Notes

Introduction

1. An interesting effort in this line is Lynette McGrath's comparison of Emilia Lanyer's "vision of woman's movement toward self-discovery and unity with the divine" with "Irigaray's celebration of the '*mysterique*,' the me-hysteric of the escaped, abandoned, ecstatic woman" (110).

2. She usually ends the chapters with a deconstructionist turn to irony, mystification, slipperiness, and self-questioning of the perspective and argument until then prevailing in the chapter. My own hunch is that one can trust readers to supply adequate mystification and slippage, and thus need not trouble to build it in.

3. Roughly the same question is taken up at the beginning of Krontiris's *Oppositional Voices*, and she treats several of the same writers discussed here. But I have worked from different theoretical perspectives from those of Krontiris, and generally to different effect.

4. Jana Sawicky in *Disciplining Foucault* revises Foucauldian concepts for feminist purposes. Analogously, if I may make so bold, my chapter on women and the Jacobean ideologeme of "male self-image propagation as governance" might be called "Disciplining Jameson."

1. Women's Household Circles as a Gendered Reading Formation

1. Alison Jaggar has referred to such contexts as "womanspace."

2. Jones (2) quotes the film critic Christine Gledhill to say that "meaning . . . arises out of a struggle or negotiation between competing frames of reference, motivation and experience. This [process] can be analyzed at three different levels: institutions, texts and audiences." Jones's application of this perspective in treating two English women and several continental ones as love poets is highly stimulating and useful (I cite her at certain points in this study), but I would expand the above theoretical model by noting that there are more possible nodes or focal points for studying individual writers' interactions with social forces than just the three named above—for example, sociolinguistic usages such as ideologemes (see chapter 5) and social practices such as reading formations, which cut across the spheres of institutions, texts, and audiences. Thus I work with somewhat different concepts from those of Jones and try to keep particular English political factions recurrently in view.

3. It would help if commentators on women writers of the early modern era would agree on a name format. Current practices may cause confusion: for example, referring to both the Countess of Pembroke and her niece Lady Wroth as "Mary Sidney" may result in generations of anthology readers who think they were the same woman. For the first mention of a particular woman in each chapter, I give her full set of names and titles, thus: Mary (Sidney) Herbert, Countess of Pembroke. (This format also has the merit of tracking important kinship connections.) Subsequent references will then as consistently as possible use whichever brief form of her name was generally used in her own lifetime: i.e., the Countess of Pembroke, or Lady Russell. Exception will be made for reference to times before someone's marriage, but the full name can still be given for the first mention, as "Anne Cooke, later

Lady Bacon." Or again, first reference will be to Elizabeth Jane (Weston) Leo or Löwe—who oddly for the time had a middle name—while later references will be to Elizabeth Weston (Elizabetha Westonia), as she was called by readers of her published poems, even when they knew that she was "uxor Ioannis Leonis." Furthermore, it would help if reference works would follow the usual practice of library catalogs, which for titled persons order the entry under the title (Pembroke for the countess) and for other married women under the first marriage name, while including all possible cross-references.

4. Lamb (*Gender* "Introduction") offers insights about how gender concepts of the time impacted upon writing and emphasizes the explicit sexualizing of women's public or semipublic speech and writing, effected by male denunciation of it as harlotry, a point further illustrated by the example of women's penitential rituals in my Introduction.

5. See B. L. Add. 15232, known as the Bright MS. Lamb's case for a woman as writer of the unsigned lyrics (of which she gives her transcriptions and a modern-spelling text) is mainly paleographic, and her analysis of the writer's handling of male poetic conventions also well supports this view. Possibly the lyricist was Wroth's younger sister Catherine (Sidney) Mansell, Lamb suggests (198), or the Countess of Pembroke's daughter Lady Anne Herbert, who died at age twenty-one. One would think of Philip Sidney's daughter Elizabeth Manners, Countess of Rutland—praised as a poet by Ben Jonson—but samples of her handwriting survive and, according to Lamb, that of the poems does not match it. The other two poems are "A most careless content of favor or disgrace" and "Love by the beams of beauty sets on fire."

6. The condition of the few surviving copies demonstrates this point—cf. W. Schleiner "feu caché" 294.

7. Or let me say, something that modern historians would characterize as lesbian. I leave aside here the whole much-discussed issue whether "homosexuality" in the modern sense existed at all in earlier eras. But to risk a pancultural, ahistorical hypothesis, perhaps a social-class power differential in a warm personal relationship, whether homosexual or heterosexual, typically carries a potential for erotic loading—a possibility Gallop mentions.

8. On this issue in the *Amadis de Gaul* see W. Schleiner "feu caché."

9. Jones (38) has also noted Whitney's intimations that "slander" of some sort cost her her post; Jones goes on to discuss her uses of Ovidianism.

