and Signifying Circles: Spenser and Guy Le Fèvre de La Boderie' (*SSSt* 24[2009] 155–83). Prescott notes how Le Fèvre's long poem *La Galljade* contains a prefatory sonnet sequence with lines on the 'mount of contemplation' from which the ecstatic soul can see the New Jerusalem, and which she compares to a similar passage in *The Faerie Queene*, Book I, when Redcross, guided by Contemplation, sees the same city. She concludes that each poet is indebted to a combination of Platonic and Christian ideas, despite coming from distinctly Catholic and Protestant traditions; other texts also combine the Christian and Platonic in the context of contemplation, specifically via images of ascent.

Andrew Escobedo's focus is on Spenser's engagement with erotic rapture, a concept evident in medieval love poetry and the Petrarchan lyric but most significantly in Plato's *Symposium* and *Phaedrus*, in 'The Sincerity of Rapture' (*SSSt* 24[2009] 185–208). For Plato, succumbing to erotic rapture meant relinquishing reason and decision-making faculties, and it is in this context that Escobedo explores the motives of Scudamour in *The Faerie Queene* Book IV. Scudamour's behaviour suggests he is a lover who has not wholly given himself to love and so is able, indeed compelled, to decide whether or not he will pursue Amoret. Unfortunately, this lack of rapture, which enables reason, also makes Scudamour insincere; without suggesting that Scudamour does not love Amoret, a convincing argument emerges that his lack of abandonment to love presents a lover who remains rather too self-involved. Kenneth Borris attempts to resolve the tension between Spenser's poetic depictions of Platonic ideals that promote virtue and truth and the fact that Plato denounced poetry in *The Republic* in 'Platonism and Spenser's Poetic: Idealized Imitation, Merlin's Mirror, and the Florimells' (*SSSt* 24[2009] 209–68). In episodes from Books III and IV of *The Faerie Queene*, specifically those featuring Merlin's mirror and the creation of the False Florimell, Spenser explores the distinction between true and false art, suggesting that it is the use to which art is put and the role of the poet as philosopher that lie at the heart of his poetic project.

Drawing upon the work of Frances Yates, Catherine Gimelli Martin considers Spenser's *Faerie Queene* in the context of geography and place, specifically the mapping of psychology and virtue, in 'Spenser's Neoplatonic Geography of the Passions: Mapping Allegory in the "Legend of Temperance"', *Faerie Queene*, Book II' (*SSSt* 24[2009] 269–307). Martin concentrates on Book II of *The Faerie Queene*, reading Guyon's adventures

in the context of Plato's four elements of earth, water, air, and fire. As Martin points out, these elements 'simultaneously chart the physical and spiritual ascent of the hero and his passions' (p. 272); along the way our hero must negotiate myriad paths where he will either pass unscathed or become trapped. Book II is also the focus of Jon Quitslund's essay, specifically Guyon's descent into Mammon's cave, which he reads via Marsilio Ficino's description of melancholia in his *Three Books of Life* and his suggestion that magic provides a cure, in 'Melancholia, Mammon, and Magic' (*SSSt* 24[2009] 309–54). In tracing Spenser's debt to Ficino, Quitslund also makes comparisons between the episode featuring Mammon and a number of other episodes in Spenser's poem, including the Garden of Adonis canto in Book III, which he thinks Spenser conceived with the Mammon episode in mind. The Garden of Adonis is the main subject of an essay by Kenneth Gross, which argues that Spenser's garden is an allegory of the mind or thought: 'Green Thoughts in a Green Shade' (*SSSt* 24[2009] 355–71). Gross traces Spenser's debt to Plato and a number of Neoplatonists, and finds analogy for an allegory of the mind in a passage from Nicholas of Cusa's *De Mente Idiota*.

