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Architectural Rhetoric in Shakespeare and Spenser

Jennifer C. Vaught

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Jennifer C. Vaught

Architectural Rhetoric in Shakespeare and Spenser

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Jennifer C. Vaught

Architectural Rhetoric in Shakespeare and Spenser

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For Judith

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My work on the idea of the body as a house grew out of the collection of essays I edited entitled *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England* (2010) for Ashgate with Erika Gaffney as Commissioning Editor in Literary Studies. The cover image for that edited volume features an

engraving from the scientific and medical textbook *Ma'aseh Toviyon* (1707) by physician Tobias Cohen that juxtaposes the anatomy of a man with corresponding exterior and interior features of a house. This group of essays about the rhetoric of the body begins with an essay by Elisabeth “Lisi” Oliver and Maria Mahoney, “Episcopal Anatomies of the Early Middle Ages.” Their work on corporeal metaphors, analogies, and allegories led to my exploration of architectural rhetoric for the body and mind in Shakespeare and Spenser.

I owe a great deal of thanks to numerous teachers and scholars who have helped me immeasurably over the years. In 1996 Joan Pong Linton, as a member of my dissertation committee chaired by Judith Anderson at Indiana University, encouraged me to pursue my interest in early modern architecture; she has continued to provide support as I’ve deepened my knowledge of Renaissance literature, rhetoric, and architecture. I rely on the comradery of a troupe of Spenser and Sidney scholars who make a pilgrimage each year in May to Kalamazoo, Michigan for the International Congress on Medieval Studies at Western Michigan University. For their fellowship and passionate dedication to sixteenth century studies, I am truly thankful. I am particularly indebted to David Wilson-Okamura, Sean Henry, Rachel Hile, Susannah Monta, and Brad Tuggle, members of the Spenser at Kalamazoo Organizing Committee with whom I’ve worked since 2009. I also thank Bill Oram, Anne Lake Prescott, and Susannah Monta for their invaluable contributions to the journal *Spenser Studies*.

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Introduction

“If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.”

Henry David Thoreau, *Walden*

William Shakespeare and Edmund Spenser shared a mutual interest in architecture, real and imagined.¹ They walked some of the same streets in London, and they were familiar with the commonplace of the body as a fortified, yet penetrable structure found in numerous works from classical antiquity, the Middle Ages, and the Renaissance. As a result, both writers in their plays and poems represent the body and mind in figurative terms of a besieged castle or house; a walled city vulnerable to ruin; or as another dwelling surrounded by the elements of earth, air, fire, or water, which Galen links to the four bodily humors. The Castle of Alma in Book II of Spenser’s *Faerie Queene* is a widely recognized example of a Renaissance literary structure with ties to medieval architectural allegory, exemplified by the Castle of Unity in *Piers Plowman* and morality plays like *The Castle of Perseverance*, in which the psyche as a besieged castle is central.² Critics have linked Spenser’s Castle of Alma besieged by Maleger, who is the captain of riotous, unruly troops depicting the passions in the Legend of Temperance, to Shakespeare’s *Hamlet* in which the Prince bemoans that intemperate men like Claudius break down the “forts of reason.”³ The Castle of Alma, a body allegory figuring constant change both inside and outside its walls, serves as the linchpin for my study of a variety of linguistic, thematic, and generic connections between works by Shakespeare and Spenser. Like architects, carpenters, and stonemasons, who construct buildings, monuments, or theaters with stone, brick, mortar, or timber, they imagine castles in the air with the tools of their trade, such as architectural metaphors.⁴

Expanding upon prior discussions of the body as a besieged fortress in Spenser’s Castle of Alma and *Hamlet*, I examine the rhetoric of architecture throughout *The Faerie Queene* and in Shakespeare’s history plays the second *Henriad*, the problem comedy *Troilus and Cressida*, the Roman plays *Antony and Cleopatra* and *Coriolanus*, the tragedies *Macbeth* and *King Lear*, and the romance *The Tempest*. I also compare Spenser’s translation *Ruines of Rome: by Bellay* in his *Complaints* and Shakespeare’s *Sonnets*.⁵ Their conceptions of the body and mind in figurative terms of spatial locales illustrate how, in the words of philosopher Andy Clark, “the material vehicles of cognition can spread out across brain, body, and certain aspects of the physical environment itself.”⁶ Both Shakespeare and Spenser define thinking agents in relation to their dwellings and the objects found there. My use of the term “architecture” includes

interior and exterior features of all kinds of built environments, from castles and houses to cities, bridges, streets, the marketplace, fortifications, battlefields, monuments, and obelisks. Furthermore, the subject of architecture touches on the vast fields of geography, maps, surveying, and property law. Building materials I consider range from stone, brick, and timber to gold, silver, iron, brass, flint, sand, and glass. In addition to buildings per se, my study encompasses other dwellings like caves and ships.⁷ I deal with a wide array of rhetorical figures – metaphor, simile, allegory, analogy, symbol, personification, metonymy, paradox, hyperbole, and puns – as well as the art of persuasion.

Imagining the body as a castle or house with penetrable walls and doors emphasizes the dynamic interchange between its interior spaces and exterior situation.⁸ Corporeal metaphors involving books and furniture within a particular estate extend the body and mind into the world of material property and everyday objects. Framing the individual in terms of architectural figuration is expressive of the profound connection between self and surroundings that leads to ethical considerations of dwelling.⁹ At the end of the country house poem “To Penshurst,” Ben Jonson contrasts “proud, ambitious heaps” that some “may say, their lords haue built” with this estate where Robert Sidney, brother of Philip Sidney, “dwells,” a biblical term with spiritual and introspective nuances.¹⁰ I examine the not yet fully explored connection between the disciplines of literature, rhetoric, and architecture as illustrated by Jonson in *Timber; or Discoveries Made Upon Men and Matter* when he famously compares a well-crafted sentence to “stones well squar’d.”¹¹ My study breaks new ground by focusing on the permeable body as a besieged castle – a key motif in medieval architectural allegory – in works by Shakespeare and Spenser.¹²

Architectural figuration for the body and mind is based upon a rich and varied tradition from the classical period through the Renaissance. In *De Architectura*, written in 15 BC, the Roman architect Vitruvius provides one of the first analogies of the body as a house.¹³ A number of classical rhetoricians linked the art of memory with architecture as well. Cicero and Quintilian taught orators to remember parts of a speech by associating them with rooms in a house. Quintilian in *Institutio oratoria* elaborates upon how the association of ideas with real or imaginary buildings aids memorization: “some place is chosen . . . such as a spacious house divided into a number of rooms.”¹⁴ Cicero in *De oratore* also describes the training of memory through the projecting of mental images onto architectural locales, which aids recall as effectively as imprinting words on a “wax writing-tablet.”¹⁵ The metaphor of the mind as a wax tablet upon which notions are inscribed is a fundamental aspect of Ciceronian faculty psychology. In *The Confessions* St. Augustine, a medieval rhetorician

as well as theologian and philosopher, describes the mind as an estate when he ruminates, “I come to the fields and vast palaces of memory, where are the treasuries of innumerable images of all kinds of objects brought in by sense-perception.”¹⁶ In addition, Thomas Wilson in *The Art of Rhetoric* (1553), which serves as an oratorical model for Sidney’s *Defence of Poesy*, discusses the Ciceronian mnemonic method of mentally impressing concepts on architectural structures.¹⁷ In the preamble to *The Garden of Eloquence* (1577), Henry Peacham further defines memory as “the treasure house of mans knowledge.”¹⁸ Sir Thomas Elyot, who wrote the *Castel of Helthe* (1541), similarly describes memory as the “store house of lernynge” in his translation of Plutarch’s *Moralia*.¹⁹ Not surprisingly, the figure of the body as a house recurs widely in works by Shakespeare, Spenser, and their Renaissance contemporaries. This architectural metaphor showcases the classical and medieval backdrop for their plays and poems.²⁰ Beyond English Renaissance literature and across the Atlantic, early American allegories of the body as a house include Edgar Allen Poe’s Gothic poem “The Haunted Palace” (1839) with its architectural figuration for the human head.²¹

In *The Defence of Poesy* Sidney depicts the intellect in terms of the visual arts, including architecture. He famously defines the brain child of poesy as a “figuring forth – to speak metaphorically, a speaking picture.”²² Sidney attests that the imaginative writer “doth draw the mind more effectively than any other art doth” (228). He portrays memory as a site of inscription when he praises heroic verse by stating, “let Aeneas be worn in the tablet of your memory” (231). He refers to Raymon Lull’s use of the Ciceronian mnemonic method when he contends that “they that have taught the art of memory have showed nothing so apt for it as a certain room divided into many places well and thoroughly known” (234).²³ Lull’s connection of the art of memory to the planets, stars, and the practice of magic, or alchemy, provides one of many examples of how ancient, medieval, and early modern writers figuratively extend the body and mind to the physical environment. Sidney joins the body to “clayey lodgings” and the mind to the firmament when he imagines the writer “freely ranging only within the zodiac of his own wit” (216, 219). The literary creation of a “golden” world can move audiences emotionally and transform them in an ethical fashion (216). He further argues that the goal of all the liberal arts – astronomy, mathematics, and poetry – should be “well-doing and not of well-knowing only” and the pursuit of “virtuous action” (219–20). Imaginative writing, an art form that Sidney compares through analogy to a “castle,” “palace,” and “house,” can lead readers to self-knowledge and inspire them to enact virtuous deeds for the good of the commonwealth (216, 222). In *The Defence of Poesy* he equates “knowledge of a man’s self, in the ethic and politic

consideration” with a term the “Greeks called *architektonike*” and that Aristotle uses in reference to building practices (219).²⁴ Sidney continues that in contrast to those who “build castles in the air” through aimless flights of fancy, a writer ought to fashion this “imaginative ground-plot” for ethical purposes (216, 235). Similarly, Henry Turner discusses the use of poetics and geometry on the English Renaissance stage for the founding of “a civic architecture.”²⁵

In the preface to book 2 of *Microcosmographia* (1615), Helkiah Crooke, the court physician for James I, describes the geometrical framing of the soul in relation to the Castle of Alma, indicating that he was familiar with this anatomical allegory in *The Faerie Queene*. He quotes one of its most widely discussed stanzas beginning with the lines, “The frame thereof seemd partly circular, / And part triangulare, O work diuine” (II.ix.22.1–2).²⁶ Spenser’s Castle of Alma provided Phineas Fletcher with the basis for *The Purple Island; or Isle of Man* (1633), an allegorical epic for the body and mind.²⁷ Renaissance drama often incorporates such an allegorical dimension. Throughout this study I examine dwellings that serve as extended metaphors or allegories for those who dwell there. In *The Tempest*, for example, Prospero’s cell on the island houses his imported books, which in part symbolize his haunting memories. I focus on architectural rhetoric involving the exterior facets of walled structures as well as the interior recesses of chambers and closets in terms of sixteenth- and seventeenth-century literary imaginings of the permeable body and mind situated in the world at large. My focus on built environments also includes decorative arts within homes. In his Socratic discourse *Oeconomicus*, Xenophon broadly defines a “house” as an estate with all its possessions.²⁸ Medieval and early modern writers frequently viewed a castle as a walled city.²⁹ I discuss the ruined cities of Troy and Rome as architectural figures for self-divided, heart-broken, or intemperate characters. In works by Shakespeare and Spenser castles and houses are adorned with furniture, tapestries, graffiti, and mirrors, which are often reflective of bodily and mental features of characters inhabiting these places.

In this project I deal with architectural figuration for the permeable body and mind in early modern allegory and drama. My focus on the body as a besieged castle differs from Gail Kern Paster’s model of the leaky, humoral body in a number of ways. Paster bases this model on medical discourse and on sixteenth-century rules of good behavior and health epitomized by Norbert Elias’s *History of Manners* and *The Civilizing Process*.³⁰ My interest, by contrast, is on the relation between poems and plays by Spenser and Shakespeare and their mixing of literary forms.³¹ I argue that their works are mutually informed by the classical figure of the body as a house and by medieval architectural allegory.³² In *Bodies and Selves in Early Modern England: Physiology and*

Inwardness in Spenser, Shakespeare, Herbert, and Milton, Michael Schoenfeldt examines inwardness in relation to epic and lyric as a complement to Katharine Eisaman Maus's *Inwardness and Theater in the English Renaissance*, which focuses on drama. In Schoenfeldt's chapter entitled "Fortifying Inwardness: Spenser's Castle of Moral Health," he mentions Sir Thomas Elyot's *Castel of Helthe* as a popular medical treatise providing an example of the pervasive figure of bodily and mental health as an "edifice perpetually being constructed, and in need of continual maintenance."³³ As part of his discussion of Spenser's Castle of Alma, Schoenfeldt remarks that "both Spenser and Shakespeare imagine a self as a fragile construction barely containing the physiological and psychological pressures of desire" (73). Building on the foundation laid by Schoenfeldt, who pairs Spenser and Shakespeare only in this brief instance, I explore what their mutual uses of architectural rhetoric reveal about how they conceptualize the situated body and mind in relation to the physical environment.

My comparison of works by Shakespeare and Spenser highlights the underlying drama of the epic romance *The Faerie Queene* and the allegorical nuances of Shakespeare's plays. Though emphasizing such generic crossover is hardly new, I concentrate on how architectural figuration in works by these two writers contributes to the pervasive notion of generic hybridity in the Renaissance.³⁴ I further show how their plays and poems are shaped by medieval architectural allegory, illustrated foremost by *The Castle of Perseverance* (1382–1425), in which Humanum Genus, or Mankind, is led astray by the Bad Angel, tempted by the Seven Deadly Sins, but ultimately saved when he repents on his deathbed. Throughout English Renaissance literature the recurring figure of the body as a besieged castle or house represents the traffic between the inner self and outer world in terms of fortifying walls, doors, windows, turrets, and interconnected rooms.³⁵ Schoenfeldt observes that early modern people "had a clear idea of interior selfhood, but one which was based upon an humoral equilibrium, so that the inner self was never hermetically sealed off from its surroundings" (42). Extending the concept of border crossings to the literary corpus, I emphasize the generic fluidity of drama and allegory in works by Shakespeare and Spenser whose distinctions between public/private and inside/outside are often ambiguous and indeterminate.³⁶ In their plays and poems transformations of habits of mind frequently occur in enclosed gardens and prisons set apart from mundane happenings but open to violent intrusions from the outside world.

Shakespeare and Spenser inherited a visual, performative, and folk tradition that blends drama and allegory. Sixteenth-century popular plays with which they were familiar intertwine these two genres. As Lawrence Manley

remarks, Spenser was “taught by Richard Mulcaster, a contributor to London’s street pageants,” further emphasizing the student’s predilection for drama.³⁷ Similarly, Shakespeare most likely saw the Coventry Mystery Plays performed twenty miles from his hometown, Stratford-upon-Avon, until their suppression by 1580.³⁸ Thomas Warton observed in 1778 that late medieval and Renaissance street pageants and morality plays in effect popularized allegory and contributed to “the rise of the school of Spenser.”³⁹ Allegorical street theater brings together the dramatic and visual arts. Likewise, Pieter Brueghel the Elder in *Netherlandish Proverbs* (1559), the cover image for this book, portrays sixteenth-century social life in a Flemish village, in the words of Mark Meadow, as “a painting as a stage.” This dramatic street scene includes all kinds of architecture – a tavern, chapel, tower, bridge, outhouse, or ruined wall – made out of a variety of building materials – wood, stucco, thatch, marble, and brick. In this painting, which resembles early modern proverb and commonplace books, Brueghel literalizes figurative proverbs such as “to bang one’s head against a brick wall” by featuring a man doing just this. As a result, this artwork resembles a rhetorical treatise by Cicero or Quintilian for the training of memory in which the orator situates words or ideas in distinct architectural sites so that he can recall them as he mentally walks through a series of locations.⁴⁰ Like *Netherlandish Proverbs*, *The Faerie Queene* and the history plays the second *Henriad* make use of the Ciceronian mnemonic method, as I’ll discuss shortly.

Throughout their plays and poems Shakespeare and Spenser demonstrate their hybridity of form by combining drama and allegory as well as literature, architecture, and rhetoric. Beyond the interlacing of literary genres, architectural metaphors throughout their various works provide rhetorical associations between personhood and the physical environment. Hybridity is also a key concept for actor-network theorist Bruno Latour. As Latour says in *We Have Never Been Modern*, “The human is not a constitutional pole to be opposed to that of the nonhuman.”⁴¹ Donna Haraway similarly questions the “clean lines between human and nonhuman” in *When Species Meet* and alludes to Latour’s title by arguing that “we have never been human,” meaning in her book that we have always existed together with animals.⁴² Not only other creatures but also inanimate things make us who we are. In *Bodily Natures: Science, Environment, and the Material Self*, Stacy Alaimo focuses on an ethics that is “accountable to a material world that is never merely an external place but always the very substance of ourselves and others.”⁴³ As illustrated by dramatic scenes and allegorical stanzas of Renaissance literature situated in all kinds of gardens, prisons, country houses, or castles throughout the British Isles, sixteenth- and seventeenth-century writers produced a great number of literary works in which characters perceive a profound connection between themselves and

other animate beings or objects in rural or urban, landlocked or aquatic settings. In many respects early modern subjects, historical and fictive, conceived of themselves as hybrids – not unlike the “carnations” during Polixenes’s and Perdita’s flower debate in the pastoral setting of Bohemia in *The Winter’s Tale* – grafted onto and constituted by their surroundings.⁴⁴

My approach to the subject of architectural rhetoric in literary works by Shakespeare and Spenser is variously shaped by cognitive theory and ecocriticism.⁴⁵ While looking forward to advancements in contemporary brain research and environmental awareness in light of modern perspectives on ethical, Heideggerian considerations of dwelling, in Janus-like fashion I also look back at the classical rhetorical practices of Cicero and Quintilian, medieval drama, and early modern poetry and plays, some of which include memory theaters or other architectural monuments. My use of the term “imagination,” or phantasy, is shaped by the Aristotelian conception of *phantasmata*, meaning phantom-images, that are received and manipulated by this cognitive faculty. In Aristotle’s philosophy of mind these images initially result from impressions upon the senses, including the eyes and ears.⁴⁶ Throughout this study I explore how orators, writers, and audiences, from antiquity through the Renaissance, imagined the body and mind in relation to the world. I use the philosophical terms “mind,” “body,” and “world” in keeping with the theoretical language of extended mind theory and distributed cognition. The Heideggerian notion of “being” as “the open region itself” undergirds my notion of “dwelling” in a body as a house in symbiotic relation to a physical environment.⁴⁷ As Julian Yates reminds us, the term “ecology” is based on “the Greek word, *oikos* (household, dwelling, home).”⁴⁸ An ecologically nuanced concept for the body politic is the “commonwealth,” as illustrated by the Archbishop of Canterbury’s analogy of the kingdom as a honeybee colony in Shakespeare’s *Henry V*.⁴⁹ I return a number of times to Sidney’s key phrase “castles in the air” in *The Defence of Poesy*, a sixteenth-century landmark study of literary theory (216). In works by Shakespeare and Spenser such flights of fancy to which Sidney refers are ephemeral, potentially dangerous, yet vitally instrumental for imagining brave new worlds beyond time, ruin, and mutability.