10. I have modernized spelling and punctuation.

11. After another prefatory epistle by her friend Thomas Berry, which says that her book will "declare / To Cuntreywarde her love and friendly care" (Bii$_v$, i.e., the intended lady of service must live somewhere in the country near London), the first seven "flowers" are as follows:

I. Such friends as have been absent long
more joyful be at meeting
Than those which ever present are
and daily have their greeting. [A reunion would bring joy.]

II. When perils they are present, then
doth absence keep thee free,
Whereas, if that thou present wert
might dangers light on thee. [It's good she has been away for this troubled time.]

III. The presence of the mind must be
preferred, if we do well,

Above the body's presence, for
it far doth it excell. [She has been there in spirit.]

IV. Yet absence sometimes bringeth harm,
when friends but fickle are,
For new acquaintance purchase place
and old do lose their share. [But longer absence may make her forgotten.]

V. What profit things that we possess
do by their presence bring
We cannot know till by their lack
we feel what harms do spring. [She now knows how to value her post.]

VI. For to abound in every thing
and not their use to know,
It is a pinching penury,
Wherefore thy goods bestow. [The lady should be generous.]

VII. A saying old—once out of sight
and also out of mind—
These contraries: that absent friends
much joy at meeting find. [Again, reunion would bring joy.]

12. As noted in No. 11, the Nosegay sends its message "to countryward" (Bii_v).

13. See Fehrenbach "Whitney," and also on the *Nosegay*, Travitsky's " 'Wyll and Testament.' "

14. Fehrenbach ("Letter") notes that a pamphlet of 1567 (just Whitney's time in London) called *A Letter sent by the Maydens of London* paints a vivid picture of their way of life.

15. Excerpts from it appear in Travitsky's *Paradise of Women*.

16. Beilin (100–101) has generally well characterized the poem as "unconventionally feminine in assuming many tones, from comic to pious, ironic, acerbic and apocalyptic" (though I do not find the last one here).

17. Quilligan's proposal about the *Urania* ("Wroth" 273–74) seems related to this category: Pamphilia "complains of [Amphilanthus's] infidelity and insists . . . on her own constancy. . . . She fills the social emptiness with poems. Wroth has reformulated a potentially transgressive active female desire but dressed it up in a former female virtue, patient constancy. Out of this maneuver, she creates Pamphilia's authority" as a writer.

18. Another discussion related to this point is Lamb's subsection "Reading like a Woman" (*Gender* 84–89).

19. The importance of music for international circulation of material among such reading groups could easily make the subject for a whole essay. Lady Anne Clifford, like the Countess of Pembroke, is portrayed playing the lute and singing. The countess clearly tried out many of her Psalm renditions as song—a MS with settings of two of them survives (B. L. Add MS 15117, ff. 4_v–5_v—see Joiner). I thank Margaret Hannay for sending me Joiner's article.

20. Ben Jonson in *Eastward Ho!* also refers to the practice of waiting women reading out continental romances to their ladies (see chapter 5).

21. Mrs. Tyler's preface declares that since men dedicate works to women and thus expect women to read them, women must also be competent to write stories. She leads up to that claim—which shows she was quite able to imagine writing an original romance herself and probably would have liked to—by passing some of the stations of women's possible pathways into writing in that age: she hopes no one would force her to write about religion, she says, as she would not be competent to deal with its controversies; and no one should feel that she has overstepped her female prerogatives in writing this work, since translation is "a

matter of more heede then of deepe invention or exquisite learning." She has not after all gone so far as to write an original piece. She contrasts two possible metaphors—one alarming and one reassuring—for her act of translating a martial, knightly piece: perhaps she has imaginatively "intermeddled in arms" like the Amazons and Claridiana in the story; but no, she has rather simply "entertained a stranger" in taking in this Spaniard and naturalizing him. Thus she imposes a proper female image, a metaphor of hospitality, on her activity of writing.

22. Again, see my article "Margaret Tyler."

23. Ballard (37) cites the tomb of Elizabeth Lucar (1510–1537), daughter of the merchant Paul Withypoll, as saying that "Latine and Spanish, and also Italian / She spake, writ, read, with perfect utterance," as well as doing arithmetic for bookkeeping.

24. Lamb ("Agency" 354) goes so far as to assert that Clifford "conveys no sense of herself as a 'woman reader'," a point I would want to qualify through the discussion here.

25. *Diary of Lady Anne Clifford*, Spring 1617: "Coz Maria" reads from the *Metamorphoses*, Moll Neville from *The Faerie Queene*; Aug. 1617, Moll Neville from the *Arcadia*. Spring 1617, Mr. Rivers reads from "Montaigne's Plays"; Jan. 1619, Wat Conniston from [Augustine's] *City of God*.