Spenser's *Fowre Hymnes*, a text often overlooked by critics, makes a welcome appearance in Ayesha Ramachandran's essay, 'Edmund Spenser, Lucretian Neoplatonist: Cosmology in the *Fowre Hymnes*' (*SSSt* 24[2009] 373–411), a piece that considers Spenser's interest in cosmology and natural philosophy, specifically the syncretic relationship between Christian Neoplatonism and the celebration of Epicurean philosophy by the Roman poet Lucretius in his *De rerum natura*. The *Hymnes* are also the subject of the 'Forum' section that provides a kind of coda to this year's volume of *Spenser Studies*, with essays by Richard McCabe, Kenneth Borris, Gordon Teskey, and Jon Quitslund. McCabe's fine essay, 'Spenser, Plato, and the Poetics of State' (*SSSt* 24[2009] 433–52), considers the influence of Plato's *Republic* on Spenser's poetry, contextualizing Plato's denunciation of poets in the light of Burghley's criticism of Spenser. Spenser's defence of himself as poet while, as a colonist, attacking the Irish bards, reveals not only the inherent contradictions of his position but also that 'both the defenders and the detractors of poetry were fully agreed on its efficacy, moral or immoral as the case might be' (p. 437). McCabe argues that Spenser's defence of epic and amatory verse in the second instalment of *The Faerie Queene* was strengthened by the publication of the *Fowre Hymnes* in the same year (1596) since the hymn was one genre that Plato found acceptable.

Questioning Robert Ellrodt's view that all four hymns were composed after the second instalment of Spenser's *Faerie Queene*, Kenneth Borris argues that at least the first two came earlier, in 'Reassessing Ellrodt: Critias and the *Fowre Hymnes* in *The Faerie Queene*' (*SSSt* 24[2009] 453–80). Borris reads the *Hymnes* as a sort of guide-book to the epic poem, 'indicating potential philosophical and theological subjects and illuminating doctrinal resonances of his diction, tropes, and imagery' (p. 454). Gordon Teskey focuses on the *Hymnes* themselves and, in an original take on them, proposes reading them out of sequence, specifically backwards, in 'A Retrograde Reading of Spenser's *Fowre Hymnes*' (*SSSt* 24[2009] 481–97). The trajectory of the poems as presented by Spenser, argues Teskey, suggests that philosophical

and religious wisdom are privileged over human wisdom and human love, but upon reversing the order a more complex picture emerges, one that highlights continuity between the heavens and this world. Closing the forum on the *Hymnes*, and this year's volume, is Jon Quitslund's essay comparing the *Hymnes* to other poetic writings by Spenser and highlighting specifically their consideration of the heavenly origins of physical beauty, a theme that recurs in his early poetry, a number of key episodes from Book I of *The Faerie Queene*, and that poem's unfinished *Cantos of Mutabilitie*, in 'Thinking about Thinking in the *Fowre Hymnes*' (*SSSt* 24[2009] 499–517). Before leaving the essays in this year's *Spenser Studies* it is worth mentioning Paul Suttie's piece since it provides an important challenge to the notion that Spenser was a Platonist: 'The Lost Cause of Platonism in *The Faerie Queene*' (*SSSt* 24[2009] 413–30). Suttie argues that, although Platonic ideas influenced Spenser's writing, his main aim was rhetorical and political rather than philosophical, and *The Faerie Queene* offers 'praise of a particular regime', that of Queen Elizabeth I, rather than some higher 'luminous truth' (p. 145).

A final point on this year's *Spenser Studies*: it is rather odd that Borris and Quitslund, who are both editors of this special issue of the journal, should each have two bites of the cherry (three if we count their contribution to the introductory essay as well as the lengthy essay by each that appears in the main section of the journal); Carol Kaske, the other guest editor, does not appear in the forum on the *Fowre Hymnes* but, like her fellow-editors, has an essay in this volume. While including contributions by editors is acceptable in a book of essays, arguably guest editors of a journal ought not to have such a high profile in their own volume (aside from introducing it) since this raises concerns about impartiality, concerns that would not be so prominent were it not for the fact that *Spenser Studies* does not operate a policy of blind peer review.

