
Patricia Demers  
*The University of Alberta*

Follow this and additional works at: https://scholarsarchive.byu.edu/rmmra

Part of the Comparative Literature Commons, History Commons, Philosophy Commons, and the Renaissance Studies Commons

**Recommended Citation**  
Available at: https://scholarsarchive.byu.edu/rmmra/vol8/iss1/26

This Review is brought to you for free and open access by the Journals at BYU ScholarsArchive. It has been accepted for inclusion in Quidditas by an authorized editor of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen_amatangelo@byu.edu.
techniques in the study of witchcraft have discovered that in many aspects of life the early modern period had much in common with tribal societies. Orgel’s essay was one of seven in Part I, “The Politics of Patriarchy: Theory and Practice.” The other essays are by Jonathan Goldberg, Coppélia Kahn, Louis A. Montrose, Richard Halpern, John Guillory, and Peter Stallybrass.

Merry E. Wiesner’s essay on women spinsters and seamstresses in Part 2, “The Rhetoric of Marginalization: Consequences of Patriarchy,” is a significant contribution. On the basis of her remarkable archival research on cloth and cloth production in a few German cities, she claims that the elimination of women from skilled trades was more complicated than the Marxist model that has been used for this topic in other locales. She blames a combination of three causes for their exclusion: economic, political, and personal. The other authors here are Carla Freccero, Marguerite Waller, Elizabeth Cropper, and Judith C. Brown.

Part 3, “The Works of Women: Some Exceptions to the Rule of Patriarchy” deserves special attention because two of its essays examine women’s writings. François Rigolot explains that Louise Labé adopted the heretofore inexplicable use of grammatical deviations (such as a masculine pronoun with a feminine antecedent) to overcome the “male-oriented theory and practice of fin’amor.” The poems of both Labé and Veronica Franco are the subject of Ann Rosalind Jones’s essay. Emphasizing that to be a woman writer at all during the sixteenth century was to be an exception, Jones attributes the success of these two poets to their “ambiguous class positions” and the urban settings in which they functioned. Other authors here are Sheila Ffolliott, Constance Jordan, Lauren Silberman, and Clark Hulse.

Finally, there is a useful bibliography with twelve subject headings. Because of publication constraints, some titles were bound to be omitted, but given the emphasis upon Lawrence Stone and Philipe Ariès in this book, the absence of the revisionist work of Linda Pollock, Forgotten Children: Parent–Child Relations from 1300–1900 (Cambridge, 1983), and Ralph Houlbrook, The English Family, 1500–1800 (New York, 1984), is unfortunate.

Retha Warnicke
Arizona State University


This index is an especially valuable source book for students of Renaissance literature, theology, art, mythology, and rhetoric. Diehl uses a limited version of the iconological methods of Erwin Panofsky and Ernst Gombrich
in alphabetically indexing the icons from the twenty-five extant English emblem books of the period in terms of subjects rather than ideas symbolized. Her work thus complements the German reference book by Arthur Henkel and Albrecht Schöne, *Emblemata* (1967), and offers an up-to-date listing of the major emblem criticism, from the landmark studies of Mario Praz (1947) and Rosemary Freeman (1948) to those of Robert Clements (1960), Rosalie Colic (1973), Peter Daly (1979), and Barbara Lewalski (1979). It is a concise summary of information, with helpful cross-references, indices detailing locations and a section containing exemplary illustrations (or verses, in the case of “naked” emblems) from each of the books. *An Index of Icons* definitely fulfills its compiler’s wish of making English emblem books “more accessible” to Renaissance students.

The information is often very tantalizing indeed. Discovering, for instance, that the image of the ship prompted Henry Godyere to liken it to the Roman Catholic faith tossed by the winds of error in *The Mirrour of Majesty*; Henry Hawkins to compare it to the Blessed Virgin bringing Christ from afar in *Partheneia Sacra*; Thomas Jenner to see Christ as a ship in *The Soules Solace*; and Geoffrey Whitney both to depict man’s allegorical course to heaven and to praise Drake’s circumnavigation of the globe in *A Choice of Emblemes*, forces the reader to see how associative and topical these compendiums were. Ambivalent biblical images, such as the figure of the child, who can be a diminutive sinner in need of instruction and correction (Proverbs 22.6) and a model recipient of the kingdom (Mark 10.13–16), have corresponding variations in emblem books, where the child can represent mere vanity, as in Whitney; a slow, heaven-bound passage, as in Arkwaker; or a morbid caution about transience, as in Wither. The uniformly positive connotations of the shepherd are reflected in emblem icons of the king who makes, out of vice, laws that cure vice, in Peacham; the good pastor who attends his people, in Willet; and the Lord who destroys tyrants, in de Montenay.

Informative as the *Index* is, there are times when Diehl abbreviates in the interest of saving space. It is more than slightly misleading, for example, to describe *Partheneia Sacra* as a series of “traditional Roman Catholic image[s] of the Virgin Mary” (229). Aside from the *Aviarum Marianum* and *Maria Flos Mysticus*, Hawkin’s Jesuit sources, I know of no Marian litany or prayer that refers to its subject as the Heliotropion, the Deaw, the Iris, the Olive, the Hen, and the Mount. Surely space is not the issue since half-pages in the illustrated section are unused. It is disappointing, too, to see opportunities for true iconological comparisons missed, or eschewed, in a strict adherence to emblem books alone. The few lines describing the illustrations of the Apocalypse in the second part of Jan Van der Noodt’s *A Theatre wherein be represented the miseries that follow the voluptuous worldlings* (1569) could have been extended to include some mention of or comparison with Dürer’s work on the same subject of about fifty years earlier.
Such quarrels, though, are not major. Diehl’s *Index* remains a handy, encyclopedic reference to emblematic topoi.

Patricia Demers
The University of Alberta


David R. Shore’s *Spenser and the Poetics of Pastoral: A Study of the World of Colin Clout* has the distinction of being far better than the pat abstract that introduces the text. Were Shore to have written the work described by the abstract, he might be accused of repeating the work that has already been done on Spenser’s pastoral poetry. Fortunately, his work is not a rehashing of familiar approaches.

Shore begins conventionally enough by defining pastoral and considering its conventions in light of *The Shepheardes Calender*. Having examined Spenser within the tradition, how he both conforms and diverges from it, Shore reconsiders the structure and unity of the poem. He argues that Spenser’s point of departure from the convention concerns how he uses the poetic form he chooses, especially debate or dialogue. In contrast to earlier uses of the debate in pastoral poetry, there is no winner or loser in the debate, no side that has greater validity. Shore goes on to argue that the two sides represent equally valid truths in the moral eclogues, for example, in the debate between youth and age represented by Cudde and Thenot in “February.” He sees this balance of arguments as “leaving open no possibility of a movement toward resolution” (17).

The irresolution resulting from a balanced argument is central to Shore’s reading of Spenser, not just in *The Shepheardes Calender*, but in *Colin Clouts Comes Home Againe*, and, most significantly, in *The Faerie Queene*. Shore traces the lack of resolution and the balancing of two opposed points of view in these works in order to come to what marks his important contribution to Spenser studies. For Shore, Book VI provides completion, if not resolution, to Spenser’s *Faerie Queene*. In the “Book of Courtesy,” Shore argues that the *Faerie Queene* is “torn by the conflicting demands of chivalric quest, devoted to the ongoing struggle, and of poetic vision, devoted to the timeless ideal” (159). In other words, he says Spenser perceives poetry and heroic action as mutually incompatible, but that both represent equally important values. Since both are exclusive, one must make a choice between the two.