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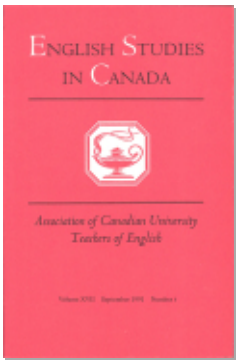

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"HIS PEN WITH MY HANDE": JANE ANGER'S REVISIONARY RHETORIC

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The first claim that *Jane Anger her Protection for Women. To defend them against the Scandalous Reportes of a late Surfeiting Lover* has to our attention is its priority: printed in 1589, it is the first known book in English purporting to be written by a woman in defence of women. While it has been recently reprinted and given fairly extensive treatment in books surveying the Elizabethan "Controversy over Women," it has not yet received enough attention to make a report of some basic facts superfluous.[1] We have no information to establish "Jane Anger, Gentlewoman," as a historical person rather than a contrived persona — a contrivance here perhaps enabling the writer to sidestep the seemingly obligatory apologetics for the immodesty of female publication, for anger, as Kent says in *Lear*, "hath a privilege."[2] The work to which Anger is directly responding she names as *Boke his Surfeit in love*; as others have suggested, it may well be the *Boke his Surfeit in love. with a farewel to the folies of his own phantasie* entered in the Stationers' Register on 27 November 1588. Of that book there is no known copy. Anger characterizes the Surfeiter's work at some length as "the newe surfeit of an olde Lover (sent abroad to warn those which are of his own kind, from catching the like disease)": "The chiefe matters therein contained were of two sortes: the one in the dispraise of mans follie, and the other, invective against our sex" (sig. B1^{v}). A good deal of the Surfeiter's text is embedded in Anger's text ("The bounteous wordes . . . set down in this olde Lover his Surfeit . . . be these" [sig. B1^{v}]), mostly in the form of examples of bad women or abused men, citations of authorities against women, and specific arguments against women. Some of this embedded material occurs, almost word for word, with *exempla* delivered in the identical order, in T.B.'s 1586 English translation of Pierre de la Primaudaye's *French Academie*. The Surfeiter appears to have borrowed heavily from the chapters on intemperance, on marriage, and on the duties of husband and wife, a working method and source chapters he shares with one of the decade's most prolific writers of prose romance, Robert Greene.[3] Anger also makes it clear that an extended "discourse of love," in which the Surfeiter dilates upon the "greedye graz[ings]" (sig. C1) that have brought him to repentance, shares space with his counsels to young men against women. Our presumed loss of the Surfeiter's book should not entirely

inhibit our effort to understand what Anger objects to: partly because the embedded material is so abundant as to provide a characterization of the Surfeiter's text, and partly, as Anger's mention of "the innumerable number of bookes to that purpose" (sig. B1^{v}) signals, because Anger is concerned with the Surfeiter's book primarily as a particular example of a practice she represents as general to men's writings that touch upon women.

Anger's *Protection* merits our fuller attention. First, it merits attention as a sixteenth-century text directly concerned with the problems of writing as a woman and self-conscious in its invention of a female voice. Second, it merits attention not as one more move in a recognizable Elizabethan "Controversy over Women," or as a defence against an isolated misogynist attack on women, but instead as a critique of a larger phenomenon within the writer's culture and within male discourse about women. I will argue in a later section of this paper for a specific connection between the pattern of the Surfeiter's disaffection with women and the paradigm of the Elizabethan romance writer as prodigal-turned-penitent, a career pattern for which Robert Greene may conveniently serve as infamous example. Anger's original insight, in other words, is most strongly displayed in her critique of the rhetoric of Elizabethan romance.