The Renaissance figure of the body as a walled structure offers insights about how early modern writers gave architectural form to cognition and emotion. As Evelyn B. Tribble and Nicholas Keene argue in *Cognitive Ecologies and the History of Remembering: Religion, Education and Memory in Early Modern England*, cognition is “historically situated.”⁵⁰ Recent, theoretical work on Shakespeare and cognition links epistemology to the body and affect.⁵¹ In *Shakespearean Neuroplay: Reinvigorating the Study of Dramatic Texts and Performance through Cognitive Science*, Amy Cook says, “cognitive science does

not privilege thinking over feeling and does not separate body from mind.”⁵² In *Shakespeare’s Brain: Reading with Cognitive Theory*, Mary Thomas Crane describes Antonio Damasio’s *Descartes’ Error: Emotion, Reason, and the Human Brain* as “an account of the embodied brain that stresses the implication of feelings in the most seemingly rational processes of thought.” Crane continues, “cognitive science thus provides increasingly convincing evidence that the body does shape thought and language.”⁵³ Spenser’s allegory of Alma’s besieged castle with her turret as the human head underscores the grounding of the mind in the body, which includes the five senses and the affections subject to intemperance.⁵⁴ Tribble and Keene explain that “Extended Mind theory and Distributed Cognition posit that the mind is both embedded in and extended into its world” (2). John Sutton adds that memory is “literally extended into objects.”⁵⁵ In *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400–1200*, Mary Carruthers argues, however, that memory refers “not to a literal spot or space, but to a *location within a network . . . distributed through a web of associations*” (54). A building can cue this web of associations, but a mental map of the place remains in its physical absence. Memories triggered by objects made from tangible materials are thus figuratively present in built environments. Cognitive theory has been widely applied to works by Shakespeare but not as much to those by Spenser and rarely in conjunction with an extensive comparison of their dramatic and allegorical works. Recent cognitive theorists basing their research on modern brain science seldom look back at how Cicero and Quintilian founded their oratorical method on the extension of memories into real or imaginary places. In addition to considering architectural rhetoric and the Ciceronian mnemonic method, I discuss how the Castle of Alma and other anatomical figures imaginatively situated in the physical environment provide a conceptual bridge between the body, mind, and world.

My focus on architectural rhetoric in works by Shakespeare and Spenser is relevant to ecocritical, posthumanist discussions of the interconnection between human beings and the environment, built or elemental.⁵⁶ In *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, anthropologist Tim Ingold argues that “the forms people build, whether in the imagination or the ground” result from “their practical engagement with their surroundings.”⁵⁷ In *Being Alive: Essays on Movement, Knowledge, and Description*, Ingold continues that “the very being of humans . . . is bound up” with “the world of materials,” such as stone and water.⁵⁸ In *Stone: An Ecology of the Inhuman*, medievalist Jeffrey Jerome Cohen reiterates Ingold’s important point by saying that we not only “inhabit” a world of materials but are “coextensive” with it. He considers “the medieval use of petrifying tropes applied to people” and “the persistence of these modes of thought.”⁵⁹ In *Back to Nature: The*

Green and the Real in the Late Renaissance, Robert N. Watson, who discusses Spenser in a brief section on pastoral, devotes a chapter entitled “*As You Liken It: Simile in the Forest*” to a bounty of similes in Shakespeare’s comedy about lovers in the forest of Arden. These green metaphors blur the boundary between humans and other “creatures” or “forms of life,” like Jaques’s weeping stag. Watson contends that the human mind “builds a likeness of the world and then inhabits it.” In keeping with the Cartesian skepticism of Stanley Cavell, Watson concludes that we remain “aliens in the woods” and are “not really at home . . . either in nature or in culture.”⁶⁰ In contrast to Watson’s emphasis on alienating figures related to animals and plants in *As You Like It*, I focus on architectural metaphors that figuratively bridge the permeable body and mind with their environmental surroundings as well as with the four Galenic elements of earth, air, fire, and water.⁶¹

In plays and poems by Shakespeare and Spenser the world of things, from houses to hammers, is expressive of the body and mind. Both writers exhibit interest in stone and timber as coextensive with flesh and bone. The very language characters in these works use to define themselves and others is based on their inhabiting of, and movement through, built or elemental environments. In Book III of *The Faerie Queene* Spenser describes the inner sanctum of the heart in domestic terms of private chambers and decorative arts. In Book V the increasingly disenchanted poet characterizes his cultural moment as a “stonie” age (V.Proem.2.2).⁶² Shakespeare refers to personhood in terms of built objects throughout his *Sonnets*, comedies, Roman plays, tragedies, and romances. In *Taming of the Shrew*, for example, Petruchio calls Kate “my house, / My household stuff, my field, my barn.”⁶³ In *As You Like It* Jaques, who compares Touchstone’s and Aubrey’s ill-fated marriage to a poorly constructed house, sends them to a churchman by joking, “this fellow will but join you together as they join wainscot; then one of you will prove a shrunk panel and, like green timber, warp, warp.”⁶⁴ Furthermore, the very name Touchstone is elemental. Near the end of *The Winter’s Tale* Paulina summons the statue of Hermione to “be stone no more” shortly before she embraces Leontes after their sixteen-year separation (V.iii.99).⁶⁵ Extensive literary, historical, and cultural evidence suggests that people living in Renaissance England conceived of the body and mind not in isolation from the physical environment but in profound relation to it.⁶⁶ As James Sutton argues with respect to the country house named Theobalds where William Cecil, Lord Burghley, and the rest of the Cecil family lived from 1564 to 1607, “place strongly contributed to who they became.”⁶⁷

Intertextual allusions between Spenser and Shakespeare are vast; I’m primarily concerned not only with such borrowings but also with similarities and

differences between how these two writers use architectural rhetoric to represent the body and mind, including the imagination, memory, emotion, sensation, and the will. I focus in particular on the imagination, which has received less critical attention than memory by Spenser scholars.⁶⁸ Early modern writers of imaginative literature, and their contemporaries working in the fields of religion, medicine, and philosophy, turned to architecture for depicting physiology and epistemology. In *De Anima* (1540) Philip Melanchthon, a German reformer and collaborator with Martin Luther, uses an analogy of a city at war to represent the turbulent passions. He equates anger with the heart “sending out blood” to soldiers exacting revenge, and calming down with the return of blood to the “barracks of the heart.”⁶⁹ In *The Merchant of Venice* Shylock describes his house in anatomical terms when he tells his daughter Jessica, “But stop my house’s ears – I mean my casements.”⁷⁰ In *Microcosmographia* the physician Crooke depicts the ear not as a window of the body but as the “doore of the mind.”⁷¹ In *Essays Upon the Five Senses* (1620), Richard Braithwaite, a philosopher of science and ethics, imagines the ear as a military fortress “‘assailed’ by noise (1, 1, 34).”⁷² Illustrating the varied ways in which cognition is distributed throughout the built environment, memories are figured as printed books in libraries and as writing tablets in closets in works by Shakespeare and Spenser. Similarly, in Shakespeare’s second *Henriad* and Spenser’s translation *Ruines of Rome: by Bellay* collective memories of love and war are projected onto buildings and surrounding landscapes, illustrating the relevance of the Ciceronian mnemonic method for these early modern English and French texts.⁷³

In addition to intertextual connections between works by the borrowers and lenders Shakespeare and Spenser, their plays and poems share common ground in terms of influential literary predecessors, themes, and cultural context. Spenser’s *Faerie Queene* and Shakespeare’s *Troilus and Cressida* exhibit footprints of the medieval poet Chaucer, and both Renaissance writers allude to Prudentius’s *Psychomachia* (circa 405) and to medieval mystery and morality plays such as *Everyman*, which was reprinted as least four times in the sixteenth century.⁷⁴ Catholic Rome, which provides a recurring figure for architectural ruin in Reformation England, was frequently on their minds. Similar themes they explore are the virtues and vices of the imagination, the artist as a magician, the heart, justice, lawlessness, and popular rebellion. In addition to their familiarity with London architecture, as owners of a castle, house, or estate in Stratford, England or colonial Ireland, they were well aware of property law.⁷⁵ In *Macbeth* the metaphor “fee-grief,” which Macduff uses to describe the utmost sorrow an individual can endure just before he hears about the loss of his family, is in keeping with the legal term “fee-simple,” which means

the largest amount of land recognized by English feudal law as a single estate (IV.iii.196).⁷⁶ Finally, the imperial culture of Elizabeth I, laureate Petrarch, court satire, and the critique of religion, from anti-Catholicism to anti-Puritanism, imprint works by Shakespeare and Spenser in numerous ways.

One of the goals of my study comparing architectural metaphors by Shakespeare and Spenser is to illuminate the cultural movements underlying their works. Why were these two contemporaries mutually and persistently interested in figuration related to the besieging of a castle, ruination, stonemasonry, and carpentry? The architectural rhetoric I examine, which often involves surveying, framing, measuring, squaring, and weighing, is frequently mathematical and geometrical and suggestive of a recurring scientific mode of reference that emphasizes the matter of the body as an object for observation and quantification.⁷⁷ They were both writing during a time of English anxieties about invasion and when the wealth and authority of the old aristocracy was declining, as illustrated by the disrepair of its estates.⁷⁸ Remarking on the abiding interest in Roman ruins in English Renaissance writing, Lisa Hopkins says that “Henry VIII’s dissolution of the monasteries caused monastic ruins to become a prime feature of the landscape in many parts of the country.”⁷⁹ The ruination of Catholic churches in England was accompanied by the Protestant reformation of rituals such as the Eucharist. For early modern Catholics the host was real, in a universal, Platonic, and Aristotelian sense, but for Protestants it was figurative. Coinciding with the crumbling belief in the epistemological link between “Real Presence” and actual matter, English Renaissance writers, readers, and audiences returned nostalgically to castles in the air found in medieval architectural allegories to restore this disappearing, analogic way of conceptualizing their situation within the cosmos.⁸⁰ In works by Shakespeare and Spenser architectural figuration provides a virtual connection between the body, mind, and a persistent, Aristotelian way of viewing the world.⁸¹

Throughout this study I compare works by Shakespeare and Spenser in terms of the analogous characters, dwellings, and situations they imagine. Not only Spenser and Shakespeare, but also Spenser and Milton, Shakespeare and Donne, or Spenser and Herbert or Marvell could offer a fertile “ground-plot” for such an analysis of architectural figuration in English Renaissance literature (Sidney, *Defence of Poesy*, 235). A comparison of built environments in Spenser’s *Faerie Queene* and Herbert’s *The Temple* or Marvell’s *Upon Appleton House* would no doubt be fruitful.⁸² As Anne Lake Prescott has argued with respect to translations of Du Bellay in Renaissance England, “we need a poetics of *imitatio* . . . more sensitive to how a tonality, a lexical cluster, can by linguistic osmosis seep into segments of a culture in ways too varied or untraceable to

be called ‘intertextuality’ or ‘borrowing.’”⁸³ The shift of emphasis (and sleight of hand) from not only intertextual but also analogous relations between works by Shakespeare and Spenser allows for the construction of unexpected and surprising alliances between their plays and poems. Placing their architectural figures together in new ways – for example, comparing Spenser’s Castle of Alma to Shakespeare’s Sir John Oldcastle – sheds a unique light on each. Because Spenser’s primary mode of relation is analogy, it’s appropriate for critics to approach his works in relation to Shakespeare’s in terms of analogy as well.⁸⁴ Intertextual and analogous relationships between works by Spenser and Shakespeare function as a literary ecosystem in which parts are related to a whole through a complex web of associations.

In my first chapter, “Body-Building: The Besieged Castle in Books I and II of *The Faerie Queene*,” I examine the recurring motif of the permeable body and mind as a besieged castle in Books I and II of Spenser’s *Faerie Queene* and Shakespeare’s second *Henriad*. Assaults upon the psyche, figured architecturally, recur throughout their poems and plays. My comparison of the theme of magic in the episode of Redcrosse at the House of Archimago in Book I, *Macbeth*, and *The Tempest* illustrates the ambiguous potential of the imagination, a visionary power vulnerable to unethical perversion by forces inside and outside the subject.⁸⁵ Medieval architectural allegory, as exemplified foremost in my study by the morality play *The Castle of Perseverance*, influences not only Spenser’s House of Mammon and the Castle of Alma in Book II but also Shakespeare’s *Henry IV, Parts 1 and 2*. Throughout my discussion of *The Faerie Queene* and the second *Henriad*, I extend the concept of permeable boundaries to the hybridity of the literary corpus.

Cross-fertilization of genres among works by Spenser and Shakespeare includes allegory, drama, and satire, among many other literary forms. The satirical figures Braggadocchio, Trompart, and Oldcastle mock the aristocracy, courtiers, or Puritanism in Elizabethan England. Spenser’s besieged Castle of Alma, an anatomical allegory, nonetheless alludes to real places, architectural and geographical, throughout the British Isles where inhabitants remained vulnerable to invasion. Both Spenser and Shakespeare provide epic-like accounts of British medieval history based on Roman ruins. In *The Faerie Queene* and the second *Henriad*, legends inspired by monumental ruins include “A Chronicle of Briton Kings,” which Arthur reads in Alma’s tower; similarly, legendary Falstaff is inflected by buried traces of his censored name Sir John Oldcastle in *1 Henry IV*.⁸⁶ In the second *Henriad* this satirized Puritan’s spirit is embodied by unforgettable, round Falstaff, the epitome of grotesque realism. Like Shakespeare’s Oldcastle, Spenser’s Castle of Alma is also informed by grotesque realism and vulnerable to mutability and ruin. The Castle of Alma and 1

Henry IV exhibit a number of parallels to medieval mystery and morality plays that foreground the dramatic elements of Spenser's epic romance and the allegorical tradition inflecting the second *Henriad*.

In my second chapter, "Castles in the Air: The Figurative Frame of Mind in the Second *Henriad*," I discuss architectural rhetoric expressive of politics in the second *Henriad*. Such architectural rhetoric in *Richard II* is expressive of a tug-of-war for the throne, resulting in Richard II's fall and Henry IV's rise to power. Richard, who fancifully constructs castles in the air, and Falstaff exhibit defining features of imagination and wit; they both create extended metaphors for the body politic, tragic or parodic. The divine right of kings upon which Richard defends his reign is based on the Aristotelian correspondence of the macrocosm and microcosm. Figures of old and ruined castles throughout this play represent the crumbling of this analogic state of mind. In Shakespeare's second *Henriad* ruined aristocrats and gritty commoners tell oral tales triggered by built environments in keeping with Ciceronian rhetorical mnemonics. In the imaginations of the dramatist's audience members, who hear stories told by high and low characters, elite versions of the past in which the folk are unnamed are amended to include them. Settings such as the Boar's Head Tavern, the Agincourt battlefield, and the Globe Theatre itself remind the audience of Falstaff and forgotten private soldiers, who were once King Henry V's tavern mates. As a figurative architect, Shakespeare's Henry V secures the dynastic house of England as a result of the time he spends with all ranks of subjects. The motif of a besieged castle, which is central in the morality play *The Castle of Perseverance*, recurs in *Henry V* in terms of the war between England and France. Architectural rhetoric for the chaste, yet vulnerable female body is expressive of Henry V's imperialistic designs when he seizes the gated city of Harfleur and later reunites the English and French royal houses by marrying Charles VI's daughter, Katherine.

Spenser's comparison of the body and mind not only to castles and houses but also to domestic properties, such as furnishings made of wood, silk, or glass, is the focus in my third chapter, "Under Lock and Key: The Body as a House in Book III of *The Faerie Queene*." In contrast to chapter 2, in which I deal predominately with exterior settings like castle ramparts, urban streets, country estates, and battlefields for men (and women) at war, in chapter 3 I examine interior locales in which Britomart and a multitude of female (and male) figures struggle with intimate passions related to the heart. At Castle Joyous the tapestries of Venus dallying with Adonis illustrate how decorative arts are expressive of Malecaste, the lustful mistress of the house who attempts to violate her guests. Britomart's passion for Artegall ignites when she glimpses his visage in the mirror she finds in her father's closet. This

magical glass reveals that she and Artegall will produce a lineage culminating with Elizabeth I. At the House of Busirane, the wicked magician terrifies his prisoner Amoret with threatening illusions about sexual desire. In contrast to prophetic Merlin, Busirane uses his artistry for destruction and ruin. Nevertheless, Britomart gains self-understanding by progressing through the architectural recesses of the House of Busirane, the tripartite structure of which recalls the turret at the Castle of Alma. The linchpin of the heart in this allegorical and dramatic episode set in a cognitive maze provides a thematic connection between Spenser's Amoret and Shakespeare's Cordelia in *King Lear*. Throughout Book III Britomart's mind develops as her body moves through the interior chambers of Fairyland. Cognition and kinesis are intertwined here.