In other journals published in 2009 there was a distinct focus on Spenser's *Faerie Queene* and amongst the topics discussed was the poet's engagement with gender, colonialism, and oratory, as well as Spenser's biography. Building upon an argument first presented in her 2005 study *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England* Judith H. Anderson's essay is concerned with Britomart in Books III, IV, and V of *The Faerie Queene*, specifically her armour, in 'Britomart's Armor in Spenser's *Faerie Queene*: Reopening Cultural Matters of Gender and Figuration' (*ELR* 39:i[2009] 74–96). As Anderson puts it, her aim is 'to highlight the *Venus armata* composite as Venus-Mars and to explore how a doubled perception of Britomart's gender develops' (p. 75); Britomart evolves as her narrative unfolds 'and her armour conspicuously participates in—indeed, figures—both the development of her integrity and its loss' (p.75). Although Britomart wears the armour of a Saxon queen, it marks her as male, and she is interpreted as such by those who meet her. The armour has a dynastic function, and while it serves to protect her it also renders her duplicitous, for example in her dealings with Amoret, even if this duplicity is necessary for self-protection. Anderson fully explores the multivalence of Britomart's armour, something she detects in Britomart's combat with Artegall but that she considers lost by the time Britomart's confrontation with Radigund is over.

Chih-hsin Lin also interrogates Amoret's suffering in the episodes in which she appears in *The Faerie Queene* in 'Amoret's Sacred Suffering: The Protestant Modification of Courtly Love in Spenser's *The Faerie Queene*' (*SP* 106:iii[2009] 354–77). Amoret has been characterized, most famously by C.S. Lewis, as a victim of courtly love, but the essay asks a number of questions that complicate any straightforward reading of her experiences: is it necessary for the chaste married woman in to suffer in courtly culture? is she innocent or implicated in her own suffering? and why does she feel such pain in courtly culture? Having considered the critical views that Amoret is entirely innocent and entirely to blame for the situations in which she finds herself, the essay analyses the similarities and differences between her relationships with Busyrane and with Scudamour. Via Protestant conceptions of suffering and married love, together with treatises on courtly love and writings on the theme of love and suffering, the essay concludes that Amoret represents the ideal Protestant wife: she accepts a modified version of the codes of courtly love, one that privileges chastity and the good Christian who will build a sexual relationship with her husband, not a lover.

David Scott Wilson-Okamura is concerned with Spenser's depiction of virginity and celibacy in *The Faerie Queene*, specifically via Belphoebe and Gloriana, in 'Belphoebe and Gloriana' (*ELR* 39:i[2009] 47–73). He traces various critical approaches to the topic, exploring why Spenser decided to omit description of Belphoebe's 'bikini area' (p. 50), something that bothered Louis Montrose, and he also explores Belpheobe's origins, considering how she compares to other women warriors in the Renaissance epic. Notably, Gloriana is immune to the criticism of Elizabeth's surrogates elsewhere in the poem, and he suggests that this is due to the fact that Spenser perceived Gloriana not as the queen but as queenship, the very monarchy itself. He argues that Spenser's decision to make Gloriana absent from his poem is partly due to its unfinished nature, and that a completed poem 'would have been Gloriana's book' and would have included 'a critique, not just of personalities, but of institutions' (p. 73).

Joseph Campana's original essay explores what he terms 'the pleasurable liquidity' (p. 466) that pervades Book II of *The Faerie Queene* in 'Boy Toys and Liquid Joys: Pleasure and Power in the Bower of Bliss' (*MP* 106:iii[2009] 465–96). Campana questions the usual moral readings of the destruction of the Bower of Bliss at the climax of Book II, arguing that those critics who side with Guyon and the Palmer miss the point. According to Campana, Spenser explores physical pleasure in his poem, thus suggesting that poetry itself is pleasurable, not to condemn pleasure as inherently corrupt and corrupting but in order to present it as a form of resistance. As Campana points out, 'Spenser deploys Guyon and the Palmer to dramatize the disastrous consequences of the attempt to moderate pleasure and deploy bodily energy as violence in the service of heroic, moral agendas' (p. 478). Vulnerability to pleasure allows masculinity to disarm, something Spenser specifically calls for in the proem to Book I of his epic poem.