I

Of course, one needs to approach claims for Anger's originality with some caution. What perhaps strikes the reader first (and disappoints, if one is looking for a female voice, a voice with a difference) is the derivative quality of the pamphlet: it is a work of imitation, and what it must inevitably imitate is male discourse. Two distinct tendencies in the scant (but growing) critical literature about women's writing in the English Renaissance provide perspectives on the nature of Anger's imitation that need to be addressed. I have mentioned that one useful group of writings — including *Women and the English Renaissance* by Linda Woodbridge and *Half Humankind* by Katherine Henderson and Barbara McManus, both owing debts to Louis B. Wright's monumental *Middle-Class Culture in Elizabethan England* — places Anger's work within the context of a long-standing and male-dominated controversy about women. Woodbridge's important survey suggests that not only the structure of judicial oration framing Anger's defence but also many of the classical *exempla*, the authoritative sayings, and the often-rehearsed arguments about women derive from this controversy. Helpful as her detailed discussion is in demonstrating that Anger's *Protection* does not exist in a vacuum and that Anger's skill and ingenuity enliven the conventional topics, Woodbridge's insistence on Anger's dispassionate deployment of the genre is, I think, misleading. She endeavours to prove

that the *Protection* is as good as anything in this kind, and because some male authors, following the rhetorical practice of their time, wrote on both sides of the debate, both for and against women, this means placing value on a posture of cultivated insincerity: "'Patent sincerity' is really a charge of insufficient artistic detachment. Is it because she is a woman that 'Jane' is charged with emotionalism and sincerity?" (65; see also 5). But Woodbridge's position leaves no room for genuine protest, or for writing of anger and being taken seriously. Her reasoning promotes the paradox that inarticulate anger cannot be heard, and articulate anger cannot be heard as anger. My view is that the *Protection* is a work of articulate anger, anger worth listening to.

A further problem limits the usefulness of identifying the formal controversy over women as the context for reading Anger. Neither Woodbridge nor McManus and Henderson mention any full-blown instances of this controversy between 1569 and 1589, and Woodbridge's own work suggests that the materials were kept in circulation primarily through their assimilation into Elizabethan prose romance (61–62, 114–17). Indeed, they provide there some of those "posies of Profit" so incessantly intermingled with the pleasures of passion in the works of Pettie, Lyly, Rich, Lodge, and Greene, writers — interestingly enough — who are among the first group in English to court a female readership.[4] The style and imagery of Anger's *Protection*, in fact, provide some support for the assertions of the publisher Edward Blount, who, writing in 1632 in *Six Court Comedies* of Lyly's influence in the last decades of the sixteenth century, claims that "All our ladies were then his scholars, and that beauty in court which could not parley Euphuism was as little regarded as she which now there speaks not French" (Lamson and Smith 206). If the antifeminist arguments of the formal controversy over women are in fairly general circulation within literary genres more respectable than the controversial pamphlets defaming women, to classify Anger's work within the ghetto of the controversy may be, however inadvertently, to devalue it.

The caution, nonetheless, holds — that we cannot talk of Anger's originality without first recognizing her specific debts. A second branch of criticism touching on women's writings in the Renaissance affords a further caution to anyone arguing that Anger speaks to us in a distinctive voice. We are told that Elizabethan women do not speak, do not write: they are the blank pages that the male pen has written upon, or, as Gary Waller puts it, "empty signs within male-created patterns of discourse" (239). We cannot hear what they have to say in what they themselves write, Waller tells us, because they can only write within the dominant male discourse, and what, therefore, stands out in the few available writings of Renaissance women "are the structures of power within the language these women use and that create them as subjects, denying them any owned discourse" (246). This kind of argument, like the

more general arguments of the New Historicism and of cultural materialism, denies rhetorical control to the writer and locates instead in individual texts those rhetorical practices common to the culture that serve and consolidate the advantage of an élite. It is certainly necessary, at least, to acknowledge with Ann Rosalind Jones that "resistance to culture is always built, at first, of bits and pieces of that culture, however they are disassembled . . . " (374). Nonetheless, my concern in what follows will be to analyze rhetorical practices in Anger's writing that point to *her* exercise of small choices. I will argue that her rhetorical sophistication consists in her recognition that a male-dominated cultural rhetoric limits her possibilities of choice and in her demystification of that rhetoric.