26. See Williamson *Lady Anne Clifford* 65n.

27. A. L. Rowse published Lanyer's poems (from her book, printed 1611), with an introduction intermingling well-documented information about her with speculation (presented as fact) that she was Shakespeare's dark lady. Who knows but that she was; but Rowse has made only a minimal circumstantial case for the claim. If anyone comes across further evidence about her, the hypothesis would obviously be intriguing to pursue.

28. Lewalski also concludes ("Re-writing" 106) that this time shortly after the Countess of Cumberland was widowed is the likely period for Lanyer's brief service with her.

29. An interesting example of a waiting-lady's being inspired to a combination of writing and needlework is the lyric from Richard Johnson's *Crowne Garland of goulden Roses* (1612) entitled "A short and sweet sonnet made by one of the maides of honor vpon the death of Queene Elizabeth, which she sowed vppon a sampler in red silke." It is to be sung "To a new tune or to Phillida flouts me":

Gone is Elizabeth,
  whom we haue lou'd so deare:
She our kind Mistris was,
  full foure and forty yeare,
England she gouernd well
  not to be blamed:
Flanders she succord still,
  and Ireland tamed.
France she befrended,
  Spaine she hath foiled:
Papists reiected,
  and the Pope spoyled.
To Princes powerfull,
  to the world vertuous:
To her foes mercifull,
  to subiects gracious.
Her soule is in heauen,
  the world keepes her glory:
Subiects her good deeds,
  and so ends my story.

Sig. C_4-C_{4v}

30. In Kristevan terms I think that they (the male 'objects') would represent the denotative position, in the provided utterance structure.

2. Activist Entries into Writing

1. The term "discourse" here has its common text-linguistic meaning of a mode of discourse, i.e., a brand of language use, written and/or spoken, characterized by certain features specific to the mentality and ways of a particular group, context, or sociopolitical framework. (Habermas also uses "discourse" in a second sense, to be defined shortly.) I believe that "mode of discourse" in this sense also correlates with Foucault's concept of a "discursive formation," though Foucault (*Archaeology of Knowledge* 124–25) is describing his concept in a carefully nonpositivist fashion (or so as to defend his "positivities").

2. Donald Guss's recent view (1167) that in Habermas "strategic action" means violence is inaccurate although the relation it is based on could include violence.

3. This is my own proposition, not that of Habermas.

4. Certain textual issues need to be cleared up concerning this book. First, as her title states, Elizabeth Cooke (probably Lady Hoby at the time of translation) rendered this treatise from its original Latin, not from the French version, though her preface mentions the latter. Second, the preface shows that she had done the translation many years earlier than its publication, since she says that "the dead"—i.e., either the author Ponet or the editor-publisher her father—approved her translation himself: Ponet died in late 1556, Cooke in 1576. It is not immediately clear from this preface who was the work's author; since she says the "book" was "made" fifty years ago in Germany by a good and learned man, McIntosh argues that she thought her father the author, especially as his name appeared on the French translation and, McIntosh states, on the original Latin one. In fact, however, it does not appear in the 1557 first edition of the Latin, published by Cooke in Strasbourg (at least not in the C. U. L. copy I consulted). She could have meant that her father made the book in that he took the treatise from among Ponet's papers, edited it, and saw it through the press—indeed he made the *book* as such. It seems highly unlikely that she would have been so ill-informed as to think her father the author. And if she had, why would she not have ascribed the treatise to him on her title page, proud of him as she was? As for Ponet, there was ample reason not to name him as author of a book one was publishing in England, even as late as 1605. He was best remembered for his Marian exile treatise advocating deposition, even assassination, of religiously unsuitable monarchs (*A Shorte Treatise of Politike Power*, 1556). Had he lived to return home at Queen Elizabeth's accession, he would have received no welcome from her. Nor would King James have approved of such a writer, after what had happened to his mother. In short, Lady Russell must have known exactly who the author was but was judiciously avoiding mentioning him, while still claiming her part in the Marian exile milieu. The *Diallacticon* itself was not radical, representing Zwingli's and Cranmer's moderate position on the Eucharist (between the poles of Catholic "real presence" and Calvinist "outward sign"), which had become central to the Elizabethan consensus. Lady Russell saw herself as doing something analogous to her sister Lady Bacon's earlier publishing of an English rendering of Bishop John Jewel's *Apology*, a definitive text for the English church.

5. Selecting from the Anne Cooke/Ochino sermons requires care. The printer John Day put out various print runs of them with different numbers of sermons, none of these dated. It appears that first he took six Ochino sermon translations by a certain R. Argentine that had been published in Ipswich (1548) and combined them with fourteen more sermons translated by Anne Cooke, thus printing twenty sermons with a preface (presumably still

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