Central in my fourth chapter, "Ruined Cities and Dividing Walls: Spenser's *Ruines of Rome*, Shakespeare's *Sonnets*, *Troilus and Cressida*, and *Coriolanus*," is the vulnerability of the architecturally nuanced body to fragmentation, isolation, illness, and death. Despite the persistent threat of ruination, the recreative powers of poetry withstand the assault of time. I compare *Ruines of Rome* and *Sonnets* in terms of the war with time and consider various formal aspects these sequences share, such as Petrarchan blazons of female and male bodies, the repetition of the word "ruinate," and the mixing of genres. Spenser and Shakespeare create poems and plays that exhibit generic hybridity as a result of the interlacing of lyric, epic, drama, satire, and history, ancient through early modern. Besieged Troy provides an architectural metaphor for self-division and inner turmoil that leads to heartbreak in *Troilus and Cressida*. There, Troilus and Cressida's unsustainable love affair is akin to an illusory castle in the air. In this Trojan play and *Coriolanus*, set in Rome, Shakespeare dramatizes allegorically that an intemperate body divided from the rational mind and alienated from the surrounding world results in tragedy. Shakespeare thereby anticipates Donne in "Meditation 17" of *Devotions Upon Emergent Occasions* (1624): "No Man is an Iland, intire of it selfe; every man is a peece of the Continent, a part of the maine."⁸⁷ Coriolanus falls from military glory because of his failure to acknowledge intimate ties between himself and other characters, places, and things. The volatile body politic in Rome is infected by popular discontent with an autocrat in *Coriolanus*. Proud Coriolanus is not only a defender of Rome from outside invaders but also a monster threatening it from within. He ultimately defends the city of Rome under siege by sacrificing himself. Medieval architectural allegory provides the inspiration for the recurring motif of the body and mind as a besieged castle in these works by Spenser and Shakespeare.

In chapter 5, “The Passionate Body as a Built Environment: Books IV–V of *The Faerie Queene* and *Antony and Cleopatra*,” I discuss the permeable body and mind situated amongst the four Galenic elements of earth, air, fire, and water. In *Antony and Cleopatra* Roman monuments, Egyptian overflowing rivers, and the ever-changing sky are analogous to the bodies and minds of those nearby. The dispositions of individuals living in these two cities vary from rigid and unmovable, to volatile and decadently visionary. Architectural and elemental metaphors are expressive of habits of mind – rational or intemperate – throughout *Antony and Cleopatra*. Place largely determines how Romans and Egyptians describe themselves. Yet the rhetorical boundaries between Roman and Egyptian, human and nonhuman, masculine and feminine are fluid and readily transgressed in this play, a hybrid of drama and allegory. Shakespeare’s dramatic Cleopatra is shaped by Spenser’s allegorical Venus, Acrasia, and Radigund. Illustrating the vital interaction between agents and airways, the labyrinthine ear and its vulnerability to mishearing are focal points in Books IV–V of *The Faerie Queene* and *Antony and Cleopatra*. Noise pollution, an environmental concern these works by Spenser and Shakespeare share, provides an apt figure for rumors that detract from the well-being of the body politic. Such rumors, lies, and slander threaten to bring individuals and their empires to ruin.

My sixth and final chapter, “The Architectural Place of the Mind: *Macbeth*, *King Lear*, and *The Tempest*,” illustrates how Shakespeare depicts the hidden corners of the mind tortured on the rack in terms of hellish landscapes, dilapidated buildings, and a maze-like island. In *Macbeth* the motif of a besieged castle, literal and figurative, is central. This tragedy resembles the morality play *The Castle of Perseverance* and the mystery play *The Harrowing of Hell*, blurring generic distinctions between drama and allegory.⁸⁸ In *Macbeth* the infernal setting overtaking his Scottish castle foreshadows the usurping homicide’s wading through a Phlegethon-like river of blood. Recalling Belzebub in *The Harrowing of Hell*, the Porter invokes the stage property of the Hellmouth that speaks volumes for Macbeth as hellhound. A book, a writing tablet, and a closet are rhetorically expressive of his and Lady Macbeth’s deceiving and unhinged states of mind. Throughout Shakespeare’s tragedies places and things are reflective of personhood and exhibit vital agency.⁸⁹ In *King Lear* the lack of an estate or coat most animals bear provides a physical manifestation of despair over utter placelessness.⁹⁰ In *The Tempest* differing perceptions of the island as a paradise or devilish maze suggest that fantasies of place are highly interiorized, yet in tune with exteriorized landscapes and waterways. As exiled and despairing Satan says, “the mind is its own place” (I.254). Anticipating Milton, Shakespeare and Spenser agree that liberty is the keystone for reimagining

and refashioning the English, Irish, and Scottish commonwealth, an ecological term for the body politic. The body as a building in Books I and II of *The Faerie Queene*, highlighted in particular by Spenser's Castle of Alma and Shakespeare's Oldcastle, is the subject to which I now turn.

Chapter One

Body-Building: The Besieged Castle in Books I and II of *The Faerie Queene*

The figure of a besieged castle prominent in medieval architectural allegories, such as the morality play *The Castle of Perseverance*, recurs throughout Books I and II of Spenser's *Faerie Queene* and a variety of Shakespeare's plays. In Book I Redcrosse is tricked at the House of Archimago, one of a number of episodes in the Legend of Holiness that represents the body as a building or other sort of dwelling. Redcrosse subsequently encounters Fradubio imprisoned in a tree and finds himself in devolving predicaments at the House of Pride, Orgoglio's dungeon, and the cave of Despair. His adventures in Book I culminate with his purification at the House of Holiness and ascent up Mount Contemplation where he sees the walled city of New Jerusalem. He then rescues Una's parents from the dragon besieging their castle. In the Legend of Holiness secular castles are subject to ruin and destruction, but sacred ones aspire beyond earthly space and time, illustrating the visionary power of the imagination. Both Shakespeare and Spenser turn to poetry to combat mutability and loss. They mutually demonstrate, albeit in unique ways, that imaginative writing ought to be used for ethical ends directed toward the benefit of the body politic in keeping with Sidney's gloss of the Greek term *architektonike* as "well-doing and not of well-knowing only" in *The Defence of Poesy* (219). Nevertheless, Spenser in Book I of *The Faerie Queene* and Shakespeare in *Macbeth* and *The Tempest* are highly aware of the ambiguous potential of the imagination and its vulnerability to deception or misuse for unethical purposes. These works demonstrate how the imagination can be disfigured or distempered by the demonic or coercive magical arts.¹

Spenser in Books I and II of *The Faerie Queene* and Shakespeare in *Henry IV, Parts 1 and 2* depict the body and mind prone to intemperance as a castle or house besieged by vice. In the Legend of Holiness, Redcrosse is led astray from virtuous Una by wicked Archimago as if Redcrosse were Mankind in an allegorical morality play.² In the Legend of Temperance, Maleger and his "twelve troupes" of villains, who represent the Seven Deadly Sins and five vices attacking the senses, attempt to invade the Castle of Alma.³ Examining the Castle of Alma in relation to *The Castle of Perseverance*, which enacts the battle of virtues and vices for the soul in a spiritual contest indebted to that of Prudentius's *Psychomachia*, highlights the dramatic aspect of this Spenserian episode.⁴ Several critics have called attention to intertextual connections between the

Legend of Temperance and mystery cycles or morality plays still performed in England by 1580. Christopher Bond has linked the House of Mammon to the harrowing of hell in mystery plays, and Judith Anderson has compared his dwelling to that of Mundus, who represents the vices of the world and is situated on a scaffold opposite that of God in *The Castle of Perseverance*.⁵ Intertextual, analogical, and thematic connections between mystery and moral plays, Books I and II of *The Faerie Queene*, and *Henry IV, Parts 1 and 2* underscore the hybridity and cross-fertilization of the genres of allegory and drama.⁶

Spenser's figure of Gluttony at the House of Pride in Book I, the episode of the Castle of Alma in Book II, and Shakespeare's Falstaff exhibit mutual ties to a medieval and early modern visual, performative, and folk heritage. In Book II satirical episodes involving the fools Braggadocchio and Trompart – comedic characters in the spirit of Stephano and Trinculo in *The Tempest* – anticipate the braggart Falstaff and vainglorious Hotspur, whom Falstaff pretends to defeat in battle in *I Henry IV*.⁷ My juxtaposition of the Castle of Alma and Falstaff, a figure Shakespeare originally named Sir John Oldcastle, highlights the degree to which both are informed by grotesque realism and founded on the commonplace of the body as a building vulnerable to mutability and ruin.⁸ Though Spenser's Alma didn't necessarily influence Shakespeare's Falstaff, examining these analogous figures together uncovers the earthy materialism of the former that is so prominent in the latter.⁹ The very name Oldcastle alludes linguistically to architecture and its decay over time. Memory, forgetting, and the imagination are central themes relevant to the episode of Alma and the character of Falstaff. Shakespeare's carnivalesque trickster and popular icon, resurrected in *The Merry Wives of Windsor*, descends from the grotesque Vice in morality plays and from dramatic personae such as the World, accompanied by the allegorical sins of Pleasure and Folly, in *The Castle of Perseverance*. The moral interlude *Youth*, which was reprinted five times through 1562, recounts Youth's temptation by Riot and his sidekick Pride but ultimate renouncement of them. Anticipating Falstaff, Riot steals purses to pay for his gluttonous and lecherous lifestyle at the tavern.¹⁰ Hal identifies Falstaff as "that reverend Vice," and Sir John himself jests that he will beat the Prince with a "dagger of lath," the traditional stage property for the Vice (II.iv.131, 441). Both the Castle of Alma and *I Henry IV* share features of morality plays, which were customarily performed at aristocratic estates like Alma's.¹¹ In contrast to Spenser's anti-Catholicism throughout *The Faerie Queene*, Shakespeare's anti-Puritanism surfaces with his figure of Sir John Oldcastle, a mockery of the Protestant martyr and saint by that name in John Foxe's *Actes and Monuments of Martyrs*.¹²

A castle in the air offers a useful architectural figure for ambiguous responses to flights of fancy among English Renaissance playwrights and poets. Both Shakespeare and Spenser exhibit literary and cultural awareness of the dangers of the imagination, a cognitive faculty which Archimago and Macbeth misuse for destructive ends. Books largely define Spenser's parodic artist and magician Archimago and Shakespeare's Prospero, who nonetheless promises to "drown" his magic "book" and "staff" by the end of *The Tempest* (V.i.54, 57). Spenser introduces his arch-image maker, or arch-magus, as "an aged Sire" who "by his belt his booke he hanging had" (I.i.29.2, 4). This demonic figure dwells in a "studie" or "hidden cell" (30.6). In the Middle Ages and Renaissance a monastic "cell" provided an architectural metaphor for a compartment of the brain.¹³ Archimago retreats to this "studie" amidst "his magicke books and artes of sundrie kindes" while his guests Redcrosse and Una are sleeping (36.7–8). These black magic "artes" portray him as a devilish trickster akin to Marlowe's Doctor Faustus, who stars in a haunting play that influenced Shakespeare's *Macbeth*. Ironically, Spenser's unholy figure's dwelling is situated near "an holy chappell edifyde" (34.5). The term "edifyde," which means in the religious sense "strengthened in holiness," befits the Anglican priest George Herbert's *The Temple*, but is misplaced in relation to Archimago's house where he "told of Saintes and Popes" and "strowd an Ave-Mary" in Spenser's anti-Catholic poem (35.8–9). In Shakespeare's *2 Henry VI*, performed by 1592, Queen Margaret scorns her husband Henry VI in derogatory, Catholic terms that are reminiscent of Spenser's exposure of fraudulent Archimago in the Legend of Holiness. Margaret exclaims, "all his mind is bent to holiness / To number Ave-Maries on his beads" (I.iii.55–56).¹⁴ Such intertextual allusions and analogous situations suggest that Shakespeare was broadly familiar with Spenser's *Faerie Queene* as well as Marlowe's *Doctor Faustus*.

At the House of Archimago, a besieged castle depicts the vulnerability of the imagination to deception. There, Archimago's tricky rhetoric and "spelles" are as deceptive as the charms of the witches and their spell-binding discourse in *Macbeth* (37.3). It remains ambiguous whether Archimago spins fantasies that originate within or without Redcrosse's mind. Does this trickster function independently, or as an extension, of the untested Knight's imagination?¹⁵ In the Scottish play, Macbeth's diabolical visions of the dagger and murdered Banquo at the banquet could be figments of the bloody usurper's own fancy, or phenomena beyond his ken that the witches fabricate to manipulate and torture him.¹⁶ Such ambiguity has led to lively debate among directors and actors about making the ghost of dead Banquo visible or not to the audience.¹⁷ The uncertainty about whether these supernatural elements are perceptible to anyone other than Macbeth results in a blurring of interiority and exteriority.

Archimago is a verbal and visual artist who “did verses frame,” a verb depicting him as an architect and carpenter as well as a poet. He possesses “store” of “pleasing wordes” and “well could file his tongue as smooth as glas,” phrases conveying the disingenuousness of his devilish rhetoric (35.6–7, 37.2). Building materials of timber with which a carpenter frames a house and polished glass needed for windows undergird Spenser’s imagining of this perverse maker of illusions (*OED* “frame,” *trans.* II. 4. a). Archimago invades Redcrosse’s mind with his Satanic arts while the Knight abides as a guest in his house; his diabolical aim is to “trouble sleepy minds” (36.9).

The House of Morpheus provides an architectural metaphor for Redcrosse’s mental faculties under attack by Archimago. When the fiend’s male sprite descends to the underworld while the Knight sleeps in his “litle house,” the traveler finds the mythological god asleep as well (35.1). There, the soporific sound of “drizzling raine” leads to “carelesse Quiet” (41.3, 8). Inhabitants at the sleep-inducing House of Morpheus hear “no other noyse, nor peoples troublous cryes” that “are wont t’annoy the walled towne” (41.6–7).¹⁸ Redcrosse is the analogous dreamer and vulnerable houseguest figured as a walled town or castle under siege. Recalling Morpheus, the Knight is carelessly asleep at the House of Archimago and unaware of the impending assault upon his bodily senses and imagination. Northrop Frye points out that the assonance of “noyse” and “annoy” imitates “the mingling of mental impressions that precedes the coming of sleep.”¹⁹ Here Spenser’s verse refers audibly to the penetrable psyche of drowsy Redcrosse. Evoking the Knight’s state of mind while in bed, sleepy Morpheus resembles “one” who “is tost with troubled sights and fancies weake” (42.7–8). This phase describing the mythological dreamer prefigures Archimago’s sabotaging of Redcrosse’s powers of sight, a bodily sense vulnerable to misperception. He also assaults the Knight’s imagination, as illustrated by the poet’s implicit comparison of the god Morpheus to Redcrosse with his weakened “fancies.” Incidentally, Archimago’s male and female sprites and the witches haunting Macbeth in Shakespeare’s tragedy, including scenes most likely by Thomas Middleton, are similarly associated with “*Hecate*” (43.3). In Book I of *The Faerie Queene* and *Macbeth* demons and witches invade and trick the imagination, which is conceived as a building with vulnerable entrances and exits.²⁰

Archimago besieges the castle-like fortress of Redcrosse’s mind with a female sprite that he summons from the “deepe darknes dredd” of hell, one Archimago fashions into a pleasing shape as if he were the carver Pygmalion (38.1). Like this mythological artist, Spenser’s trickster “was nigh beguiled with so goodly sight” of his own creation (45.7). The phrase “fancies weake” portraying Morpheus and “weaker sence” depicting Redcrosse blur these two figures

(42.8, 45.5). Recalling the House of Morpheus, the House of Archimago becomes a “prison darke” for the Knight as he sleeps like one “deuoid of careful carke,” with his “sences . . . straight benumbd and starke.” These phrases literally describe the god of the underworld during his “carelesse Quiet” but are figuratively descriptive of the unsuspecting houseguest “in carelesse sleepe” (44.2, 4–5, 53.4). Redcrosse’s sense of sight is deluded when Archimago’s female sprite, posing as Una, attempts to seduce him, enraging the Knight and tempting his hand to slay her. Archimago, whose demonic artistry is described as “waste wordes,” an “ydle dreame,” and “false shewes,” contrives spectacles that function as parodic versions of Spenser’s own verbal and visual artistry (42.2, 46.1, 4).

At his house Archimago preys on Redcrosse’s imagination in a coercive and deceitful fashion. He “made him dreame of loues and lustfull play,” compromising his freedom to think independently of his spell (47.4). Duessa, who exclaims to Redcrosse, “Ne let vaine feares procure your needlesse smart” at Archimago’s cell (54.4), foreshadows and parodies Una, “Ne let vaine words bewitch thy manly hart,” at Despair’s cave in a parallel set of lines in regular iambic pentameter with the same end-rhymes (I.ix.53.2).²¹ Not only Archimago’s but also Despair’s rhetoric is a disfigurement of Spenser’s own art.²² Like Despair, Archimago takes aim at Redcrosse separated from Una. Redcrosse’s “irksome spright,” a disquieted mental state resulting from the “troublous dreame” that tosses his “braine,” and Archimago’s “misformed sprite” posing as Una intermingle his mind with the tricky fiend’s (55.5–6, 9). The poet’s blurring of Redcrosse with Archimago and the dreamer Morpheus suggests that the Knight’s imagination contributes to his doubting of Una. Such intermingling of inner and outer phenomena remains a hallmark of Spenser’s allegory and is a recurring aspect of Shakespearean drama. King Lear’s endurance of a “tempest in [his] mind” during the raging storm on the heath is a case in point (III.iv.12). This ecological metaphor denoting his psychological turmoil and frailty also provides a weather report, blending his interior state with the physical environment. Redcrosse’s disorientation leads him to become lost metaphorically in the architectural structure of a labyrinth when, “all in amaze,” he sees the false Una in bed with Archimago’s male sprite posing as her suitor (I.ii.5.1). Once Redcrosse’s “guilty sight” triggers his turbulent passions of “rage,” jealousy, and “griefe” to overcome “the eie of reason,” he abandons the true Una with “will . . . his guide,” indicating that despite Archimago’s coerciveness, he leaves her willfully (6.2, 5.7, 12.4). Without Una the Knight’s mighty fortress is easily invaded and overtaken.