II

Anger casts her project of female defence in terms of the problematics of discourse, of being written female and of writing female. Her opening manoeuvre is to appropriate the terms of a contemporary stylistic debate — that is, the words/matter antithesis of the Ciceronian/anti-Ciceronian controversy — to the gender debate. Just as Francis Bacon in *Of the Advancement of Learning* accuses sixteenth-century writers of hunting "more after words than matter," so Anger criticizes men's writing about women:

> The desire that every man hath to shewe his true vaine in writing is unspeakable, and their mindes are so caried away with the manner, as no care at all is had of the matter: they run so into Rethorick, as often times they overrun the boundes of their own wits, and goe they knowe not whether. If they have stretched their invention so hard on a last, as it is at a stand, there remaines but one help, which is, to write of us women. (sig. B1)

Elsewhere Anger suggests that the Surfeiter's stylistic polish — "So pithie were his sentences, so pure his wordes, and so pleasing his stile" (sig. B1^{v}) — had lulled her into reading to the very end of his attack, but here she represents men's verbal fluency not only as a signal of their disregard for truthful representation but also as their loss of control, as going "they knowe not whether." In this way, she caricatures and demystifies the claims male writers make to divine inspiration:

> If they may once encroch so far into our presence, as they may but see the lyning of our outermost garment, they straight think that Apollo honours them, in yeelding so good a supply to refresh their sore overburdened heads . . . . And therfore that the God may see how thankfully they receive his liberality, . . . they fall straight to dispraising and slaundering our silly sex. (sig. B1)

Anger makes it clear that the woman of male discourse — textual woman — is "matter [made] of nothing" (sig. B1^{v}). So even as she exposes representations of women as man-made constructs, she shrewdly denies male writers the status of self-conscious makers by describing their rhetoric itself as a shaping force beyond their own power and control.

However effectively Anger's appropriation of the words/matter antithesis suggests men's limited control over their own discursive constructs, she cannot — as the anti-Ciceronians did — simply reverse the terms and claim for women's writing more matter with fewer words. As Anger raises questions about how women come to be "so wickedly handeled" in men's speech and writings, she emphasizes that written discourse is a male preserve. She shows her strong awareness of an oppressive cumulative male discourse, which leaves open no space for female discourse:

> they suppose that there is not one amongst us who can, or dare reproove their slanders and false reproches: their slaunderous tongues are so short, and the time wherin they have lavished out their wordes freely, hath bene so long, that they know we cannot catch hold of them to pull them out, and they think we wil not write to reproove their lying lips . . . . (sig. B1)

That this expression of the belatedness of female writing should take the form of a grotesque caricature of the male tongue rather than of invective against the male pen is, I think, no accident.

The significance of Anger's choice of tongue here, and of its prominence throughout the pamphlet — flattering, glozing, wagging, railing, dissembling, complaining, barking, stinging, slandering, and prying "into every corner of us" (sig. D1) — becomes apparent if we consider one of her revisionist procedures, her method of reversing conventional gendering of commonplaces. In the context of male-female debate, unruly tongues are almost invariably gendered female. Their most familiar modes of misrule are figured in proverbial lore, proverbs endlessly adapted by Elizabethan writers:

> A woman's tongue, like an aspen leaf, is always in motion. (Tilley 745)

> 'tis but a woman's jar;
> Their tongues are weapons, words their blows of war.
> (Porter, *Two Angry Women of Abington* 1.209–10)

> You shall never take her without her answer, unless you take her without her tongue. (Shakespeare, *As You Like It* IV.i.162–64)

> womens Clackes will walke with every wynde. (Tilley 747)

> if they be not blabbes in their tongues, they will be tatlers with eyes. (Greene, *Alcida* 9: 111)