Spenser and sport are the focus of John Wesley's fascinating article that investigates the presence of wrestling in Book II of *The Faerie Queene*, in 'The Well-Schooled Wrestler: Athletics and Rhetoric in *The Faerie Queene* Book II'

(*RES* 60[2009] 34–60). Wrestling was a serious exploit for educated young men in the early modern period, as well as for their classical predecessors, and advice on how to wrestle like an educated courtier can be found in Castiglione's *The Courtier* and Elyot's *The Boke Named the Governour*. Wesley suggests another source for Spenser's conception of wrestling in *The Faerie Queene*, one that, unlike Castiglione's and Elyot's texts, emphasizes virtue, specifically temperance. This was by Richard Mulcaster, Spenser's schoolmaster; his *Positions*, a theory of education, considers the art of wrestling in the context of what it takes to be a good orator, and he specifically recommended upright rather than pancratic wrestling (a form that used 'a combination of holding and boxing' p. 45), upright wrestling being associated with the order, controlled strength, and courage necessary for a skilled orator. Wesley finds parallels between the advice offered by Mulcaster and the actions of Spenser's Guyon, and traces several other examples of gestures in *The Faerie Queene* that he argues are consistent with Mulcaster's conception of the gentlemanly wrestler.

Kasey Evans argues that in Book II of *The Faerie Queene*, and especially in the Cave of Mammon episode, Spenser presents a critique of humanist resistance to the march of time, in 'How Temperance Becomes "Blood Guiltie" in *The Faerie Queene*' (*SEL* 49:i[2009] 35–66). Evans suggests that, for the early moderns, the virtue of temperance became a kind of proto-capitalistic ethos of time management (one based on thrift, industry, frugality) and, moreover, 'a secular virtue adduced to justify the ethically insupportable conditions of European colonialism' (p. 36). In the Cave of Mammon she argues that Spenser engages specifically with the issue of slave labour in the New World, and condemns the enslavement and 'violent theft' (p. 37) necessary for the enrichment of an emerging capitalist society, an enslavement and violence in which Guyon is implicated. The argument is a convincing one, but Evans might have more fully engaged with Spenser's personal involvement in the violent theft that also took place in colonial Ireland.

Justin Kolb's "'In th'armor of a pagan knight": Romance and Anachronism East of England in Book V of *The Faerie Queene* and *Tamburlaine*' (*EarT* 12[2009] 194–207) is part of an 'Issues in Review' section of the journal *Early Theatre*. The essays included in this section were originally written for a research seminar organized by Linda McJannet and Bernadette Andrea at the Shakespeare Association of America annual meeting in 2009. The theme of the papers presented, and introduced by Linda McJannet, is 'Early Modern English Drama and the Islamic World' and, as McJannet points out, the papers are from 'emerging scholars' (p. 189, notes). Kolb's essay is concerned with moments of cross-over between the pagan and Christian knights that populate Book V of Spenser's *Faerie Queene* and Marlowe's *Tamburlaine*. Both authors, claims Kolb, engage in a process whereby anachronism and mimesis are evident; as Kolb puts it, 'making the Muslim other a figure in a transhistorical drama and appropriating aspects of his identity for one's own self-fashioning were central to the construction of both the Turk and the Englishman in Elizabethan literature' (p. 195). Kolb considers Spenser influenced by the historical figure known as Scanderbeg, a 'Christian-turned-Muslim-turned-Christian hero' (p. 197), who he argues

'parallels the syncretic identity adopted by Arthur and Artegall in their fight with the Souldan' (p. 198), specifically Artegall's disguise as a Turk and Arthur's mirror-like shield that reflects his pagan enemy. Kolb mentions the Protestant tradition of conflating Catholic and Muslim enemies, but (like Evans, above) perhaps ought to have engaged with Ireland, especially given Richard McCabe's important point, in the context of Ireland, that 'the "pagans" of romance fiction are the Catholics of reformed politics' (see the 1989 essay by Richard A. McCabe 'The Fate of Irena: Spenser and Political Violence', in Coughlan, ed., *Spenser and Ireland: An Interdisciplinary Perspective*, Cork University Press, pp. 109–25).