Throughout Book I of *The Faerie Queene* ruined castles and houses serve as figures for the isolated and thus vulnerable body and mind. Metamorphosed

into a tree, Fradubio laments that he is “now enclosed in wooden walls full faste,” a prison-like structure that Redcrosse compares to a “misformed house” when he meets the tree man while the Knight is separated from Una and travelling with Duessa (I.ii.42.8, 43.2).²³ Her wicked artistry has reduced Fradubio to a prisoner and disfigured the divine image of his former self. Spenser compares the fall of Orgoglio later in Book I to the felling of “an aged tree,” a passage that imitates Virgil’s famous simile likening the fall of the walled city of Troy to the felling of an ancient ash (viii.22.5). After Redcrosse vanquishes Sans Foi prior to his error of joining up with Duessa, she witnesses Sans Foi “her champion fall, / Like the old ruins of a broken tower,” a motif that Spenser develops in terms of the collapse of Orgoglio (ii.20.1–2). This proud figure destroyed by illusions of exceptionalism is analogous to Rome doomed to fall because of the secular ambitions of its inhabitants.²⁴ When Arthur defeats ego-inflated Orgoglio in an effort to liberate Redcrosse from imprisonment in the giant’s dungeon, the poet likens his collapse to the ruination of a monumental edifice:

Or as a Castle reared high and round,
 By subtile engins and malicious slight
 Is vndermined from the lowest ground,
 And her foundation first, and feebled quite,
 At last downe falls, and with her *heaped* height
 Her hastie ruine does more heauie make,
 And yields it selfe vnto the victours might;
 Such as this Gyaunts fall, that seemd to shake
 The stedfast globe of earth, as it for feare did quake. (viii.23; my emphasis)

Spenser’s adjective “heaped” links the architectural metaphor of proud Orgoglio to the earlier episode of the unstable House of Pride that “was a goodly heape for to behould . . . / But full great pittie, that so faire a mould / Did on so weake foundation euer sitt” (iv.5.1–5). Lucifera’s “heape” signifies a “pile,” or small castle; her house is also a “mould” comparable to a human frame.²⁵

Spenser turns to the architectural figure of the body and mind as a besieged castle when proud Redcrosse underestimates the spellbinding effect of Despair’s malicious words; he naively questions Trevisan, who has barely escaped his own hanging, “How may a man (said he) with idle speach / Be wonne, to spoyle the Castle of his health?” (ix.31.1–2). Despair thereby perverts Spenser’s rhetorical aim in *The Faerie Queene* “to fashion a gentleman or noble person in vertuous and gentle discipline” in “A Letter of the Authors.”²⁶ In contrast to Despair, Una inspires virtuous action rhetorically when she implores Redcrosse to get moving: “Arise, Sir knight arise, and leaue this cursed place” (ix.53.9). Likewise, Sidney argues in his rhetorical treatise *The Defence of Poesy*

that imaginative works ought “to teach and delight” and move readers and audiences to perform well for the benefit of rulers, subjects, and the commonwealth. He relates this ultimate, ethical purpose for the literary arts to the rhetorical term “the Greeks called *architektonike*” (218–19). In *The Faerie Queene* rhetorical powers of persuasion can be co-opted for perverse and unethical intentions of trickery and deception. Both Archimago and Despair are mock-poets who use their visual and verbal arts for wicked ends.

Far removed from the infernal artistry and deceptive speech of inhabitants at the House of Archimago, the House of Pride, and the cave of Despair, the House of Holiness provides an architectural figure for the purified soul. In contrast to the “rich array and costly arras dight” of the ornate House of Pride (iv.6.6), the House of Holiness is uncluttered, “spacious,” and “plaine,” an adjective associated with Protestant virtue throughout Book I (x.6.2–3). Unlike the House of Archimago in which Redcrosse is “drownd in deadly sleepe” (i.36.6), in Fidelia’s “schoolehous” Redcrosse’s “wearie limbes” find “kindly rest,” and his body is “refresht with dew repast” (18.1–4). His soul is cleansed in this “sad house of *Penance*” (x.32.8), which differs profoundly from “that sad house of *Pryde*,” a set of nearly identical phrases leading the reader to compare these analogous dwellings (v.53.9). Atop Mount Contemplation Redcrosse views New Jerusalem with its paradisaical “wals and towres . . . of perle and precious stone” (x.55.4). In Book II of *The Faerie Queene* the Castle of Alma with its “heauenly towre, / That God hath built for his owne bowre” recalls New Jerusalem, a sacred city glimpsed on this summit by Redcrosse but not yet reachable for him in the Legend of Holiness (ix.47.4–5). Old Jerusalem is similarly on Henry IV’s mind at the end of *Richard II*, yet neither Redcrosse nor Shakespeare’s newly crowned King arrive at the city they envision. Henry IV vows to “make a voyage to the Holy Land, / To wash this blood off” his hands for ordering his cousin’s murder but acts instead on pragmatic concerns of defending his kingdom from the Percy rebellion.²⁷ In contrast to Redcrosse’s dialogue with Contemplation, who meditates about the holy locale of New Jerusalem, Henry IV’s ambiguous promise for spiritual redemption at Old Jerusalem is deterred by secular matters and could be political rhetoric aimed at securing his empire in the here and now.

In Book I of *The Faerie Queene*, Spenser’s Gluttony at the House of Pride offers a prototype for Shakespeare’s Falstaff, who exhibits the boastfulness of Braggadocchio and Trompart in Book II and the imaginativeness of cocky Hotspur in *1 Henry IV*. Spenser draws extensively upon medieval and Renaissance representations of the Seven Deadly Sins for his creation of the trespasses of Gluttony, Lechery, and Sloth – an unholy trinity of sins related to bodily excess – at Lucifer’s palace. These three sins appear as cohorts besieging *The Castle of Perseverance* and march together as part of the parade of the

Seven Deadly Sins in Stephen Bateman's *A Christall Glasse of Christian Reformation* (1569) and Marlowe's *Doctor Faustus* (1592). Proud Lucifera has six counselors who embody the remaining deadly sins; they "ne ruld her Realme with lawes, but pollicie," meaning "self-serving expediency" (iv.12.7). In the procession of the Seven Deadly Sins at her brazen palace, Gluttony follows Idleness and precedes Lechery; this epicure is "not meet to be of counsell to a king, / Whose mind in meat and drinke was drowned so" (23.3–4). As illustrated by Gluttony's "belly . . . vpblowne with luxury," his body is deformed, grotesque, and "full of diseases" (21.3, 23.6). Riding on "a filthie swyne," this hybrid, bestial figure carries "a bouzing can" and is "more like a monster, then a man" (21.2, 22.6–8). Shakespeare's Falstaff, by contrast, is a comic Vice whose weaknesses of the flesh are fully embodied by an actor on stage. In Shakespeare's earlier history play, Richard Burbage enacted tragic Richard III, who identifies himself as the "formal Vice."²⁸

Both Spenser's Gluttony, in close proximity to Idleness and Lechery at the House of Pride, and Shakespeare's Falstaff, widely known as Sir John Oldcastle, act as satirical instruments for mocking political, social, and religious institutions, ranging from courtiers to Puritans in sixteenth-century England.²⁹ Parallel to Gluttony, Falstaff eats and drinks to excess, as illustrated by the receipt for "two gallons" of sack that Hal finds in the old man's pocket (*1 Henry IV* II.iv.524). The self-serving "fat rouge" urges the Prince, "Rob me the exchequer the first thing thou dost," revealing his unfitness – like that of Spenser's Gluttony – to counsel a King (I.ii.177, III.iii.182–83). Gluttonous Falstaff also exhibits the vices of idleness and lechery at the tavern. According to Hal, Sir John is known for "sleeping upon benches after noon" (I.ii.3–4). The Prince claims that Falstaff associates "the blessed sun himself" with "a fair hot wench in flame-coloured taffeta," clothing denoting a prostitute (I.ii.9–10). Similar to Spenser's Gluttony, who is "full of diseases," in *2 Henry IV* Falstaff suffers from "diseases" and curses his tailor, who refuses to fashion without payment his "short cloak" and "slops" from satin, extravagant apparel worthy of Lucifera at the House of Pride. Shakespeare's "old lad of the castle" exclaims ironically about this tailor, "Let him be damned like the glutton!" (I.ii.4, 29–30, 34).³⁰ In keeping with Spenser's Gluttony, who is among six counselors satirizing "Lordes and Ladies" that "frounce their curled heare in courtly guise," Oldcastle as the censored forerunner of Falstaff in Shakespeare's *1 Henry IV* is a Puritan caricature of a Lollard martyr and thereby functions satirically (14.5, 7). In *2 Henry IV*, the epilogue sets the stage for *Henry V* in which "Falstaff shall die of a sweat . . . for Oldcastle died martyr, and this is not the man," reminding the audience of Falstaff's former name in early performances of *1 Henry IV* (30–32).

Adding to the generic hybridity of their works, Shakespeare and Spenser incorporate satire in comparable episodes involving Braggadocchio, Trompart, and Falstaff, whose imaginativeness Archimago in the Legend of Holiness and Ariel in *The Tempest* share. In the Legend of Temperance the proud fools Braggadocchio and Trompart anticipate the bravado characteristic of Falstaff and satirize the aristocracy, as do Hotspur and the other rebellious nobles in *1 Henry IV*. These Spenserian buffoons also exhibit links with the butler Stephano and the jester Trinculo in *The Tempest*. As we know, Spenser and Shakespeare borrowed the literary type of the *miles gloriosus*, the bragging soldier from Roman comedy, for their creations of Braggadocchio and Falstaff.³¹ When Braggadocchio exclaims to Trompart and Archimago, “Once I did swears, / When with one sword seuen knightes I brought to end” (II.iii.17.6–7), he parallels Falstaff boasting to Hal at the tavern that he has killed “seven of the eleven” who robbed them of the “crowns” they stole from the Canterbury pilgrims at Gads Hill (*1 Henry IV* I.ii.125, II.iv.210–11).³² Braggadocchio and Trompart become terrified by the fantastic, winged departure of Archimago, foreshadowing Stephano and Trinculo’s fearful flight from Ariel in *The Tempest*. In a rare supernatural moment in *The Faerie Queene*, Archimago “was suddein vanished” when “the Northerne winde his wings did broad display . . . to take his aerie flight” (II.iii.19.2–5).³³ Incidentally, Spenser’s phrase “aerie flight” and Shakespeare’s Ariel, who represents the elements of earth, air, fire, and water, share an uncanny, linguistic resemblance.³⁴ Spenser’s cowards Braggadocchio and Trompart, who “then dead through great affright . . . both fled attonce” (7–9), anticipate Stephano and Trinculo in particular when they flee from Ariel, who chases and hunts them in Act V of *The Tempest*.³⁵ Like Archimago, Ariel appears with “wings,” in this case of a “*harpy*,” but disappears suddenly after tempting but then punishing the noblemen Antonio, Sebastian, and Alonso with a vanishing banquet (III.iii.52). Both Spenser’s flying Archimago and Shakespeare’s winged Ariel are intimately tied to the imagination.³⁶

In keeping with the didacticism of the House of Pride in Book I, Braggadocchio and Trompart in Book II of *The Faerie Queene* and Hotspur and Falstaff in *1 Henry IV* provide Shakespeare and Spenser with tools for satirizing the vanity, pride, and ambition of Elizabethan courtiers and aristocrats.³⁷ Like the vain courtiers at the palace of Lucifera, Braggadocchio seeks “gay portance” and “gallant shew” at “court” (II.iii.5.7–9). When Belphoebe addresses Trompart, who attempts to flatter this huntress reminiscent of Diana by stating that “the court is fitt for thee,” she critiques self-indulgent courtiers by associating “Princes court” with an “ydle cell” and “pleasures pallace” where “prowd” occupants indulge in “courtly blis” (39.9, 40.2, 41.3, 8, 42.1).

Through the mouth of Belphoebe, anti-Catholic Spenser also mocks the idleness of monastic life. Glory-seeking Hotspur, who imagines his “roan shall be” his “throne,” is a secular parody of the English nobility, or old magnates (*1 Henry IV* II.iii.69).³⁸ He entices the rebels to attempt to “redeem” their “banished honours” from Henry IV (I.iii.179–80) and admits that he’ll “cavil on the ninth part of a hair” about the “river” on the map that denies him a share of land equal to Glendower’s (III.i.96, 136). The name Oldcastle, changed to Falstaff in *1 Henry IV*, adds to Shakespeare’s satire of the aristocracy in decline. In *2 Henry IV* Northumberland lives in a “worm-eaten hold of ragged stone” characteristic of the disrepair of aristocratic houses in the sixteenth century (induction, 35).

Bridging allegory and drama, Spenser’s Mammon in Book II of *The Faerie Queene* recollects mystery cycles about Christ’s Harrowing of Hell and the morality play *The Castle of Perseverance* and anticipates Shakespeare’s Falstaff and Hotspur. The embroidered coat Mammon wears over his rusty, iron one is “wouen with antickes and wyld ymagery,” fantastic figures characteristic of grotesque decorative arts that resemble the “wilde Antickes” embroidered in the tapestry at the House of Busirane (II.vii.4.6; III.xi.51.5). Mammon’s self-identification as “God of the world and wordlings I me call” recalls the dramatic character of the World assisted by his secretary Covetousness in *The Castle of Perseverance* (vii.8.1). Mammon, whom Guyon addresses as “Money God,” dwells far from the sacred light of day in a subterranean place that conceptually joins him to the World figure residing at the West scaffold opposite that of God at the East on the stage plan for *The Castle of Perseverance* (vii.39.1).³⁹ Infernal references in this Spenserian episode include “the gate of Hell,” the “hellmouth” entrance, and a path that “deep descended through the hollow grownd” (20.8, 24.6, 9). In mystery cycle plays like the Wakefield *Harrowing of Hell*, Christ besieges a walled fortification to rescue Adam, Eve, and Biblical patriarchs from imprisonment there. Storming the gates of hell, Christ exclaims to Belzebub, “Open up, and let my pepill pas!”⁴⁰ Whereas Arthur as a Christ-like agent of grace saves Redcrosse from the hellish dungeon of Orgoglio, the Palmer descends into Mammon’s lair to liberate famished and sleep-deprived Guyon from the grotesque underworld in Book II. Both Redcrosse and Guyon suffer losses of their “vitall powres” in the comparable, earthly dungeons of Orgoglio and Mammon (I.viii.41.8, II.vii.65.2). This repeated phrase leads readers to think of these analogous episodes together. Like Mammon, who enjoys “the worldes blis” and proclaims that “here is the fountaine of the worldes good” (32.7, 38.6), Falstaff resembles the World and his cohorts Pleasure and Folly in *The Castle of Perseverance*. He lives for earthly pleasures and declares to Hal with a foreboding awareness of their future separation, “Banish plump

Jack and banish all the world” (II.iv.466–67). Mammon’s worship of “crownes and Diademes, and titles vaine” in his sacrilegious “Temple” (43.4, 8) also parallels Hotspur’s desire for the “throne,” “cracked crowns,” and worldly fame and honor (II.iii.69, 89).

Medieval architectural allegory shapes Spenser’s *Faerie Queene* as well as Shakespeare’s second *Henriad*. Although Arthur rescues despairing Redcrosse from the prison of Orgoglio, he experiences his own vulnerability to illness after battling Maleger at the Castle of Alma. This glorified building is an allegorical figure for the interior and exterior features of the mutable body.⁴¹ The poet’s sustained analogy comparing “mans body” to this walled structure, which is the most “faire and excellent” of “Gods workes,” presents the deity as an architect (II.x.1.1–3). In Milton’s *Reason of Church Government*, God is an architect who uses “line and levell” and “divine square and compasse.”⁴² However, the divinely fashioned body of Spenser’s Alma exhibits a grotesque aspect when perverted by intemperance.⁴³ As the speaker warns, it “growes a Monster” when “distempred” by “misrule and passions bace” or when “incontinent” (1.6–7). In keeping with the dramatic personae of the World, the Flesh, and the Devil accompanied by the Seven Deadly Sins that attack Mankind in *The Castle of Perseverance*, the “thousand enemies” besieging Alma for seven years, a number which recalls the Seven Ages of Man, threaten her body with ruination and death (12.6). The Squire at the entrance to Alma’s castle warns the visitors Arthur and Guyon to “fly fast, and saue your selues from neare decay,” a physical inevitability toward the end of the Seven Ages of Man (12.3). When touring this edifice, they revisit themselves. The poet describes these two visitors as “gazing wonder they their mindes did fill; / For neuer had they seene so straunge a sight” (33.3–4). Ironically, they are amazed by a tour of their own bodies.⁴⁴ Self-knowledge is the ultimate, but elusive goal for Arthur and Guyon as they move through various great rooms at the Castle of Alma.

At first glance the very imagining of Spenser’s Castle of Alma as analogous to Shakespeare’s Falstaff, who was first dubbed Sir John Oldcastle, may appear odd or even startling. Yet realism paired with a susceptibility to grotesque disfigurement by unruly passions join these two architecturally nuanced figures. Alma’s castle is situated in a geographically specific locale.⁴⁵ It’s “foreby a riuier in a pleasaunt dale” (10.4), and the myriad villains attacking it resemble “a swarme of Gnats at euentide” that “out of the fennes of Allan doe arise,” a reference to a large Irish bog near New Abbey, which Spenser leased in 1582 (16.1–2).⁴⁶ In the same extended simile about these “Gnats,” the poet evokes a particular topographical spot by remarking that “the fierce Northerne wind with blustering blast / Doth blow them quite away, and in the *Ocean* cast,”

a foreshadowing of Arthur's ultimate casting of Maleger into a lake (16.8–9). The porch of this edifice is also carved from “stone more of valew . . . Then Iett or Marble far from Ireland brought” (24.1–3). Here Spenser refers to an existing marble quarry near Kilcolman Castle.⁴⁷ The poet adds that the building materials for the Castle of Alma are more valuable than those imported “far from Ireland” at great expense.⁴⁸ His description of this grand structure includes an Irish bog and stone quarry familiar to him and identifiable on a map. As a figure for everyman or woman's body, this castle is well-known to aristocrats and native folk.⁴⁹ Real bodies and places define this castle.⁵⁰

Like Spenser's Alma and Jonson's Ursula in *Bartholomew Fair*, Falstaff exhibits ties to grotesque realism and the morality play and an androgynous dimension. Spenser's placement of Alma's castle in “this earthly masse” makes it, like a real human being over the course of a life span, vulnerable to time and prone to decay (45.3). As the poet laments about this body as a building, “But O great pitty, that no lenger time / So goodly workemanship should not endure:/ Soone it must turne to earth; no earthly thing is sure” (21.7–9). The potential breaching of Alma's fortifications by intemperate Maleger and his hoard provides an architectural figure for the permeable body represented in Bakhtinian, grotesque terms by Falstaff. In *1 Henry IV* on the way to rob the Canterbury pilgrims at Gads Hill, Falstaff refers to his grotesque body with reference to a carpenter's measuring tool, “If I travel but four foot by the square further afoot, I shall break my wind” (II.ii.12–13). During the robbery, Hal mocks Falstaff for his leaky body by stating that he “sweats to death / And lards the lean earth as he walks along” (*1 Henry IV* II.ii.105–6). In these lines sweating Falstaff provides the audience with a grim reminder of the woodcut of Oldcastle burning at the stake in Foxe's *Actes and Monuments of Martyrs*.⁵¹ In *2 Henry IV* he sends a letter to “old mistress Ursula” whom he has “sworn to marry” (I.ii.241–42). Falstaff anticipates Jonson's Ursula – who sells pork and the favors of prostitutes in her booth to greedy, lustful Puritans in the carnivalesque *Bartholomew Fair* – through his female company at the Boar's Head Tavern.⁵² Exhibiting a grotesque body, Ursula exclaims while cooking pork over an open flame, “I am all fire and fat . . . I do water the ground in knots, as I go.”⁵³ In keeping with Spenser's Alma, whose sex is indeterminate, Shakespeare's Falstaff with his “belly” that he describes as a “womb” is relatively androgynous (*2 Henry IV* IV.iii.20, 22).⁵⁴ In *The Merry Wives of Windsor* he crossdresses as Mrs. Ford's “maid's aunt of Brainford.”⁵⁵ Similarly to Falstaff, Ursula, who Justice Overdo exclaims is “the very womb and bed of enormity,” sounds like a comic Vice, a charismatic, yet grotesque figure from the morality play (*Bartholomew Fair* II.ii.109–10). Both Shakespeare and Jonson use these two lovable, unruly characters to mock Puritans.