> the closets of womens thoughts are ever open, . . . the depth of their heart hath a string that stretcheth to the tongues end, that with *Semele* they conceive and bring forth oft before their time. (Greene, *Alcida* 9: 108)

Babbling, prattling, tattling, wagging, nagging, clacking, scolding: the speech acts of women are lexicalized in a richly colourful vocabulary of derogation. On the one hand, the products of women's speech are minimized as trivial, and, on the other hand, they are magnified as threatening, disruptive to sober government.[5] Construed as trifling and ephemeral — "women's words are as the wind" — they can be dismissed as inconsequential, unworthy of attention. Even a work like Robert Greene's *Penelopes Web*, which offers gentlewomen's discourse as an object of attention and as an embodiment of feminine perfection, devalues through lexical choice what it purports to celebrate: "the matter is womens prattle" (5: 145). But construed as threatening or self-damaging, in exaggerations of its volubility, in equations of loquacity and licentiousness, female speech demands attention and censure, legitimizing the confinement of women to that prisonhouse of feminine perfection: modesty and silence. In the male-dominated cultural discourse of the sixteenth century, the minimizing and the maximizing of the products of the female tongue work together to deprive women of dignified speech. In choosing the voluble tongue as her synecdoche for the omnipresence and power of the male word, Anger turns back against its maker a discursive practice that itself rationalizes and preserves discourse as a male prerogative. Nor does she exclude the products of the male pen from her caricature of male discourse: she devalues her opponent's dominion over the pen by associating it closely with his misrule of the tongue (and by sexualizing both): "Their glozing tongues, the preface to the execution of their vilde mindes, and their pennes the bloody executioners of their barbarous maners" (sig. C3^{v}).

Nonetheless, recognizing how seriously the omnipresence of men's writing limits her own rhetorical choices, Anger makes no effort to conceal her dependence on male language. Instead, she represents her intervention into the masculine domain of writing as a painstaking procedure of rewriting, revising, correcting, interpreting, and interrupting the words of the Surfeiter. "[A]s this surfeiting lover saith" (sigs. B4^{v}–C1), "recited in *Boke his Surfeit in love*" (sig. C4), "so truly set down in that *Surfeit*" (sig. B2): the reader is continually alerted to her repetition of his words or the words of his authorities. The first indication of Anger's revisionist practice seems artless and somewhat confusing: "The bounteous wordes written over the lascivious kinge Ninus his head, set down in this olde Lover his Surfeit to be these (Demaund and have:) do plainly shew the flatterie of mens false hearts . . . " (sig. B1). The account of how a foolish Ninus gained Semiramis and lost his kingdom is too long to quote, but it ends in a versified censure of male flattery, which Anger introduces by reasserting with a difference her depen-

dence on the Surfeiter's own words: "of him [Ninus] this shal be my censure (agreeing with the verdict of the surfaiting lover, save onely that he hath misplaced and mistaken certaine wordes) in this maner" (sig. B1). Something is botched in this passage, which purports to compare Anger's censure with the Surfeiter's verdict: whether by the printer or by Anger — if by Anger, whether for calculated effect or through lack of skill — is not readily determined. At any rate, one cannot easily say which words are the Surfeiter's, which Anger's corrections. It would, I think, be too simple to claim that the confusion of voices is deliberate, a contrived demonstration of the female writer's dilemma. Nonetheless, as the *Protection* develops, Anger's pose of rewriting words the Surfeiter has misplaced or mistaken takes on a systematic quality.