Benjamin P. Myers argues that the Irish context of Spenser's *Faerie Queene* can no longer be considered a 'special subtopic' of Spenser studies since it effectively dominates *The Faerie Queene*, in 'The Green and Golden World: Spenser's Rewriting of the Munster Plantation' (*ELH* 76:ii[2009] 473–90). Myers reads Book VI of Spenser's poem as a continuation of Book V, the Book of Justice, and relates the efforts of English colonists 'to bring English pastoralism to Ireland' (via enclosure and other methods) to Calidore's experiences in Book VI. When Calidore befriends the shepherds who represent the New English colonists, Spenser depicts an ideal pastoral world that omits the fractious nature of the relationship between the New English colonists, each eager to grab land for himself. That Spenser's shepherds live in the 'open fields', that is common land, rather than 'private farms' (*FQ* VI.ix.3, VI.ix.4) also belies the reality of colonial Ireland and is part of the idealizing thrust of the pastoral; Spenser's shepherds work on common land but, unlike their Irish counterparts, retire to their private quarters and their private lives, thus indicating an ancient English edenic world rather than a contemporary Irish one. Myers considers Meliboe a key figure in Spenser's desire to make a pastoral idyll of Ireland, with the New English as ideal shepherds; like Colin in *Colin Clouts Come Home Again*, Meliboe stands for the New English who have found life at court difficult and made a home for themselves in this pastoral land, one that must keep the indigenous Irish peripheral.

In a welcome focus on Spenser's shorter poems, and his sources, Katherine Little traces Spenser's debt to medieval pastoral, specifically William Langland's *Piers Plowman*, in *The Shepheardes Calender*, in 'The "Other" Past of Pastoral: Langland's *Piers Plowman* and Spenser's *Shepheardes Calender*' (*Exemplaria* 21[2009] 160–78). Critics have hitherto emphasized the continuity between medieval pastoral and its early modern successor, but Little suggests, rather, that a distinct break with the Catholic past is evident in Spenser's poem. After exploring in detail the significance of Langland's poem, Little considers Spenser's figure of Piers, who appears in the May and October eclogues of his pastoral poem. Far from asserting a kinship with Langland, Spenser signals his distance from the medieval tradition. Crucially, whereas Langland's Piers is a labourer, Spenser's Piers does not work. For Little, this carries religious significance for it underlines the Protestant attitude towards Catholic good works as a means of gaining spiritual reward. When rural labour is detached from its medieval Christian significance, it is no longer imbued with reformist possibilities (individual and social reform). For Piers, Spenser's shepherd-poet, poetry is a gift that cannot be earned through labour,

just as, for Protestants, grace is a gift that cannot be earned through good works.

Andrew Hadfield builds upon his earlier consideration, in *The Times Literary Supplement*, of Spenser's use of the girl's name Rosalind in *The Shepheardes Calender* in 'Spenser's Rosalind' (*MLR* 104:iv[2009] 935–46). Critics have identified Rosalind as a young woman from the north of England Spenser actually knew, as Spenser's wife, and as Queen Elizabeth herself. Hadfield claims that, if we read *The Shepheardes Calender* and letters to Spenser from Gabriel Harvey, it becomes clear that Rosalind is Maccabaeus Chylde, Spenser's first wife, but that Rosalind later takes on a new identity, that of his second wife, Elizabeth Boyle. Hadfield also suggests Shakespeare's debt to Spenser in his use of the name Rosaline in *Romeo and Juliet*, suggesting a link between Spenser's first and second wives, just as Romeo's former love is the woman who 'remains as a trace, the supplanted love whose impact disappears when a real woman appears' (p. 945). Most interestingly, Hadfield claims another supplanting, this time of one poet by another since he argues that Shakespeare is here asserting his literary dominance over Spenser.

