NOTES

ABBREVIATIONS

ELH English Literary History
ELR English Literary Renaissance
JEGP Journal of English and Germanic Philology
MLN Modern Language Notes
MLR Modern Language Review
PMLA Publications of the Modern Language Association
PQ Philological Quarterly
SEL Studies in English Literature
SP Studies in Philology
TSLL Texas Studies in Literature and Language

PREFACE

3. Hakluyt's Voyages, p. 17.
4. The contrastive halves of renaissance lyric that I propose bear a resemblance to pieces in Harold Bloom's "Tessera" pattern of belatedness in The Anxiety of Influence (New York: Oxford University Press, 1975), pp. 49-76, but I do not intend similar psychological implications or look for examples of "family romance."

CHAPTER ONE

1. A. R. Ammons, Collected Poems, 1951-1971 (New York: W. W. Norton, 1972), pp. 318-19. Possession for poets, through poetry, is at best indirect and attenuated, since what they possess is a poem's reflection of objects that can be named also by others, changing hands and conceptual frameworks through the realms of dis-
course. But lyric address nonetheless explores the grounds on which strong personal relations with objects are vocalized. Even when a prized object draws off or withholds itself, like Keats's nightingale or Grecian urn, it may leave behind re-defined attitudes and feelings and altered possession of other things. For lack of better words, then, I use possession and its synonyms for the poet's verbal impoundment of things. Such terms should be understood to differ fundamentally, of course, from legal, physical, even spiritual possession: though they do not necessarily designate a weaker grasp, they always imply a countermanding dispossession in the escape of res from verba.


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19. I've selected the most common version of sonnet 129. Another text would produce a slightly different reading.


CHAPTER TWO


7. Tension between the orphic poet and the civil laureate is not new, of course. John van Sickle finds it in Virgil's *Eclogues*, for instance, where it is past-engaged in the sense that encounters between poet, state, and nature are reinterpretive and the poet's authority derives partly from predecessors. For Virgil, figures of growth and innovation prevail, however, in both the new age the fourth eclogue celebrates and the poet's own innovations. By bringing the ponderous globe and all ages to exalt the "magnum lovis incrementum," the poet can be simultaneously herald to a political power and a Tracian Orpheus or Pan. See John B. van Sickle, "Studies of Dialectical Methodology in the Virgilian Tradition," *MLN* 85 (1970):921–22; cf. Michael C. J. Putnam, *Virgil's Pastoral Art* (Princeton: Princeton University Press, 1970), p. 165. Virgil's balancing of the orphic and laureate roles was no doubt closely assessed by both Spenser and Milton. Spenser in the higher mood of Collins praise of Eliza in *Shepheards Calender* and Milton beginning in the Nativity Ode, his first run at preempting secular panegyric and cancelling what he considered various idolatrous majesties.


CHAPTER THREE


8. In Helgerson's reading Sidney's *Defence* does not resolve even Sidney's own doubts about the literary calling, and it seems unlikely that Sidney managed to reconcile love and honor, wit and judgment, pleasure and profit to his satisfaction. See *Elizabethan Prodigals*, p. 125.

9. Drayton's *Poly-Olbion*, for instance, can be found to maintain the courtly centrism of *The Arcadia*, historical chronicles, Daniel's *Civil Wars*, and *The Faerie Queene*. The most conspicuously geographical poem of the renaissance, it is concerned with the entire realm of Britain—its forests, groves, oceans, winds, vales, hills, rulers, villages, crafts, trades, homey country matters, Dryads, nympha, water gods, wood goods, flora and fauna, and primarily river systems. It interweaves historical anecdotes and some of the nationalist aims of Hakluyt's travel literature and Spenserian romance without of course the sustained action of princes and heroes or interest in chivalry, idea, or argument.

10. I have considered country house poems separately in "Householding and the Poet's Vocation, Jonson and After," forthcoming in *English Studies*.

CHAPTER FOUR


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8. Dyer risked his status as counsel and compromised his ambassadorial mission to Bohemia in conducting experiments under the tutelage of the professional con man, Edward Kelley.