Anger's extended refutation of the Surfeiter's charges against women proceeds by demonstrating that he has mistaken the tenor of his own words:

> & now beginning to search his scroule, wherein are tauntes against us, he beginneth and saieth that we allure their hearts to us: wherin he saieth more truly then he is aware off: for we woo them with our vertues, & they wed us with vanities . . . . (sig. B2^{v})

Just as Chaucer's Wife of Bath explicates St. Paul's text on marriage to show a meaning opposite to the conventional readings, so Anger's interpolations explicate the antifeminist texts compiled in the Surfeiter's scroll as praises:

> *Aut amat, aut odit, non est in tertio*: she loveth good thinges, and hateth that which is evill: shee loveth justice and hateth iniquitie: she loveth trueth and true dealing, and hateth lies and falshood: she loveth man for his vertues, & hateth him for his vices: to be short, there is no *Medium* between good and bad, and therefore she can be, *In nullo tertio*. (sig. B3)

"Misplaced" rather than "mistaken" words are corrected when Anger turns her attention to the precepts for feminine behaviour gathered by the Surfeiter out of "ancient writers." Anger changes "she" to "he," "woman" to "man," to try the fit of male rules to their makers:

> Tibullus setting down a rule for women to follow, might have proportioned this platform for men to rest in. And might have said. Every honest man ought to shun that which detracteth both health and safety from his owne person, and strive to bridle his slanderous tongue. (sig. B4^{v})

Anger's chief resource for female authorship is, in her own words, to move "the Surfeitert [sic] his pen with my hande" (sig. C4^{v}).

III

More interesting, perhaps, than what Anger corrects in the Surfeiter's text is what Anger chooses to blot out, or write over. One might expect a female writer who protests male slander against her sex to blot out words of dispraise and to retain and make much of whatever words she can find to the opposite effect. But Anger's parting counsel to her women readers reveals quite a different attitude. She warns them how "At the end of mens faire promises there is a *Laberinth*, & therefore ever hereafter stoppe your eares when they protest friendship": "He with a company of protestations will praise the vertues of women, shewing how many waies men are beholden unto us: but our backes once turned, he fals a railing" (sigs. C4^{v}–D1). Women are to stop their ears not to dispraise but to praise; those waggings of the short tongues that do most damage to women are "flattery and dissimulation" (sig. B3^{v}). Here we have one piece of evidence that *Boke his Surfeit in love* and the "innumerable number of bookes to that purpose" are not precisely what most commentators on Anger have taken them to be: straightforward misogynist attacks.[6] Further evidence is supplied by Anger's surprising report on her own experience in reading when the Surfeiter's book "came by chance to my handes":

> because as well women as men are desirous of novelties, I willinglie read over: neither did the ending therof lesse please me then the beginning, for I was so carried away with the conceit of the Gent. as that I was quite out of the booke before I thought I had bene in the middest thereof . . . . (sig. B1^{v})

Can she have read with such pleasure a compilation of the cliché-ridden taunts she copies out from the Surfeiter's scroll: how "*Mulier est hominis confusio*" (sig. B3)? how "to shun a shower of rain, & to know the way to our husbands bed is wisedome sufficient for us women" (sig. C1^{v})? The answer is in what Anger blots out, that is, in the Surfeiter's romantic fiction.

Anger's erasure is announced as she leaves off her copying out of "ancient writers" on women's "follies":

> I leave them to a contrary vaine, and the surfaiting Lover, who returnes to his discourse of love.
>
> Nowe while this greedye grazer is about his intreatie of love, which nothing belongeth to our matter: let us secretlye our selves with our selves, consider . . . . (sig. C1)

It is worth noting that even in this transition Anger is appropriating a familiar verbal convention to her subversive purpose: specifically, a formula for changing places in Elizabethan romance, as in Greene's "Leaving this passionate lubber, to the conceipt of his loves: let us returne to the young

courtyer" (*Never Too Late* 8: 199). Anger's secret talk with women about their kindness having blotted out — presumably — pages of the Surfeiter's amorous tale, she takes up again the thread of his text: "Now sithence that this overcloied and surfeiting lover leaveth his love, and comes with a fresh assault against us women let us arm our selves with patience & see the end of his tongue which explaineth his surfeit" (sig. C2^{v}). Anger blots out the pleasures of the Surfeiter's text and she rewrites his precepts. What Anger's procedure points to, I would suggest, is a radical disjunction between the pleasure and the profit of Elizabethan fiction's "sugared pill."