This year's *Notes and Queries* saw several pieces on Spenser, and it was a busy year for Andrew Hadfield. In the first of three notes by him in 2009, 'Edmund Spenser and Samuel Brandon' (*N&Q* 56[2009] 536–8), he adds to our knowledge of the connection between Edmund Spenser and Samuel Brandon, who made allusion to the Mutabilitie Cantos from Spenser's *Faerie Queene* in his play *The Virtuous Octavia*. Back in 1923 Frederick Ives wondered if Brandon may have read the cantos in manuscript, a suggestion rejected by Evelyn May Albright five years later. Albright's dismissal of Ives's suggestion has not hitherto been challenged, but Hadfield provides convincing evidence that Brandon did indeed have access to the cantos prior to their publication.

Another of Spenser's famous readers occupies Arthur Sherbo in 'Gleanings from Thomas Warton's *Observations on the 'Faerie Queene' of Spenser*' (*N&Q* 56[2009] 252–3). In his *Observations* the eighteenth-century critic Thomas Warton perceived the debt owed to Spenser by a number of authors including Milton, observations carefully traced and commented on here by Sherbo. In another note, "'Range" in the *OED*' (*N&Q* 56[2009] 63–4), Sherbo remarks upon the perceived influence of Spenser in Shakespeare's *Antony and Cleopatra*. The Shakespearian Edmund Malone tentatively suggested that Antony's exclamation 'Let Rome in Tyber melt! and the wide arch / Of the rang'd empire fall' (I.i.33–4) was indebted to Spenser's use of the term 'ranged' in *The Faerie Queene*, which he thought a reference to mason-work; another Shakespearian, George Steevens, was less tentative, and this definition of Spenser's word is the one currently in use in the *OED*.

A collection of manuscripts containing three poems dedicated to Spenser by 'J.S.' is the subject of another note by Hadfield, 'Spenser and John Stow' (*N&Q* 56[2009] 538–40). It has been assumed that the initials 'J.S.' refer to the poet Joshua Sylvester or the satirist Joseph Hall, but Hadfield argues that the initials in this only example of a printed work dedicated to Spenser refer to John Stow. He further suggests that Stow probably knew Spenser personally, and since the poems in the collection are medieval a dedication to Spenser, who shared an interest in the past, would seem fitting.

The last of this year's pieces on Spenser by Hadfield in this year's *Notes and Queries*, 'Spenser's Reference to Censorship' (*N&Q* 56[2009] 532–3), detects allusion in Spenser's dedicatory letter to the *Fowre Hymnes* to the suppression of his previous *Complaints*. Hadfield suggests that Spenser's use of the phrase 'call in' is an in-joke that refers to the seizure of his previous work due to the sensitivities surrounding *Mother Hubberds Tale*, which was contained in the volume.

Kate McClune suggests that the process whereby an identical rhyme scheme was developed by Spenser and Scottish sonneteers at the court of James VI is owed to more than mere coincidence in 'The "Spenserian Sonnet" in Sixteenth-Century Scotland' (*N&Q* 56[2009] 533–6). She traces the possible means by which Spenser may have accessed the Scots forms and rightly observes that more work on the literary relationship between England and Scotland in this period would be productive.

Kathryn Walls questions the usual critical conclusions reached regarding Una's words of advice to Redcross when he battles with Error in Book I of *The Faerie Queene* in "'Add faith vnto your force": The Meaning of Una's Advice in *The Faerie Queene* I.i.19.322' (*N&Q* 56[2009] 530–2). As Walls points out, her advice that he 'Add faith' to his 'force' is inconsistent with Protestant teaching that we ought to be justified by faith only. Via reference to the *OED* and a seventeenth-century poem by Charles Cotton, she concludes that Una may not be invoking faith in God but, rather, that Redcross ought to have faith in his own strength.