14. The lack of recognition for Jonson’s originality must be qualified, however, given the recent claims made for it by several critics in Claude J. Summers’s and Ted-Larry Pebworth’s edition of essays, Classic and Cavalier: Essays on Jonson and the Sons of Ben (Pittsburgh: University of Pittsburgh Press, 1982). Some of those claims seem exaggerated, but Richard G. Newton’s argument for Jonson’s assimilation of the coherence of a printed text, the bound authorial opus, supports my own sense of the integrity of the work as a whole and therefore (can one say?) its independence—its ownership by the author and centering of the circle in the poet’s well-provisioned mind and signed works. See pp. 31–55.

Further support can be gained by careful mining from Alexander Leggatt’s Ben Jonson: His Vision and His Art (London: Methuen, 1981). See especially “False Creations,” pp. 1–44. If a false image is a departure from nature, as Leggatt suggests, a true image must appropriate “appropriately” one or more of nature’s ready-to-be-cooked fish, and so the topography is mapped by an apportioning of its parts to this or that function of the poet’s order and order of the estate, which distributes of course not just food and fire but all the “mysteries of manners, arms, and arts.”

CHAPTER FIVE


8. Devotions upon Emergent Occasions, Meditation X.

9. In its subordination of the life to the works, my view of Donne’s response to the pursuit of a career diverges from that of some biographers. Donne’s courtly ambitions come foremost for Arthur Marotti, for instance. This is not the place to debate the relations of symbolic actions to life struggles, but Marotti’s reading has the disadvantage of reducing such poems as “The Canonization” and “The Sunne Rising” to “unsuccessful,” ironic, “recreational” attempts to justify the marriage to Ann More and relieve the pain of a “placeless, hopeless state.” They are surely more than that. I see no contradiction between Donne’s anxiety over a’living and his witty severing of courtly ties in the lyrics, nor between his satirizing of the court earlier and his recurrent overtures to it. The relationship of his poetry to it seems to me different in kind from that of his predecessors. Where Wyatt, Gascoigne, and Sidney associate amorous failures with “sociopolitical failure and frustration,” as Marotti has argued convincingly, Donne celebrates love’s triumphs and puts even its
failures on a more personal footing. Similarly with the sermons, to regard them primarily as what sustain an ecclesiastical career and at last brings "the substantial rewards" of patronage is to submerge their substance and style in incidental social functions. See "John Donne and the Rewards of Patronage" in Guy Fitch Lytle and Stephen Orgel, eds., *Patronage in the Renaissance* (Princeton: Princeton University Press, 1981), pp. 207–34. John Carey makes similar reductions of several texts. See *John Donne*, pp. 43, 109, 155, e.g.

CHAPTER SIX

1. Herrick "To Dean-Bourn, A rude River in Devon."


5. Opposite to "Temper I" in its discomfort with great spaces is "Content," in which the poet admonishes his "mutter'ing thoughts" to keep quiet and stay at home. There too the soul reaches to the ends of the cosmos, but it does so quietly:

   This soul doth span the world, and hang content
   From either pole unto the centre:
   Where in each room of the well-furnisht tent
   He lies warm, and without adventure.

The "discoursing soul" seeks "gentle measure" in place of "nourisht fame."


CHAPTER SEVEN


**CHAPTER EIGHT**

1. For representative treatments of schemes a century apart, see Richard Sherry, *A Treatise of Schemes and Tropes* [1550] (facsimile from the Huntington Library) and John Smith, *The Mysteries of Rhetorique UnvaiU'd* (London, 1657). Smith cites similar tropes and figures but illustrates partly from the Bible.


CHAPTER NINE


2. Critics have interpreted Bunyan’s topography in basically psychological, social, and doctrinal ways. It is these and more, but I find the landscape-as-argument, with theses reaching into each of these areas, more encompassing. All views are ably represented in The Pilgrim’s Progress: Critical and Historical Views, ed. Vincent Newey. See especially Newey, "Bunyan and the Confines of the Mind" for (to my mind) an overly psychological reading; and James Turner, "Bunyan’s Sense of Place."


CHAPTER TEN