This brings us to Anger's re-presentation of the Surfeiter's self-presentation. He presents himself as a grave penitent, dead to the youthful disease of love; she re-presents him as "a Wolfe clothed in sheepes raiment" (sig. D1). He presents himself as having surfeited on love through his own youthful and women's continual folly; she re-presents him and his kind as eagerly "blazing abroad that they have surfeited with love, and then their wits must be showen in telling the maner how" (sig. B1^{v}). He presents himself as sending abroad his love stories and precepts against love "to warne those which are of his own kind, from catching the like disease" (sig. B1^{v}); she re-presents him and his kind as writing to "make themselves among themselves bee thought to be of the game" (sig. B1). Her re-presentation exposes the Surfeiter's repentant posture as a rhetorical ploy, a contrivance enabling him to pass off titillating and self-aggrandizing tales as godly and self-effacing sermons.

As Richard Helgerson reminds us, in *The Elizabethan Prodigals*, the men who produced romantic fiction in the 1580s wrote not only in the shadow of Euphues but also in the shadow of humanist prescriptions against Italianate fantasies, Ovidian follies. Hence their apologetics for "ink-wasting toys," hence their sprinklings of profit amidst their offerings of pleasure, hence even Spenser's anxiety about Burghley's displeasure, hence Nashe's blast against Ovid's "Idlebies," "friends of the Feminine sexe," when he set out in *The Anatomie of Absurditie* to present his credentials as a serious writer (Nashe 1: 10–11). Hence too the final expedient: repentance. This repentance manifests itself in curious literary exercises, in fictions where the characters repent the prodigality of lustful folly framed by fictions in which the writer repents the prodigality of amorous pamphlets. So Robert Greene — in a lingering literary repentance through his *Alcida: Greenes Metamorphosis*, his *Never Too Late* and *Francescos Fortunes*, his *Mourning Garment*, his *Farewell to Folly*, his *Repentance*, and his *Vision* — does as "innumerable number" of amorists of his generation have done before him: he renounces his stories of youthful romance, relegates them to their proper place as damaging digressions within the authorized story of serious manhood dictated by admonishing paternal voices. Just how seriously writers like Greene regarded proscriptions against the allurement of romantic fiction

and just how seriously he meant his repentances it is difficult to tell. Greene certainly makes the final years of his literary production interesting to his contemporary readers by continually repenting and continually repeating his sins. Just as Anger exposes the hypocrisy of the Surfeiter's fictions of himself, warning her readers "when the Fox preacheth, let the geese take heede, it is before an execution" (sig. C4^{v}), so Greene is subjected to charges of promoting the follies he purportedly renounces. In fact, in a Dedicatory Epistle to "Greenes farewell to Folly: Sent to Courtiers and Schollers as a president to warne them from the vaine delights that drawes youth on to repentance," Greene answers objections that sound very like Anger's objections against the Surfeiter:

> But (right worshipfull) some are so peremptorie in their opinions, that if *Diogenes* stirre his stumpes, they will saie, it is to mocke dancers, not to be wanton, that if the fox preach, tis to spie which is the fattest goose, not to be a ghostly father, that if *Greene* write his *Farewell to Follie*, tis to blind the world with follie, the more to shadow his owne follie. My reply to these thought-searchers is this, I cannot Martinize, . . . my tongue and my thoughts are relatives. (9: 228)