Not only Shakespeare's Oldcastle but also Spenser's Castle of Alma is founded on a medieval and early modern heritage of architectural allegory and drama. Alma's turret, a figure for the head of the body, contains "diuers rowmes, and diuers stages," the latter term exhibiting dramatic resonances (47.6). In architectural contexts the word "stage" refers to "a story or floor of a building" (*OED* "stage" *n.* 1. a) or to "one of a series of levels" (*OED* 1. e.). This term is also suggestive of the "scaffolds," or "platforms," that surrounded the *platea*, or open acting "place," for morality plays such as *The Castle of Perseverance* (*OED* "scaffold," *n.*, 4).⁵⁶ The three chambers of Alma's turret at her castle parallel the three rooms of the House of Busirane in Book III of *The Faerie Queene*.⁵⁷ At the House of Busirane, Spenser uses the word "stage" in the theatrical sense of a performance venue when an actor appears immediately before the Masque of Cupid "as on the readie flore / Of some Theatre . . . Yclad in costly garments, fit for tragicke Stage" (III.xii.3.5–6, 9). In the turret of the Castle of Alma the three officers "of greatest powre" correspond to the three cells of the brain, an ancient understanding of physiology based on Galen's compendium, which was later popularized by medieval anatomists.⁵⁸ Alma's rooms are occupied respectively by Phantastes signifying Imagination; Judgment represented by an unnamed man; and Eumnestes known for the "liuely vigour" of his memory (47.7, 55.7). All three personages "counselled faire *Alma*, how to gouerne well" (48.9). Each counselor has his own room, stage, or scaffold at Alma's pinnacle, which serves as a lookout tower for surveying potential attacks by Maleger (45.4: "suruewd"). Similarly, the dramatic personae of God, the World, the Flesh, and the Devil in *The Castle of Perseverance* are situated on four opposing scaffolds, functioning as towers as part of the besieged castle at center stage.

The chamber of Phantastes is revealing about early modern literary perceptions of the ambiguity of the cognitive faculty of imagination. According to Spenser, the imagination and the dreams, or fantasies, it produces are colorful, imagistic, and highly visual. This counselor's "chamber" is "dispaigned all with in, / With sondry colours" (50.1–2). Recalling Sidney's *Defence of Poesy* in which the poet creates "forms such as never were in nature" (216), the imagination as Spenser portrays it in Alma's turret can generate "infinite shapes of things . . . such as in the world were neuer yit," ranging from the unearthly to the grotesque (50.3–4).⁵⁹ This castle is built upon the ground, but the powers of fanciful invention housed in its turret are unlimited by the here and now.⁶⁰ The walls of Phantastes's chamber are inscribed with fantastical, mythological, and terrifying animals foreign to everyday experience such as "Infernall Hags, *Centaurs*," and "Lyons," figures which originate from the wild and unrestrained minds of "fooles, louers, children, Dames" (50.8–9). Likewise, in Shakespeare's

A Midsummer Night's Dream Theseus proclaims that “the lunatic, the lover, and the poet / Are of imagination all compact” and that they create “antique fables,” meaning ancient or grotesque stories, with their “seething brains.”⁶¹ According to Spenser, weavers of fictional “tales” have minds full of ideas, which at least in their inchoate state are “like many swarmes of Bees assembled round, / After their hiues with honny do abound” (51.4–5, 9). A bee hive, which is made by insects associated with memory and orderly recall, is a classical metaphor for the many compartments of the mind.⁶² Spenser voices a degree of distrust of the imagination by associating Phantastes with “idle thoughtes . . . and lies,” a defining feature of grotesque Falstaff (51.6, 9). According to Hal, his lies are “like their father that begets them, gross as a mountain, open, palpable” (II.iv.218–19). Though the artist figure Phantastes has eyes that appear “mad or foolish,” a phrase similar to Theseus’s equating the “poet” with the “lunatic,” he also possesses “sharpe foresight” that results in intuitive “visions” and “prophesies” (49.8, 51.8). In *The Faerie Queene* the imagination is perilous as well as prophetic.

Spenser dramatizes the vital interplay between the body, mind, and the physical environment through various personae occupying the three chambers of Alma’s turret. In contrast to future-oriented Phantastes, who “could things to come foresee,” the unnamed, wise counselor representing Judgment advises Alma “of thinges present” and Eumnestes of “things past could keepe in memoree” (49.1–3). Spenser depicts this mysterious second figure known for “his goodly reason” in relation to external institutions such as “commen wealthes” rather than internal fantasies. Although this “man of ripe and perfect age” is hidden away in Alma’s turret, he meditates upon governing bodies – “Magistrates . . . courts . . . policy” – that exist outside the mind “in the world” (53.6, 9, 54.3). His thoughts are directed “wittily” toward what already exists, whereas Phantastes uses his “working wit” to contemplate what could be possible (49.8, 53.9). Such a forward-thinking frame of mind provides the vision necessary for transforming the world – for better or for worse. The anonymous counselor’s lack of a personal name befits his impartial and unbiased dealings with “lawes” and “Philosophy” (53.7–8), a discipline Sidney bases on “abstract and general” knowledge in *The Defence of Poesy* (221). Spenser’s focus on Alma’s “lawes” distinguishes her from Lucifera, who “ne ruld her Realme with lawes, but pollicie,” a term meaning political expediency or cunning (I.iv.12.7).⁶³ In “th’hindmost rowme of three,” the poet represents the act of recollection as a mini-performance that takes place in a “Library,” or storehouse of “books” or “scrolls” (54.9, 57.8, 59.3).⁶⁴ This chamber includes “oldman” Eumnestes, whose title signifies well-remembering, and “a little boy” Anamnestes, whose name means “to call to mind” (55.5, 58.4).⁶⁵ Anamnestes

acts as a librarian of sorts by retrieving books for Eumnestes, whose memories are figuratively impressed on their pages.⁶⁶ In terms of cognitive theory, these three chambers illustrate how thinking is extended or distributed across the mind, body, and world.⁶⁷ Ecocriticism illuminates the classical analogy of the orderly mind as a bee hive by emphasizing the inherent symbiosis between humans and animals.

In the Castle of Alma Spenser demonstrates the shaping role of imagination, which he and Shakespeare represent as a winged figure, for the telling of history. In Eumnestes's chamber, which "seemed ruinous and old," Arthur and Guyon each read a different chronicle about "their countreys auncestry," "*Briton moniments*" or "*Antiquitee of Faery*" respectively (55.1, 59.6, 60.2, 7). Paradoxically, their fuller understanding of British or elfin history emerges out of these fragmented records that "were all worm-eaten, and full of canker holes" (57.9). As Rebeca Helfer argues, architectural ruins in *The Shepheardes Calender*, *Ruins of Time*, and *The Faerie Queene* serve as memory theaters instrumental for reconstructing the past.⁶⁸ The very term memory theater emphasizes the dramatic aspect of Spenser's art. In preparation for recounting to the reader Arthur's "chronicle of Briton kings" and Guyon's "rolls of Elfin Emperours," the poet asks, "who shall lend me wings, with which from ground / My lowly verse may loftily arise"? (II.x.Headnote, II.x.1.3–4). In *Henry V* Shakespeare's Chorus similarly remarks, "Thus with imagin'd wing our swift scene flies" (III.Chorus.1). Both Shakespeare and Spenser draw upon the depiction of imagination as winged in visual culture, as further illustrated by their mutual depiction of Archimago or Ariel in flight. Spenser's architecturally nuanced British chronicle begins with the defeat of the giants assaulting heaven that results in the "ruines of great *Ossa* hill" (x.3.3); it also includes the founding of "*Troynouant*," New Troy or London, out of the "ruin'd wals" he "did reádfifye," a term meaning to rebuild or restore (46.4; *OED*). In addition, Brutus's son Lud "left of his life most famous memory, / And endlesse moniments of his great good" by building a London "gate, which of his name is hight," Ludgate (46.2–3, 6). In keeping with locations in a real or imaginary room that remind a Ciceronian orator of parts of his argument, these ruins and "moniments" serve as rhetorical landmarks that lead Spenser's characters and readers to recall legendary events from British history.⁶⁹ Ironically, ruins denoting an absence stimulate creativity by granting the imagination free play.

Spenser's Castle of Alma and Shakespeare's Oldcastle reveal how corporeal or linguistic remains – sacred or secular – function as metaphorical relics, shrines, or memorials; such architectural figuration also illuminates the imaginative interaction between the body, mind, and world. Throughout

Briton monuments, which Arthur reads, Spenser focuses on Queen Bunduca as a prototype for Elizabeth I and describes her as “O famous monument of womens prayse” (56.1).⁷⁰ When referring to the “few” soldiers who remained after the defeat of Queen Bunduca’s army and her choice to commit martyr-like suicide rather than “fly, or be captiu’d,” the poet opts for the term “reliques” to signify her remaining troops that fight victoriously in a subsequent battle (55.8–9, 57.1). In this way Spenser presents their bodily remains as a holy shrine or memorial (*OED* “relics,” *n.*, 1.). In *1 Henry IV* Falstaff’s original name Sir John Oldcastle offers a satirical parody of this historical figure, whom Foxe depicts as a Protestant martyr and saint in *Actes and Monuments of Martyrs*. Throughout the second *Henriad*, Falstaff and the Boar’s Head Tavern continue to remind Hal of his unruly and intemperate days of youth with his aging companion.⁷¹ Once the name Falstaff replaces Oldcastle, its censorship is marked by unmetrical lines serving as linguistic ruins in *1 Henry IV*. Both Queen Bunduca and Falstaff are unforgettable in reputation and monumental in stature. Cowardly Falstaff differs profoundly from brave Queen Bunduca and her Cleopatra-like suicide in Spenser’s *Briton monuments* by dishonorably avoiding battle at Shrewsbury to save his skin. Spenser’s very choice of the sacred term “reliques” to describe Queen Bunduca’s followers is countered by Shakespeare’s framing of grotesque Falstaff as a secular monument housed at a tavern.

Spenser depicts the attack of multiple vices on the Castle of Alma as a dramatic battle that recalls the besieging of Mankind by the Devil and the sins of the Flesh and the World in *The Castle of Perseverance* and anticipates the Mousetrap in *Hamlet*. As Spenser the poet exclaims,

What warre so cruel, or what siege so sore,
As that, which strong affections doe apply
Against the forte of reason euermore,
To bring the sowle into captiuitie: (xi.1–4)

Maleger, an irreligious character who is “pale and wan as ashes” with “his body leane and meagre as a rake,” leads the assault (22.1–2). He resembles the thin Lenten figure battling fat Carnival in Pieter Brueghel the Elder’s painting “The Fight Between Carnival and Lent” (1559). Critics have frequently compared Spenser’s Castle of Alma to Shakespeare’s Danish tragedy. Ashen and gaunt Maleger parallels grave Hamlet in a limited sense when the melancholic Dane inspires Rosencrantz to scoff, “what lenten entertainment the players shall receive from you” (II.ii.282–83).⁷² In dialogue with Horatio while they overhear the drunken revelry of Claudius “as he drains his draughts of Rhenish down,” the grieving Prince refers to besieging the “forts of reason,” an architectural metaphor for the body and mind as an assailed castle that occurs in the episode

of the Castle of Alma and *Hamlet* (I.iv.10, 28). Hamlet's "To be, or not to be" soliloquy also deals with the "mind" as a castle under siege by "the slings and arrows of outrageous fortune." Alexander Pope suggested emending Hamlet's phrase about whether to "take arms against a sea of troubles" to "a siege of troubles" (III.i.55–58). From the walls of the besieged Castle of Elsinore the advancing hostile troops would appear like a wave dashing against the rocks.⁷³ In contrast to Maleger, who attempts to breach Alma's fortress, Hamlet tries to defend his motherland from Claudius, casting the usurping King in the role of Maleger instead (I.iv.10, 28). Hamlet, however, resembles Claudius when he commits murder by stabbing Polonius, albeit unknowingly. He does so in a rash moment of intemperance, a vulnerability he shares with Claudius and Alma.

Unlike Lenten Hamlet, carnivalesque and satirical Falstaff has a grotesque body denoted by its openness, in keeping with the deformity and beastliness of the villains besieging the Castle of Alma. The "twelue troupes" led by Maleger include "seuen" that assault "the Castle gate" and "fiue" depicting the bodily senses that charge the "great Bulwarkes of that pyle" (6.1, 6, 7.1–2). These seven troops correspond to the Seven Deadly Sins and are comparable to the attackers upon Mankind in *The Castle of Perseverance*, including the Devil accompanied by Pride, Anger, and Envy; the Flesh with Gluttony, Lechery, and Sloth; and the World with Pleasure and Folly. Appearing not only in *The Castle of Perseverance* but also in Spenser's House of Pride, the perverse trinity of sins Gluttony, Lechery, and Sloth, who are paired with the Flesh in this morality play, foreshadows Shakespeare's Falstaff as Vice and his temptation of Hal from the path of virtue in the second *Henriad* (xi.1.3, 6). Spenser compares the five sets of villains beguiling the senses at the Castle of Alma to animals such as "Apes" (11.4). The Spenserian troop that attempts to delude the sense of sight also consists of "misshapen" and "deformed creatures" with heads of "Owles," "Dogs," or "Gryphons," emphasizing their bestial, grotesque dimension characteristic of Falstaff, Shakespeare's mockery of the Puritan Sir John Oldcastle (8.2–4, 10.3). Likewise, Spenser's fox and ape in *Mother Hubberds Tale* in *The Complaints* and Braggadocchio and Trompart, which anticipate Falstaff, in Book II of *The Faerie Queene* are satirical figures for the Duc d'Alençon and his confidant Jehan de Simier sent to England to woo Elizabeth I for him prior to his arrival.⁷⁴

Spenser's grotesque villains and their besieging the Castle of Alma anticipate Shakespeare's Falstaff and his temptation of Hal away from virtue. Especially evocative of Falstaff is the Spenserian troop attacking the sense of Taste, whose members are "fashioned in the waste / Like swine" and guilty of "misdiet," "vaine feastes," and "ydle superfluity" (12.5–8). This "monstrous

ramblement” is given to “lawlesse lustes” and “vnruly” behavior (8.1, 8, 17.7). Similarly, Falstaff is prone to lechery and disregard for the law embodied by his chief opponent, the Lord Chief Justice in *2 Henry IV*. The twelve troops of villains besieging the Castle of Alma and the Lord Chief Justice lack personal names, making them less realistic than Falstaff and more symbolic of vices or virtues in a moral play. In contrast to allegorical Maleger, Falstaff when dramatized by a live actor on stage appears fully human and individualized. Maleger and his troops, who assault this “peece,” are countered by “two brethren Gyauntes,” figuring the hands that withhold Alma from “decay” and “ruine” (14.5, 9, 15.5, 18.9).⁷⁵ Yet Maleger continues to wage war on Alma, as illustrated by the damage inflicted by his arrows “so inly they did tine” (21.9). Arthur as Everyman temporarily defeats Maleger when he throws him into “a standing lake,” a symbolic gesture of suppressing his awareness of his own mortality. Nevertheless, as a result of his battle with this diseased Vice figure, he too “began to faint, and life decay” but is then healed by Alma at her castle (46.6, 48.6). Mutability is the focus in this particular episode of the Legend of Temperance. Like Spenser’s Arthur, Everyman figures in medieval and Renaissance drama are susceptible to allegorical sins, human failings, and ultimately death.⁷⁶

Although Spenser’s Alma and Shakespeare’s Oldcastle provide extended architectural metaphors for vulnerability to illness and aging, their relation to time is fundamentally different. Alma’s Porter, who symbolizes the tongue and properly guarded, or discrete speech, rings a bell that is “neuer out of time” (ix.25.8). Falstaff, by contrast, exhibits a carnivalesque sense of timing defined not by days, hours, and minutes but by his desire for food, drink, and sex. When Sir John asks, “Now, Hal, what time of day is it, lad?” the Prince replies, “What a devil hast thou to do with the time of the day? Unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds” (I.i.1–8). Clock time, which defines normalcy at the Castle of Alma, is largely missing from the Boar’s Head Tavern, governed irregularly and irreligiously by the passionate indulgences of Falstaff. In opposition to the temperance of the Castle of Alma maintained by “*Diet*” and “*Appetite*” (27.8, 28.3), the intemperance of Falstaff as Vice plagues the royal body of the Prince. Nevertheless, Hal remains in tune with the populace, whom his father, the King, associates with “every man” in *1 Henry IV* (III.ii.37). At the tavern when the Prince pretends to be King as part of a “play extemporare,” Hal calls Sir John “that villainous abominable misleader of youth” (II.iv.271, 450). During Hal’s subsequent interview with his father, he seeks “pardon” for having “faulty wandered” during his “youth” when he was misled by “that reverend Vice” (II.iv.441, III.ii.26–28). He continues, “I do beseech your majesty may salve / The long-grown wounds of my intemperance,”

suggesting that his royal body is distempered as a result of his riotous behavior with his tavern mate (155–56). Witty Falstaff further exhibits bad timing by giving Hal a bottle of sack instead of a sword during the Battle of Shrewsbury. He exclaims, “There’s that will sack a city” (V.iii.54–55). Sack is far from sober Alma’s fancy.