John Wesley suggests real-life inspiration for Spenser's choice of the name 'Wrenock' in the December eclogue of the *Shepherd's Calendar* in 'Spenser's "Wrenock" and an Anglo-Welsh Latimer' (*N&Q* 56[2009] 526–30). Drawing upon historical and literary sources, Wesley makes interesting connections between Spenser's figure and the Powys family who owned Whittington Castle in Shropshire, revealing important implications for Spenser's relationship with his schoolmaster Richard Mulcaster, often considered the source for Wrenock.

Matthew Woodcock examines the hitherto overlooked pamphlets that emerged commemorating the death of Elizabeth I in 1603 in 'Edmund Spenser and Commemorations of the Death of Elizabeth I' (*N&Q* 56[2009] 43–6). As Woodcock shows, these reveal important information about Spenser's posthumous reputation, specifically the sense in which he was regarded as 'dominant mythographer of Elizabeth and her reign' (p. 43). There is a perception amongst some that if Spenser were still alive he would be the best person to commemorate the nation's loss, an interesting point since this puts Spenser and Elizabeth in a similar position: both celebrated figures associated with myth-making who are no more.

Jean Brink asserts that Spenser was born not in 1552, as critics usually suggest, but 1554, the same year as Philip Sidney, in 'Revising Edmund Spenser's Birth Date to 1554' (*N&Q* 56[2009] 523–7). Brink provides persuasive evidence for this opinion: Spenser's likely age when he first entered Cambridge, given his strong academic ability; evidence regarding his relationship with Gabriel Harvey; and Spenser's reference to his own age in the *Amoretti*.

In a piece that ought perhaps to be read alongside Campana's fine essay (reviewed above), John Considine, 'Lascivious Boys in the Bower of Bliss: A Note on *Faerie Queene* II V 28 and II XII 72' (*N&Q* 56[2009] 42), questions critical interpretations of the 'lascivious boys' who appear in Acrasia's Bower of Bliss in Book II of *The Faerie Queene*. In a gloss to his second edition of the poem A.C. Hamilton thought the boys clearly signalled pederasty, whereas elsewhere Catherine Belsey reads them, more innocently, as cupids. Considine concludes that since the word 'boy' could refer to men as well as children in the early modern period and 'lascivious' might merely mean amorous, Hamilton's interpretation is not convincing. This is reinforced by other references to 'lascivious boys' in a number of texts before 1640 where it is clear that men are intended.

### Books Reviewed

- Beecher, Donald, and Grant Williams, eds. *Ars Reminiscendi: Mind and Memory in Renaissance Culture*. Centre for Reformation and Renaissance Studies. [2009] pp. 440. \$37 ISBN 9 7807 7272 0481.
- Dimmock, Matthew, and Andrew Hadfield, eds. *Literature and Popular Culture in Early Modern England*. Ashgate. [2009] pp. 219. £65 ISBN 9 7807 5466 5809.
- Engel, William E. *Chiastic Designs in English Literature: From Sidney to Shakespeare*. Ashgate. [2009] pp. 165. £50 ISBN 9 7807 5466 6363.
- Grogan, Jane. *Exemplary Spenser: Visual and Poetic Pedagogy in The Faerie Queene*. Ashgate. [2009] pp. 226. £55 ISBN 9 7807 5466 6981.
- Lamb, Mary Ellen, and Valerie Wayne, eds. *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare*. Routledge. [2009] pp. 261. £75 ISBN 9 7804 1596 2810.
- Stapleton, M.L. *Spenser's Ovidian Poetics*. UDeLP. [2009] pp. 271. £53.50 ISBN 9 7808 7413 0805.