The strong resemblance between "Martin's" criticism of Greene[7] and Anger's criticism of the Surfeiter helps to establish that Anger's *Protection* is aimed not against discursive misogynist pamphlets but against the widely-recognized paradigms of prodigality and repentance so prevalent in the romantic fiction of the 1580s. My point is not that she, like others, points to the merely rhetorical status of writerly repentance. For Anger asks a question with a difference about these masculine fictions that are offered for the pleasure of gentlewomen readers when the tune is romance and for the instruction of gentlemen readers when that "melodie is past" (sig. D1). She asks: what is the woman's part in the fictions the men of her time write, fictions that unavoidably affect the fictions men live? Woman's part in the fictions of male reformation is, in Anger's words, to be "by them fouly deformed" (sig. B3), for the "prayers" that witness repentance are the misogynist slogans from the Surfeiter's scroll.[8] Very often the good woman's part is also to wait patiently, faithfully, and silently, when she is subjected to a Surfeiter's slanders and his rejections, as Francesco's wife Isabel does in Greene's *Never Too Late*. So too do most of the good women slandered by Shakespeare's "Surfeiters" — by Posthumus, Hamlet, Leontes, and others — women represented as long-suffering but never as angry at their treatment. If Jane Anger's representation of the Surfeiter contributes to a critique of Elizabethan romance, her self-representation as a woman of articulate anger offers a glimpse at the possibility of a different part for women.

NOTES

[1] *Jane Anger her Protection for Women* is reprinted in full in Ferguson 58–73 and Shepherd 29–51, and abridged in Henderson and McManus 173–88. On Anger's relation to the controversy about women, see especially Woodbridge. For other recent accounts of Anger's *Protection* in context, see Beilin 248–53; Travitsky, "The Lady Doth Protest" and *The Paradise of Women*. Hageman provides a useful bibliography.

[2] Although most recent published accounts by literary critics assume that "Jane Anger" is a woman, one is often asked whether "Jane Anger" might indeed be a man. I take the writer's self-identification as a woman seriously. It seems to me that if a male writer were ventriloquizing or parodying a female voice, there would be a kind of showmanship and self-reflexive undercutting of claims that I do not find. Female authorship, while unusual at the time, is by no means unprecedented. No one seems to have made the important point that Thomas Orwin, one of the printers of Anger's *Protection*, also printed in the same year (1589) another book written by a woman: that is, *The French Historie*, by Anne Dowriche, an anti-Catholic poem about the French civil wars. For a useful list of works by women, 1521–1624, see Beilin 335–38.

[3] See Magnusson 311–14. On Greene's borrowings, see H.C. Hart, Sanders, and Pruvost 232–38.

[4] Dedications or addresses to gentlewomen readers appear in Pettie (1576); Grange (1577); Lyly (1580); Rich, *Farewell to Militarie profession* (1581), *Don Simonides* (1581) and its sequel (1584); Lodge (1584); Greene, *Penelopes Web* (1587). On women's reading, see Wright 103–18 and Hull.

[5] Much has been written on the regulation of women's speech in early modern England. See, for example, Belsey 149– 91.

[6] The significant exception is Kahin, who links Anger's response indirectly to Lyly's "A Cooling Card for Philautus and all Fond Lovers," appended to *Euphues: The Anatomy of Wit* (and so to prose romance). Kahin's argument, however, is based on the mistaken identification of Lyly's "Cooling Card" with the 1587 entry in the Stationers' Register of Robert Greene's *Euphues his Censure to Philautus*. Although Woodbridge (63) notices the error, recent commentators on Anger continue to repeat it (see Shepherd 30).

[7] Greene might be responding to the attack apparently aimed at him in the "Epistle Dedicatorie" to the anonymous tract *Martine Mar-Sixtus* (1591), quoted by McKerrow in Nashe, *Works* 4: 8–9.

[8] For a comparable case, see the antifeminist "Contents of Philadors Scrowle" in Greene's *Mourning Garment* 9: 199–201. Helgerson characterizes the woman's part in such fictions thus: "From the repudiation of love and women to the repudiation of romantic fiction is a short way. Stories are like women. Each entices by its beauty. An attack on one is likely to be an attack on the other" (96). Helgerson's formulation is useful in establishing the link between literary repentance and misogynist attack, but I cannot agree with his characterization of women here.

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