At the climax of *1 Henry IV* Hal stands between dead Hotspur and tricky Falstaff, who is playing dead on the battlefield at Shrewsbury. This dramatic moment is notably allegorical. In keeping with Mankind flanked by the Good and Bad Angel in moral plays like *The Castle of Perseverance* familiar to sixteenth-century audiences, these two fallen men portray Hal’s opposing dimensions of chivalric honor versus crafty pragmatism.⁷⁷ Intratextual connections between sequential scenes involving Hotspur and Falstaff lead the off-stage audience to yoke these two characters imaginatively. Earlier, Hotspur imagines plucking “bright honour from the pale-faced moon,” a lunar body with which Falstaff, who steals purses at night with other “minions of the moon,” is also identified (I.iii.201, I.ii.25). Throughout the second *Henriad* the future Henry V learns to straddle and negotiate the two conflicting ideological positions embodied by Hotspur and Falstaff. Resembling the winged gods “feathered Mercury” and “fiery Pegasus,” Hal appears chivalric in his armor before the Battle of Shrewsbury (IV.i.105, 108). Yet he is just as crafty as his father figures Henry IV and Falstaff. On the one hand, Hal takes after his Machiavellian father, whose battle strategies include having Sir Walter Blunt, among others, face grave danger by impersonating him on the battlefield. He also resembles Falstaff, who feigns death on the battlefield, when he uses guile to justify his lack of mercy for the traitors Scroop, Cambridge, and Grey (*Henry V* II.ii.39–43). Ironically, Henry V’s trickery leads these three traitors to condemn mercilessly a drunken subject guilty of a far lesser offence than their treason. The hypothetical drunk the King defends in this instance glances back at Falstaff. In the second *Henriad* that is the focus of my next chapter, Richard II offers a prototype for Shakespeare’s imaginative Oldcastle as the King fashions castles in the air out of the Phoenix-like ashes of his reign.

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Chapter Two

Castles in the Air: The Figurative Frame of Mind in Shakespeare's Second *Henriad*

In *Richard II*, the first play in Shakespeare's second *Henriad*, architectural rhetoric is expressive of a tug-of-war for the throne, a contest of wills that ultimately results in the King's loss of his crown and Bolingbroke's rise to power. Richard II turns to figurative language when representing himself as a besieged fortress or walled palace, and Bolingbroke depicts his cousin's fall in terms of the ruination of an "ancient castle" (III.iii.32).¹ Imaginative King Richard and Falstaff portray the body as a building, city, or island in keeping with the analogy of the macrocosm and microcosm at the root of the divine right of kings. Garden and prison motifs serve as key locales related to cognition and affect in *Richard II*. The garden occupied by the Queen provides a memorial site for her grief over the King's impending deposition and murder. *Richard II* is based on the allegorical morality play *Woodstock* in which the King is torn between his wise uncles and riotous favorites.² In Shakespeare's play Richard's monologue in his prison cell reveals the inner workings of his mind. Throughout the second *Henriad* Shakespeare imagines the body and mind in relation to architectural structures and surrounding landscapes. The physical environment and material objects found there shape characters in these plays profoundly.

In *Henry IV, Parts 1 and 2* Falstaff is joined in multiple ways to architecture through his original name Sir John Oldcastle and his huge frame, or corpulence. This censored name connects him with the decay of aristocratic castles or estates. Falstaff's rotund body, which is evocative of the octagonal shape of theaters like the Globe, is associated with a grotesque style of architecture befitting this buffoon's antics. Old age and bodily illness take the form of architectural ruin in *2 Henry IV*, a play that Shakespeare wrote within several years of having purchased New Place in Stratford, largely because of his financial success with his business partner, James Burbage.³ Like Burbage, the carpenter Peter Quince in *A Midsummer Night's Dream* is a theater director for the company of rude mechanicals, including Snug the Joiner. Their performance of *Pyramus and Thisbe* includes numerous architectural metaphors such as an obstructing wall made from bawdy stones that separates the two lovers from opposing households (V.1.172–75, 188–89). Collapsing buildings describe not only Falstaff's aging body but also grieving Northumberland's in *2 Henry IV*. This play exhibits a variety of features similar to those in moralities.⁴ Falstaff, who is Hal's "ill angel," recalls the Bad Angel in *The Castle of Perseverance* and the

Evil Angel in Marlowe's *Doctor Faustus* (2 *Henry IV* I.ii.163). After the robbery of the Canterbury pilgrims in 1 *Henry IV*, Hal's turn of phrase reminds the audience of a moral play when he exclaims to Falstaff, "O, my sweet beef, I must still be good angel to thee. The money is paid back again" (III.iii.176–77). Sir John is also reminiscent of the allegorical sins of Idleness, Gluttony, and Lechery on parade at Lucifera's House of Pride in Book I of Spenser's *Faerie Queene*. Yet Shakespeare's witty, fully individualized creation is uniquely himself and defies containment by character types of the Vice, the bragging soldier or *miles gloriosus*, and the Seven Deadly Sins.⁵

Landmarks evoke memories that stir the emotions throughout the second *Henriad*. Nostalgic old men such as Falstaff and his parodic crony Justice Shallow reminisce at Gloucestershire, a place that bears footprints of rebellion against Henry IV. The Tower of London memorializes Brutus's murder of Julius Caesar, a legendary betrayal akin to Bolingbroke's engineering of Richard II's death. This bloody deed contributes to Henry IV's tenuous claim to the throne. As a figurative architect, Henry V establishes a more secure foundation for the future dynastic house of England than his father. Falstaff provides Hal with a liberal arts education, granting him a distinct advantage over the rebellious aristocrats attempting to undermine Henry IV's reign. Furthermore, Hal gains affective and linguistic ties to subjects of all ranks as a result of the time he spends at the Boar's Head Tavern in Eastcheap. Despite his inevitable separation from Falstaff, architectural sites and their surrounding neighborhoods trigger the Prince's remaining memories of his tavern cronies in keeping with the Ciceronian architectural mnemonic. As King, his likely recollection of Falstaff and their past vices at the Boar's Head leads him to judge other erring subjects humanely. In 2 *Henry IV* Henry V reveals his fairness and impartiality as a ruler through the respect he demonstrates for the Chief Justice – his Good Angel, opposed to Falstaff as Bad Angel – despite the fact that he once put the Prince in jail.⁶

The besieging of a castle, a motif central in *The Castle of Perseverance* and other medieval architectural allegories, occurs in *Henry V* when the King wages war on France over tennis balls. Architectural rhetoric for the female body becomes instrumental for Henry V's imperial designs when he seizes the gated city of Harfleur through Machiavellian oratory and reunites the English and French royal houses by marrying Charles VI's daughter, Katherine. Continuing Lord Bardolph's analogy between a building site and a rebellious or fictional plot aimed at unseating Bolingbroke in 2 *Henry IV*, Shakespeare's Chorus in *Henry V* situates this play in an imaginative space – a castle in the air – linking the onstage actors with the offstage audience. In this way the dramatist makes implicit use of performative features of *The Castle of Perseverance* and other

morality plays in which the staged action takes place in the *platea*, a common area surrounded by houses, or scaffolds.⁷ Henry V's legendary account of the Battle of Agincourt, named for a nearby castle, glorifies members of the aristocracy at the expense of forgotten common soldiers. The Chorus in *Henry V* asks the audience to reconstruct a fair and impartial version of history that includes the folk. They do so by using their imagination, memory, and judgment, cognitive faculties that Guyon and Arthur tour at the allegorical Castle of Alma in Book II of *The Faerie Queene*. Like Spenser's epic romance, Shakespeare's second *Henriad* is a hybrid work that blends drama and allegory.

In contrast to the sacred battle for the soul of Mankind in *The Castle of Perseverance*, a secular contest between Richard II and his cousin Bolingbroke takes center stage in the second *Henriad*. The figure of a besieged castle found in allegorical morality plays first appears in *Richard II* when John of Gaunt on his deathbed depicts England as

This fortress . . .
 . . . this little world
 This precious stone set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house, . . .
 England, bound in with the triumphant sea,
 Whose rocky shore beats back the envious *siege*
 Of wat'ry Neptune . . .

(II.i.43–63; my emphasis)

Like a castle fortified by a wall or moat, Gaunt's native homeland is surrounded by "the triumphant sea" whose "rocky shore" defeats the siege of Neptune.⁸ He criticizes Richard for having foolishly "leas'd out" England to aristocratic landowners (II.i.59). Upon his uncle's death, the King recklessly plans to "seize" Gaunt's "plate, coin, revenues, and moveables" from his son Bolingbroke to fund the Irish wars (160–61). Shortly afterwards, the besieger finds himself besieged by Gaunt's rightful heir, Bolingbroke.

At Barkloughly Castle on the coast of Wales, Richard II portrays himself as a fortress under siege when he returns from Ireland and immediately hears of the growing strength of Bolingbroke. Beforehand, the usurper dispatches Bushy and Greene, the King's favorites with allegorical names representative of his disorderly and overgrown commonwealth. Facing defeat, Richard II envisions his royal person as a walled palace assailed by Bolingbroke when fantasizing that "this flesh which walls about our life / Were brass impregnable" until "a little pin / Bores thorough his castle wall, and farewell king!" (III.ii.167–70).

Both Marlowe's *Edward II* and Shakespeare's *Richard II* seek refuge in castles that are ultimately besieged. In Marlowe's *Edward II* from which Shakespeare borrows extensively in *Richard II*, the King imagines walking within "Tynemouth" castle "walls" with his lover Gaveston and bemoans, "What care I though the earls begirt us round?" (II.ii.220–22).⁹ The Earl of Lancaster proposes treacherously to other opponents of Edward II, "Let us with these our followers scale the walls / And suddenly surprise them unawares." Anticipating Bolingbroke, who seeks Richard II's surrender at Pomfret Castle, Mortimer leads the rebel's siege upon Edward II by exclaiming, "This tattered ensign of my ancestors . . . Will I advance upon this castle walls" (II.iii.18–19, 21, 24).

The future Henry IV represents his reigning cousin in figurative terms of architectural ruin. When he approaches Pomfret housing Richard, he orders Northumberland, "Go to the rude ribs of that ancient castle, / Through brazen trumpet send the breath of parle / Into his ruin'd ears" (III.iii.32–34). Like Spenser in the Castle of Alma episode, Shakespeare frames the body as a building. Bolingbroke depicts the King as "ancient" and "ruin'd" and his battlements as "tottered," architecturally nuanced adjectives in keeping with Shakespeare's initial choice of the name Sir John Oldcastle for Falstaff in *1 Henry IV* (52).¹⁰ As Bolingbroke implies with his mocking use of the figure of the old and dilapidated castle for Richard, the very notion of the divine right of kings based upon the analogy of the macrocosm and microcosm is ancient, ruined, and about to fall. The Bishop of Carlisle, by contrast, continues to defend the King as the embodiment of a deity. Immediately prior to the deposition scene, Carlisle warns the Machiavellian rebels that they will evoke divine wrath if they unseat the English monarch, who is "the figure of God's majesty, / His captain, steward, deputy elect" (IV.i.125–26). He further prophesies that the "woefullest division" between the Yorks and Lancasters will result if they "raise this house against this house" (145–46). Throughout *Richard II* architectural metaphors are expressive of a dynastic struggle for the "hollow crown" (III.ii.160).

The castles in the air that the soon-to-be deposed King Richard fashions highlight the transformative powers of the imagination. Interestingly, the word "castle," which appears more times in this Shakespeare play than in any other, disappears after the King's capture by Bolingbroke.¹¹ Its rhetorical absence foreshadows Richard's doom. Bolingbroke depicts his rival just prior to his surrender at Flint Castle in terms of the environmental analogy of a red morning sky foreboding a storm when he proclaims, "See, see, King Richard doth himself appear, / As doth the blushing discontented sun / From out the fiery portal of the East" (III.iii.62–64).¹² Although this Sun King emerges from a "portal," or entrance to a magnificent building, his "blushing" red complexion signifies

that soon his “glory” will be overshadowed by “envious clouds” symbolizing ambitious Bolingbroke, who punningly aspires to “rain” (59, 64–66). On the brink of defeat at Flint, King Richard creates an imaginary structure to inhabit instead. Richard’s repetition of “my” and “for” during his ritualized complaint results in an enclosed textual space into which he retreats, as if it were a castle, to delay Bolingbroke’s usurping of his title:

I'll give *my* jewels *for* a set of beads;
My gorgeous palace *for* a hermitage;
My gay apparel *for* an almsman's gown;
My figur'd goblets *for* a dish of wood;
My sceptre *for* a palmer's walking staff;
My subjects *for* a pair of carved saints,
 And *my* large kingdom *for* a little grave . . . (III.iii.147–53; my emphasis)

Echoing Richard’s phrase “gorgeous palace,” Prospero in *The Tempest* frames an “insubstantial pageant” for the nuptials of Ferdinand and Miranda from “cloud-capped towers, the *gorgeous palaces*, / The solemn temples, the great globe itself,” all of which “leave not a rack behind” (IV.i.152–56; my emphasis). The artists Richard II and Prospero fashion castles in the air that are ephemeral and founded upon architectural rhetoric alone. Yet their imaginative powers at summoning fictive buildings or tempestuous plots grant them a restorative degree of agency, for Richard a renewed sense of identity apart from the crown and for Prospero his dukedom in Milan. In *The Defence of Poesy* Sidney describes poets who construct such “castles in the air” as fanciful in the negative sense. In these particular scenes involving King Richard and Prospero, Shakespeare is less dismissive than Sidney of the transformative powers of airy invention (216).

In *Richard II* domestic properties such as a mirror and book contribute to his self-understanding. Deposed Richard is faced with absence and nothingness without his crown but emerges from the ashes like the phoenix to become a powerful thinking and reading agent.¹³ At his deposition he bemoans, “I have no name, no title; / No, not that name was given me at the font, / But ’tis usurp’d,” an admission emphasizing how a name shapes identity (IV.i.255–57). When he looks into the mirror, he redefines himself in terms of the material object of a book by stating, “Give me that glass, and therein will I read. / No deeper wrinkles yet?” (276–77).¹⁴ Like Spenser, who depicts memories as books in the library of Alma’s Castle, Shakespeare portrays this cognitive faculty as an impressionable tablet, manuscript, or printed text. Shakespeare’s Richard II further imagines his inner world as textual when he laments, “I’ll read enough / When I do see the very book indeed / Where all my sins are writ, and that’s

myself” (273–75). This mirror into which he gazes narcissistically provides a figure for his interiority. In Book III of *The Faerie Queene* Britomart similarly looks into a mirror in her father’s closet and “her selfe awhile therein she vewd in vaine” (ii.22.6).¹⁵ Both Spenser and Shakespeare portray the emotions of Britomart, King Richard, and Queen Isabel as things under the jurisdiction of estate law. Intuiting Richard’s fall and eventual murder, Isabel represents her grief as something she owns when she confesses to Bushy, “For nothing hath begot my something grief, / Or something hath the nothing that I grieve – / ’Tis in reversion that I do possess” (II.ii.36–38). The legal term “reversion,” which means “the reverting of property to the original owner,” signifies her rightful inheritance of nothing but grief.¹⁶ In an ecocritical reading of *Richard II* Hillary Eklund adds that the Queen’s use of the legal concept of “reversion” calls attention to the King’s wasting of natural resources and mismanagement of time.¹⁷ As he admits behind bars, “I wasted time, and now doth time waste me” (V.v.49).

During his prison soliloquy, Richard II depicts his cell in which he will be murdered as a cognitive space that he conceives of in terms of architectural rhetoric. Creating an elaborate analogy between the prison at Pomfret Castle and his interior and exterior worlds, he ruminates:

My brain I’ll prove the female to my soul,
My soul the father, and these two beget
A generation of still-breeding thoughts, . . .
In humours like the people of this world;
For no thought is contented.

(V.v.5–7, 10–11)

Shakespeare’s audience envisions Richard’s mind at work as they hear his embodied voice on stage. In some respects, those who listen to, or read, the King’s cognitively expressive dramatic monologue parallel Arthur and Guyon as they move through the three chambers of imagination, memory, and judgment in the allegorical turret of Alma’s Castle. Richard compares his body to a building when he ruminates, “Thoughts tending to ambition, they do plot / Unlikely wonders: how these vain weak nails / May tear a passage through the flinty ribs / Of this hard world, my ragged prison walls” (18–21). “Flinty ribs” is a pun that joins stone and timber with flesh and bone. Both Richard II and Falstaff use imaginative analogies linking the macrocosm and microcosm. In *2 Henry IV*, for example, Falstaff discusses the extended metaphor of “a little kingdom, man” (IV.iii.107–8). Richard as the “ancient castle” besieged and ruined by Bolingbroke anticipates not only the name Oldcastle but also Falstaff’s mode of thought.¹⁸ In *The World and Man* (1662), by contrast, Descartes reduces the

body to a machine independent of any metaphysical correspondence between these two things. Richard II believes in an analogical link between the divine and his mortal body, but for Descartes macro-microcosm comparisons are merely figurative and exist apart from “Real Presence.”¹⁹

In *Richard II* covert political allegory results from the environmental analogy between the Duke of York’s garden and England. This pruned and weeded garden is a “model” for how the kingdom ought to be (III.iv.42). As the Gardener says to a servant, “Go thou, and like an executioner / Cut off the heads of too fast growing sprays, / That look too lofty in our commonwealth,” while he will “root away / The noisome weeds which without profit suck / The soil’s fertility” (33–35, 37–39). The servant then questions why he and the Gardener should tend this place when the analogous “sea-walled garden” of England, “the whole land, / Is full of weeds” (43–44).²⁰ The Gardener replies that Richard II, who is responsible for “this disordered spring,” has “met with the fall of leaf” and that Bolingbroke has “pluck’d up” the “weeds” of “the Earl of Wiltshire, Bushy, Greene” (48–49, 52–53). He continues, “Bolingbroke / Hath seiz’d the wasteful king. O, what pity is it / That he had not so trimm’d and dress’d his land / As we this garden!” (54–57). When the Gardener foretells that King Richard will be “deposed,” Queen Isabel emerges from the “shadows” of some “trees” and exclaims, “O, I am press’d to death through want of speaking!” (25, 68, 72). The term “press’d,” a pun on a form of torture and the art of printing, equates her body with an imprinted text. Like Richard, who compares self-examination to reading a book, Isabel uses the medium of print to depict her mind impressed with tragic loss. The Gardener memorializes the distraught Queen by stating,

Here did she fall a tear; here in this place
I’ll set a bank of rue, sour herb of grace.
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen.

(104–7)

He transforms the garden into a monument for Isabel’s woeful state of mind. The garden and prison motifs in *Richard II* correspond roughly to Angus Fletcher’s temple and labyrinth archetypes in *The Faerie Queene*.²¹ All of these places – dramatic and allegorical – reflect the thoughts and feelings of the various characters moving through them. Both Shakespeare and Spenser in their generically hybrid works draw upon the Ciceronian rhetorical method of associating memories with particular locales. In Spenser’s *Shepherd’s Calendar*, for instance, E. K. refers to Cicero as “the paterne of a perfect Oratour,” reminding the reader of the architectural mnemonic in *De oratore*.²²

Throughout the second *Henriad* buildings and landscapes evoke powerful memories in Ciceronian fashion. During Richard's procession through the streets of London on his way to the Tower, the Queen describes her fallen husband as a foreboding legendary monument:

This way the king will come; this is the way
To Julius Caesar's ill-erected tower,
To whose flint bosom my condemned lord
Is doom'd a prisoner by proud Bolingbroke. (V.i.1-4)

The oral tradition that Julius Caesar built the Tower of London surrounds this bloody landmark. In Shakespeare's *Richard III* Queen Elizabeth personifies this Tower confining her young sons – under the command of their stony Uncle Richard – when she addresses its “ancient stones” as a “rough cradle” and “rude ragged nurse” and entreats them to “use” her “babies well” (IV.i.98, 100–102). These very stones bear memorial traces of Richard III's slaughter of his innocent nephews. Human and inhuman elements are combined here. In *Richard II* the Queen's anthropomorphizing phrase “flint bosom” for the Tower of London anticipates the King's description of the “flinty ribs” of Pomfret Castle where he is imprisoned and murdered; both instances of the term ‘flint’ make use of the classical figure of the body as a house found in Vitruvius's *De Architectura*.²³ She continues to use architectural rhetoric when addressing her husband:

Ah, thou, the model where old Troy did stand!
Thou map of honour, thou King Richard's tomb,
And not King Richard! Thou most beauteous inn,
Why should hard-favour'd grief be lodg'd in thee,
When triumph is become an alehouse guest? (V.i.11-15)

Isabel depicts the royal persona of Richard spatially and as a “model” for ruined Troy, a “map of honour,” and a “beauteous inn.” Her architectural metaphors memorialize the King. Architectural rhetoric serves as a vital part of legends about Richard II's deposition and Henry IV's usurpation of the throne. The lack of figures of speech involving a “castle” or “palace” in Isabel's affectionate tribute to her husband as he is paraded through London streets is indicative of his defeat by Bolingbroke, who has triumphed like the “guest” of an “alehouse,” a riotous dwelling. Ironically, the Queen's mentioning of an “alehouse” links Henry IV with Falstaff, who depicts himself as a father figure for Hal at the tavern when he brags, “I knew ye as well as he that made ye” (*1 Henry IV* II.iv.259–60). In *Richard II* the Duke of York's account to the Duchess about Richard's humiliating procession through London behind

Bolingbroke includes personified “windows,” “casements,” and “walls” of buildings that appear to speak: “Jesu preserve thee! Welcome, Bolingbroke!” (V.ii.12–17). In *2 Henry IV* Falstaff and Justice Shallow weave fictional yarns about their younger years at his country estate in Gloucestershire, a region linked to rebellion against both Richard II and Henry IV. Bolingbroke, for instance, travels through “Gloucestershire” with Northumberland and Hotspur to demand the return of his father’s property and to capture Richard II at Flint Castle (*Richard II* II.iii.3); Henry IV reports that the rebels against him have burnt a town in “Gloucestershire” (V.vi.3); and rebellious Hotspur bemoans having first met usurping Bolingbroke, “this king of smiles,” at “Gloucestershire” (*1 Henry IV* I.iii.241, 244). Architecture and surrounding landscapes trigger recollections of the past throughout the second *Henriad*. Buildings as well as battlefields evoke competing, biased versions of history in the war for the crown between Richard II, Henry IV, and the Northern rebels.

Monuments vulnerable to time stand for the aging, grotesque, and corpulent body in *1 Henry IV*. As we know, Hal calls Falstaff “my old lad of the castle,” an allusion to his prior name Sir John Oldcastle (I.ii.40). Corpulence makes the body of this witty, Vice-like character grotesque: in Hal’s opening address to his tavern mate he exclaims, “thou art so fat-witted with drinking of old sack, and unbuttoning thee after supper” (I.ii.2–3).²⁴ The Prince draws attention to Falstaff’s portliness by mocking his circuitousness when urging him to get to the point: “Well, how then? Come, roundly, roundly” (I.ii.21); he later insults him by stating, “Why, you whoreson round man, what’s the matter?” and “Why, thou globe of sinful continents” (*1 Henry IV* II.iv.134–35; *2 Henry IV* II.iv.282). Bardolph similarly emphasizes Falstaff’s rotundity by carping, “Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John” (*1 Henry IV* III.iii.21–23). Here the term “compass” means “girth” with the additional nuance of “anything circular in shape” (*OED n. 7.b*). Falstaff not only bears a grotesque body but also mentions this style of architecture indirectly when he begs Hal, “But I prithee, sweet wag, shall there be gallows standing in England when thou art king? And resolution thus fubbed as it is with the rusty curb of old Father Antic the law?” (I.ii.55–58). The word “antic,” which denotes a buffoon or clown, describes a gargoyle-like decorative art that is grotesque, fantastic, or bizarre (*OED* “antic,” adj. and noun, A. 1). When Falstaff and Hal perform the roles of King and Prince at the Boar’s Head Tavern, the old man entreats the future Henry V not to reject him and implicitly associates himself with the earthly sphere: “But for sweet Jack Falstaff . . . Banish not him thy Harry’s company, banish plump Jack and banish all the world” (II.iv.462–67). His round body resembles that of Shakespeare’s “wooden O” in *Henry V*, a structure similar to Shakespeare’s

octagonal Globe, which was built by the summer of 1599, the same year he wrote this last play in the second *Henriad* (prologue, line 13).²⁵

In works by Shakespeare and Spenser ruined castles and houses are reminders of the economic downturn of the aristocracy in early modern England. In *1 Henry IV* Falstaff's censored name Oldcastle, which was well remembered by theater audiences when they heard the sequel *2 Henry IV*, is evocative of the language of Spenser's *Mother Hubberds Tale* in which the "Princes pallaces fell fast / To ruine" and the "auncient houses" and "olde Castles" of the traditional peage decayed (1175–79).²⁶ The monetary losses among the aristocracy forced many "to let lie" their "auncient houses" built "for their memories long moniment" (1178, 1182). Like Prince Hal, who continues to remind Falstaff that he's old, Rumour in the induction to *2 Henry IV* calls attention to Northumberland's advanced age, which the dramatist underscores by placing him in a deteriorating, crumbling edifice. Habitat mirrors inhabitant here. The disrepair of castles, from their "tottered battlements" in *Richard II* (III.iii.52) to their "old-faced walls" in *King John* (II.i.259), symbolizes the financial decline of the elite ranks, which in the words of David Quint were becoming "disempowered and emasculated" because of their loss of wealth.²⁷

Architectural decay as a figure for bodily illness is spotlighted in *2 Henry IV*. Near the beginning of the play "Old Northumberland, / Lies crafty-sick" in "this worm-eaten hold of ragged stone," grieving over Hotspur's death during the Battle of Shrewsbury (induction, 35–37).²⁸ When he first hears of his son's death, his "fever-weaken'd joints, / Like strengthless hinges, buckle under life" (I.i.140–41). The words "joints," "hinges," and "buckle" represent the despairing father as a walled structure verging on collapse. Both Falstaff and Northumberland suffer from bodily ruin. In keeping with Spenser's Gluttony, who is "full of diseases" in the parade of the Seven Deadly Sins at the House of Pride in Book I of *The Faerie Queene* (I.iv.23.6), the glutton Falstaff, whose "water" his doctor says has "moe diseases than he knew for," litters his speech with illnesses such as "consumption," "pox," and "gout" (I.ii.2, 4, 237, 244–45). At the Boar's Head Tavern the prostitute Doll Tearsheet tells Falstaff that "gluttony and diseases" make "fat rascals" (II.iv.41–43). Henry IV's own sickness provides an analogue for the sea-walled English commonwealth plagued with rebellion. Falstaff, who has "read" the ancient physician "Galen," diagnoses the King's ailment as stemming from "much grief, from study, and perturbation of the brain," a physical decline exacerbated by his anxieties about defending his stolen kingdom from rebel forces (I.ii.114–16).

Urban architecture triggers imaginative recollections of glory days among "old folk" acting as "time's dotting chronicles" at Justice Shallow's country estate in *2 Henry IV* (IV.iv.126). At an orchard near Shallow's house Shallow and

Falstaff reminisce about their whoring in London. When Shallow inquires, “O, Sir John, do you remember since we lay all night in the Windmill in Saint George’s Field?,” he accurately describes an existing windmill on a map of 1600 London near St. George’s Field but most likely refers to a brothel by that name in nearby Southwark (III.ii.189–90).²⁹ Falstaff replies nostalgically, “we have heard the chimes at midnight, Master Shallow,” alluding perhaps to the church bells of St. George the Martyr close to St. George’s Field (209–10). In Ciceronian terms this brothel, church, and windmill evoke vivid, affective, and sentimental memories. Falstaff admits, “Lord, lord, how subject we old men are to this vice of lying!” and depicts Shallow, who he remembers as being “lecherous as a monkey” at “Clement’s Inn” in “Turnbull Street,” as “this Vice’s dagger” (296–98, 300, 302–303, 308, 313). Both Falstaff and Shallow are associated with a “dagger of lath,” a theatrical prop carried by the Vice in morality plays (*1 Henry IV* II.iv.131). In a choric scene related to the fabrication of history, Falstaff interviews possible recruits for battle bearing allegorical names – Mouldy, Shadow, Wart, and Feeble. Falstaff uses an architectural metaphor to describe Wart’s clothes made of rags pinned together: “His apparel is *built* upon his back, and the whole *frame* stands upon pins; prick him no more” (*2 Henry IV* III.ii.142–44; my emphasis).³⁰ Throughout *2 Henry IV* building rhetoric for ailing bodies or for those dressed in ragged apparel provides satirical commentary on the misfortunes of the aristocracy and exploitation of the poor.

Figuration for rebellion in the second *Henriad* is tied to physical models such as architecture. Rebels in *Richard II*, *1 Henry IV*, and *2 Henry IV* engineer plots upon which they build schemes to depose Henry IV. In *Richard II* Aumerle and the Abbot of Westminster describe their design “to kill the king at Oxford” as a “plot” (V.ii.99). In answer to Aumerle – “is there no plot / To rid the realm of this pernicious blot?” – the Abbot uses a construction metaphor when he says, “I will lay / A plot shall show us all a merry day” (IV.i.323–24, 333–34). In *2 Henry IV* the Archbishop of York, in an effort to glorify the memory of Richard II, adds a twist to the plot of the Duke of York’s narrative about the deposed ruler’s humiliating procession into London behind Bolingbroke when “rude misgoverned hands from windows’ tops / Threw dust and rubbish on King Richard’s head” (*Richard II* V.ii.5–6). The rebellious Archbishop exclaims that the fickle people now say, “O earth, yield us that King again, / And take thou this!” (*2 Henry IV* I.iii.106–107). In *1 Henry IV* Hotspur reassures himself that “our plot is a good plot as ever was laid” when reading a letter by an unidentified writer, who supports the Percy “house,” or dynasty, but warns that their rebellion is “dangerous” (II.iii.2, 10, 16–17). He later attempts to convince fellow rebels Worcester and Douglas that “our joints are whole,” another figure related to construction, when Northumberland refuses to fight with them at

Shrewsbury (IV.i.82). Lord Bardolph, an opponent of Henry IV, continues this architectural turn of phrase for rebellion in *2 Henry IV*: “When we mean to build, / We first survey the plot, then draw the model, / And when we see the *figure of the house*, / Then must we rate the cost of the erection” (I.iii.41–43; my emphasis).³¹ Like Hotspur, Lady Percy in *2 Henry IV* uses a simile for building when urging Northumberland to unite with the Scottish rebels against Henry IV: “If they get ground and vantage of the King, / Then join you with them like a rib of steel, / To make strength stronger” (II.iii.53–55).

Throughout the second *Henriad* bloody landmarks provoke violent acts. In *2 Henry IV* the Archbishop of York leads a concerted rebellion against Henry IV and rallies his supporters with collective memories of Richard II’s imprisonment and death at Pomfret. He manipulates the power of affective rhetoric triggered by the memorial properties of buildings and landscapes to move a crowd. As Morton reveals to Northumberland and Lord Bardolph, “But now the Bishop / Turns insurrection to religion; . . . / And doth enlarge his rising with the blood / Of fair King Richard, scrap’d from Pomfret stones.” The Archbishop further garners support for their rebellion from the people by telling them that Bolingbroke reigns over a “bleeding land” (I.i.200–207). The Archbishop later claims that he and the other rebels are attempting to establish “peace” within the “commonwealth” because the civil war brought on by Henry IV is a peril “of the days but newly gone, / Whose memory is written on the earth / With yet-appearing blood” (IV.i.80–82, 85–86, 94). He continues that forgetful King Henry “will . . . wipe his tables clean, / And keep no tell-tale to his memory / That may repeat and history his loss / To new remembrance” (IV.i.201–4). The medieval and early modern commonplace of memory as a text shapes Book II of *The Faerie Queene* and the second *Henriad*. Spenser links this cognitive faculty with a library of British history books about wars for the crown in Eumnestes’s chamber in the turret of Alma’s Castle. In *2 Henry IV* Shakespeare depicts memories of rebellion as impressions upon a writing tablet and as footprints on the battlefield. In *Richard II* the Bishop of Carlisle similarly invokes the mnemonic powers of bloody landscapes when he prophesies, “the blood of English shall manure the ground” and “raise this house against this house” if legitimate King Richard is deposed (IV.i.137, 145). In contrast to Shakespeare’s Henry V, who in the words of the Chorus achieved “the world’s best garden” with his “sword” through victory at the battle of Agincourt (*Henry V* V.ii.6–7), Henry IV as a gardener for the rebellious English commonwealth “cannot so precisely weed this land . . . / His foes are so enrooted with his friends” (*2 Henry IV* IV.i.205–7).

The education of the protagonist in medieval architectural allegories provides a literary model for Hal in relation to Falstaff and his circle at the Boar’s Head Tavern. There, Hal lays the groundwork for his future reign through

affektive dialogue with diverse sorts. At the Boar's Head in *1 Henry IV*, Hal brags to Poins that he "can drink with any tinker in his own language" (*1 Henry IV* II.iv.18–19). In Eastcheap he mixes and mingles with the laboring ranks. When Poins calls Hal "a most princely hypocrite" for grieving that his "father is so sick," the Prince replies that "it would be every man's thought; and thou art a blessed fellow, to think as every man thinks . . . every man would think me a hypocrite indeed" (*2 Henry IV* II.ii.46, 51–53, 55–56). Hal's repetition of the phrase "every man" is evocative of the morality play *Everyman*. In contrast to his estrangement from his father, the Prince in the words of Poins is "engrafted," or closely attached to Falstaff (*2 Henry IV* II.ii.59). Hal's keen awareness of the perspectives of aristocrats and commoners alike makes him a better visionary for England than his father, who boasts that he has avoided "vile participation" with "vulgar company" (*1 Henry IV* III.ii.37, 41, 87).

Falstaff praises Hal as a future leader in his elaborate analogy of "a little kingdom, man" (*2 Henry IV* IV.iii.106). In his parody of the body politic, "vital commoners" are represented as bodily fluids circulated by "their captain, the heart," all of whom are called to "arm" by the illuminated "beacon," or flushed "face" of a drinking man (106–10).³² Falstaff concludes that "Harry is valiant" because the "cold blood he did naturally inherit of his father" he has like "lean, sterile, and bare land manured, husbanded, and tilled" by drinking "good store of fertile sherry" (118–20). He describes Hal in rural terms of laboring folk. Likewise, the Archbishop of Canterbury remarks in a horticultural frame of mind that for Henry V the death of Henry IV "whipp'd th'offending Adam out of him, / Leaving his body as a Paradise," or Eden (*Henry V* I.i.29–30). The Constable of France similarly warns Prince Dauphin not to underestimate the military prowess of tricky Henry V because he has covered "discretion with a coat of folly; / As gardeners do with ordure hide those roots / That shall first spring and be most delicate" (II.iv.38–40). In *2 Henry IV* Falstaff concludes his monologue about Hal as a figurative gardener by boasting, "If I had a thousand sons, the first human principle I would teach them should be forswear thin potations, and to addict themselves to sack" (IV.iii.121–23). In medieval allegories architectural sites serving as castles of the mind often include a palace of the liberal arts where a knight on a quest arrives at emotional maturity.³³ Sir John Oldcastle provides Hal with such an education at a lowly tavern among the folk, but this tutor and pupil inevitably part ways. Hal will reject Falstaff, but after his extended absence from the Boar's Head Tavern in *2 Henry IV* London monuments remind the Prince of his foster father. In town after the Battle of Shrewsbury, he inquires of Bardolph, "Where sups he? Doth the old boar feed in the old frank?" (II.ii.138–39). In contrast to *1 Henry IV* in which Hal affectionately dubs Falstaff "the old lad of the

castle,” in 2 *Henry IV* the Prince jests that the “old boar” gormandizes at the “old frank,” phrases reminiscent of the name Oldcastle but referring to a sty, or pen, for hogs. He’s referring, of course, to the Boar’s Head Tavern.³⁴ Unlike a castle in disrepair, the lowly tavern or inn housing the old man more severely marks the financial decline of the aristocracy.³⁵ Suggestive of a link between Shakespeare’s Falstaff and Jonson’s Ursula in *Bartholomew Fair*, Doll Tearsheet addresses the former as “thou whoreson little tidy Bartholomew boar-pig,” alluding to this summer fair and pig-roast in Southwark. She mocks Falstaff’s fawning upon Hal by exclaiming that he “followedst him like a church,” a round or otherwise expansive walled structure (II.iv.226–27).³⁶ Hal subsequently draws attention to Falstaff’s rotundity by calling him “this nave of a wheel,” referring to the widest part of a church, and “thou globe of sinful continents” (II.iv.253, 282). His fond memories of Falstaff continue to be triggered by and projected upon urban architecture.

The Earl of Warwick depicts Prince Hal as an architect who adopts his unruly friends as a “pattern” and “measure” serving as instruments or tools for rebuilding the English nation, though the coldness of his exile of Falstaff casts doubt on the sustainability of his human touch. Warwick, who reassures Henry IV that his son will ultimately sever his friendship with Falstaff, also implies that Sir John is unforgettable:

The Prince but studies his companions
 Like a strange tongue, wherein, to gain the language
 The Prince will, in the perfectness of time,
 Cast off his followers, and their *memory*
 Shall as a pattern or a measure live
 By which his Grace must mete the lives of other. (IV.iv.74–77; my emphasis)

In “the perfectness of time” Henry V will remember his former tavern circle as he struggles to “mete,” meaning “to take measurements” of and “to estimate or judge,” his subjects humanely and fairly (*OED* “mete,” v., 1. c. and 4). Near the end of 2 *Henry IV*, Henry V exclaims to the Chief Justice that he cannot wipe clean the tablet of his memory, or forget that the Chief Justice once sent him to prison for striking him: “How might a prince of my great hopes forget / So great indignities you laid upon me? . . . May this be wash’d in Lethe and forgotten?” (V.ii.68, 72). Yet he entreats the Chief Justice to keep “this remembrance” of having acted according to the “very seat of judgment” and to continue to “weigh” and “balance” the King’s subjects with the same “bold, just, and impartial spirit” (V.ii.80, 102–3, 115–16). Shakespeare’s Chief Justice, who symbolizes an abstract form of law as illustrated by his lack of a personal name, parallels the unnamed, allegorical figure of Judgment in the turret of Spenser’s

Castle of Alma. After making the Chief Justice his advisor, Henry V follows his rigorous example by sending Falstaff and his cronies to “Fleet” Prison temporarily and banishing Falstaff from his “person by ten mile” thereafter (V.v.65, 91). Nevertheless, the ethics of this particular decision remains ambiguous, illustrating the difficulty of applying abstract laws fairly and humanely to complex, individual situations.

Like Redcrosse in Spenser’s *Faerie Queene*, who puts off the old man of sin and embraces the new man of spirituality, Shakespeare’s Hal reforms by rejecting Falstaff, the old Vice representing the body of sin in Romans 6:6.³⁷ Doll Tearsheet admonishes Falstaff, “patch up thine old body for heaven” (2 *Henry IV* II.iv.229–30). Once the Prince becomes King, Falstaff expresses his desire to see him through rhetoric anticipating Cleopatra’s affection for Antony: “Oh, my oblivion is a very Antony, / And I am all forgotten” (*Antony and Cleopatra* I.iii.90–91). In distracted conversation with Pistol and Shallow, he romanticizes his reunion with Hal:

As it were, to ride day and night, and not to deliberate, not to remember, not to have patience to shift me . . . But to stand stained with travel, and sweating with desire to see him, thinking of nothing else, putting all affairs in oblivion, as if there were nothing else to be done but to see him. (V.v.20–27)

Longing for the newly crowned Henry V, Falstaff exhibits the physiological response of “sweating with desire to see him” and exclaims once he interrupts the royal procession, “My King! My Jove! I speak to thee, my heart!” (30, 46).³⁸ Falstaff’s affectionate rhetoric for Hal recurs throughout the second *Henriad*. In the epilogue to 2 *Henry IV* the Chorus prophesies that “Falstaff shall die of a sweat” (30), and the Hostess reports in *Henry V* that “the king has killed his heart” (II.i.88). Failing to return this affection visibly, Henry V exclaims cruelly to Falstaff in public, “Fall to thy prayers. / How ill white hairs becomes a fool and jester!” (2 *Henry IV* V.v.47–48). The newly crowned King exorcises the haunting specter of Richard II, who in the words of Henry IV “enfeoff’d himself to popularity,” by rejecting Falstaff and the company he keeps (1 *Henry IV* III.ii.69). The metaphor “enfeoffed” based on the legal term “fief,” meaning an estate held on condition of feudal service, equates Richard II’s royal body with a building surrendered to his subjects, high and low. Such architectural rhetoric is expressive of personhood. As Henry V confesses during his coronation procession through the streets near Westminster Abbey, “I have turn’d away my former self; / So will I those that kept me company” (2 *Henry IV* V.v.58–59). He leaves his riotous, intemperate identity behind by separating himself from Falstaff, who stands for his “former self.”³⁹ Nevertheless, monumental structures

such as the Boar's Head Tavern and the Globe in Southwark continue to remind onstage and offstage audiences of Falstaff (III.ii.209).

Productions of *Henry V* at the Globe were set in an octagonal edifice shaped like round Falstaff himself. The prologue variously identifies this performance venue, one of the first for *Henry V* from 1599 onward, as “this wooden O,” “this cockpit,” and “this unworthy scaffold,” meaning stage (10–13).⁴⁰ The term “scaffold” also alludes to houses or raised structures that towered above the *platea*, the unlocalized, platform-like acting area at ground level in morality plays.⁴¹ Shakespeare's prologue entreats the audience to suppose that “two mighty monarchies” are housed “within the girdle of these walls” (19–20). Analogous to “a crooked figure” that “may / Attest in little place a million,” the performance of the Battle of “Agincourt” within the limited confines of the stage is transformed into an iconic image of grand proportions in the willing minds of the audience (14–16). The Chorus-like opening calls attention to the unfolding of this chronicle not only in a theater but also in the audience's “imaginary forces” (18). The word “scaffold” is further associated with a temporary platform holding workmen during the construction of a building, a nuance contributing to the sustained analogy between a ground-plot upon which a house is built and the plot of a fictional narrative throughout the second *Henriad*. The “figure” of this playhouse serves as a “little room confining mighty men” at war in *Henry V* (epilogue, 3). In keeping with this contest waged on “the vasty fields of France,” the term “scaffold” can also refer to a military engine instrumental for assailing a walled city like Harfleur, which Henry V overtakes (prologue, 12; *OED* “scaffold,” *n.* 2.). The prologue concludes by asking viewers “kindly to judge, our play” (34).

In contrast to the assault of the Seven Deadly sins upon Mankind, which imperils Mankind's soul in *The Castle of Perseverance*, in *Henry V* castles are besieged for militaristic and secular purposes of empire. Henry V, for example, reports that the Scots have committed “grievous siege” upon “castles and towns” in England (I.ii.152). The King resolves to invade France in agreement with the Archbishop of Canterbury, who argues that England can simultaneously “defend our own doors from the dog,” meaning the Scots outside the English border (218). In response to the Dauphin, who sends tennis balls as a gift to mock the English monarchy and its reportedly playboy King, Henry V threatens to “mock castles down” when invading France (286). The Chorus at the opening of Act III appeals to the imagination of the audience by urging, “Work, work your thoughts, and therein see a siege” as Henry V stands on the brink of attack outside the gates of Harfleur (III.25). The Chorus continues to beckon the good will of auditors and viewers by asking, “Still be kind, / And eke out our performance with your mind” (34–35). Within the wooden walls of

this theater they “sit and see; / Minding,” or calling to mind “true things by what their *mock’ries* be” (IV.Chorus.53; my emphasis). This modesty topos entreats the audience to make amends imaginatively for the production’s insufficient reconstruction of history. In Act V after the Battle of Agincourt, the Chorus describes their truth-restoring minds as the “working-house of thought,” an architectural figure for cognitive faculties akin to those of imagination, memory, and judgment in Alma’s turret in Book II of *The Faerie Queene* (23).

In *Henry V* the King storms the gates of Harfleur rhetorically and later captures the “maiden walls” of Charles VI’s daughter Katherine (V.ii.340). He threatens the Governor of Harfleur,

If I begin the batt’ry once again,
I will not leave the half-achiev’d Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the flesh’d soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh-fair virgins and your flow’ring infants. (III.iii.7–14)

Oddly, Shakespeare’s *Henry V* momentarily parallels Spenser’s Maleger and his besieging of the Castle of Alma (II.xi.22.1). The specter of death is central in both episodes, as illustrated by Maleger, “pale and wan as ashes,” and Harfleur, which *Henry V* verbally reduced to “ashes” (*The Faerie Queene* II.xi.1). The King personifies this city as a woman and promises to mow down “fresh-fair virgins” and “flow’ring infants.” He also depicts the invading English army as a walled fortress with “its gates of mercy . . . all shut up” if the French Governor and citizens of Harfleur refuse to surrender. The King’s besieging of this castle displays his Machiavellian skills of oratory at war as a “flesh’d soldier, rough and hard of *heart*,” a word repeated throughout the second *Henriad*. Shakespeare’s Charles VI represents the female body as a fortified city when offering his daughter Katherine as a means for uniting the dynastic houses of England and France through marriage. He compares her to “maiden walls that war hath never entered,” an analogy that *Henry V* playfully sexualizes by asking the “maid that stood in the way for my wish shall show me the way to my will” (V.ii.340–41, 345–47).

In *Henry V*’s famous St. Crispin’s Day speech he crafts an authoritative, yet elitist account of the history of the Battle of Agincourt, named for a nearby castle. For Welshman Fluellen this architectural monument and its surrounding landscape evoke a “famous memory” of *Henry V*’s great uncle Edward the Black Prince and his “prave pattle” there, about which he has “read in the

chronicles” (IV.vii.94–97). The Chorus proclaims in architecturally nuanced language that Henry V is the “royal captain of this ruin’d band” but that “upon his royal face there is no note / How dread an army hath enrounded him” (IV.29, 35–36). Like an old and dilapidated castle, his military company stands on the brink of collapse and on the verge of invasion and defeat by the French. Henry V diminishes “cold fear” in his troops by overseeing in the early hours of the morning “every one . . . mean and gentle all” with “a largess universal like the sun” (43–45). In this way, Henry V distinguishes his reign from that of his father, who tells his son that his kingly “presence” was “ne’er seen but wondered at . . . like a robe pontifical” or “like a comet” (*1 Henry IV* III.ii.47, 56–57). At the English Camp on the morning before the Battle of Agincourt, the King proclaims to noblemen, officers, and common soldiers:

Old men forget; yet all shall be forgot,
 But he’ll remember with advantages
 What feats he did that day. Then shall our names,
 Familiar in his mouth as household words,
 Harry the king, Bedford and Exeter,
 Warwick and Talbot, Salisbury and Gloucester,
 Be in their flowing cups freshly remember’d.
 This story shall the good man teach his son . . .
 But we in it shall be remembered;
 We few, we happy few, we band of brothers;
 For he to-day that sheds his blood with me
 Shall be my brother; be he ne’er so vile
 This day shall gentle his condition:

(IV.iii.49–63)

In the face of inevitable loss of life during the upcoming military contest, with the odds against the English, the compelling need to remember heroic “feats” of battle is particularly heightened. In the subsequent list of casualties Henry V reads after the Battle of Agincourt, he calls attention to a handful of aristocrats and “none else of name” (IV.viii.107). Although “Harry” remains in “touch” with popular sorts during “the night” and early morning before battle, in the light of day he omits the names of individual officers and common soldiers in his account of those who died fighting (IV.Chorus.47).⁴² In defense of Henry V, Maurice Hunt reminds us that he is reading a formulaic list of the dead prepared by someone else.⁴³ Because his script excludes the middle and lower ranks, his royal and aristocratic version of English military history differs dramatically from Justice Shallow’s, who recounts having fought in his youth with “one Samson Stockfick a fruiterer, behind Gray’s Inn,” a further example of an architectural structure serving as a mnemonic device (*2 Henry IV* III.ii.31–32).⁴⁴ Globe Theatre performances of *2 Henry IV* and *Henry V* recall Falstaff

despite Henry V's forgetfulness. In another part of the battlefield at Agincourt, Fluellen parodies Henry V's St. Crispin's Day speech during which the King exclaims paradoxically that "feats" of valor will be remembered despite the fact that "all shall be forgot." In his subversive account of English history, Fluellen muses with fellow officer Gower,

for there is figures in all thing . . . As Alexander killed his friend Cleitus, being in his ales and his cups, so also Harry Monmouth, being in his right wits and his good judgments, turned away the fat knight with the great-belly doublet: he was full of jests, and gipes, and knaveries, and mocks; *I have forgot his name.* (IV.vii.34–52; my emphasis)

Fluellen implies through analogy that Henry V has not only forgotten "Sir John Falstaff," whose original name as Oldcastle audiences no doubt remembered, but is also indirectly responsible for his death (53).⁴⁵ Like Alexander the Great, the King has "killed his friend" and in so doing recalls the Hostess's exclamations just prior to Falstaff's death in *Henry V* that "the king has killed his heart." She continues, "Ay, poor heart! he is so shaked of a burning quotidian tertian" (II.i.88, 118–19). In the Hostess's company Pistol adds that Falstaff's "heart is fractured and corroborate," meaning that ill-humors caused by grief have led to its fatal swelling (124).⁴⁶ In the next scene at court the traitorous Earl of Cambridge alludes unknowingly and ironically to the passing of Falstaff when he flatters the King, "there's not, I think, a subject / That sits in heart-grief and uneasiness / Under the sweet shade of your government" (II.ii.26–28). The Earl of Cambridge indirectly reminds the audience that Falstaff's "heart-grief" for Hal has led to his demise. In the next scene Pistol's "manly heart doth earn," or grieve for Falstaff's passing (II.iii.3). The Hostess adds that on his deathbed Sir John "babbled of green fields" (17) and then his feet were "cold as any stone" (25), phrases that recollect his prior name in *1 Henry IV* as Oldcastle whose Puritan supporters his enemies parody as "babbling Sir Johns" in Fox's *Acts and Monuments*.⁴⁷ He falls from the Prince's favors as dramatically as the "Tower of Babel" (1563) painted by Pieter Bruegel the Elder.

In contrast to Mankind's unambiguous choice of rejecting vice and embracing virtue by the end of *The Castle of Perseverance*, Henry V's divorce from Falstaff and their tavern circle remains ethically and morally questionable by the end of the second *Henriad*.⁴⁸ Yet his public role as King requires his separation from "that reverend Vice, that grey iniquity, that father ruffian" (*1 Henry IV* II.iv.447–48). Intratextual allusions to the Hostess's and Pistol's repeated uses of the word "heart" in relation to Falstaff percolate like time itself in the minds of Shakespeare's audience when they hear Henry V lament, "What infinite heart's ease / Must kings neglect that private men enjoy!," a sort of confession of his neglect of Falstaff, devastating for himself as well as for his old friend

(*Henry V* IV.i.242–43).⁴⁹ Before Bardolph and Nym’s hanging for thievery in Act III, they are such “privates” in the King’s army who have enjoyed the company of Jack (244). During the Battle of Agincourt, a boy summons the audience’s affective memories of the Vice Falstaff with his “dagger of lath” in *1 Henry IV* when he says that “Bardolph and Nym had ten times more valour than this roaring devil i’ th’ old play, that every one may pare his nails with a wooden dagger; and they are both hanged” (IV.iv.71–75). In the wake of Falstaff, Bardolph and Nym are sacrificed for Henry V’s glorious designs for imperial expansion in France. The King’s heroic fight to advance the English elite is ironic in light of the declining power and wealth of the aristocracy when *Henry V* was first performed at the Globe in 1599. Like Spenser, Shakespeare uses satire and parody to take aim at the court and the upper ranks.

In the epilogue to *Henry V* the Chorus asks the audience, who has witnessed “mighty men” at war within this “little room” on stage, to weigh the opposing perspectives of Henry V, having fashioned “the world’s best garden,” and his young son Henry VI, having “lost France and made his England bleed” (3, 7, 12). The Chorus concludes with this request, “In your fair minds let this acceptance take” (14). Such a “fair” version of history supplements written chronicles dictated by authoritarian rulers like Henry V with oral accounts by their subjects, such as Falstaff, Justice Shallow, Fluellen, and Gower. The final Chorus in *Henry V* set in “this wooden O” illustrates the validity of the fool Touchstone’s paradoxical comment, “the truest poetry is the most feigning” in the forest of Arden, which serves as an analogue for the theater in *As You Like It* (III.iii.17–18). Throughout Shakespeare’s second *Henriad* the dramatist “but in a fiction” (*Hamlet* II.ii.487) remembers the private stories and even lies of those forgotten in public, official, or censored renditions of history such as Henry V’s legend of the Battle of Agincourt. In *Henry V*, a just recreation of English history takes place in a castle in the air, or platea-like space, joining the minds of the audience with the bodies of the actors producing this heroic, romantic, yet tragic piece of fiction on stage. The word “heart,” which recurs numerous times in relation to the severed friendship of Falstaff and Hal in Shakespeare’s second *Henriad*, is central in episodes concerning Britimart’s progress through domestic interior spaces in Book III of Spenser’s *Faerie Queene*, the focus of my next chapter.

Chapter Three

Under Lock and Key: The Body as a House in Book III of *The Faerie Queene*

In Book III of *The Faerie Queene* Britomart gains self-understanding as the Knight of Chastity as a result of her movement through a series of architectural structures that provide elaborate figures – allegories, metaphors, similes, and analogies – for the interiority of the body and mind. Cognitive growth and kinesis are yoked throughout Britomart’s adventures. In the Legend of Chastity, Spenser compares the body and mind not only to castles and houses and their surrounding landscapes but also to domestic properties such as furniture, tapestries, and a mirror. In the proem, for instance, a shrine and relic are analogous to the breast and heart of Elizabeth I. In an early episode set at Castle Joyous, Malecasta’s lustfulness for unsuspecting travelers venturing there is symbolized by the tapestries of Venus dallying with Adonis. Her seduction of unwilling Britomart is metaphorically akin to the besieging of a castle and the violation of material goods. Britomart’s own passion for Artegall ignites when she glimpses his visage in the mirror she finds in her father’s closet, another intimate and recessed enclave in the Legend of Chastity. She responds inwardly to Redcrosse’s praise of Artegall’s virtuous character like a joyful new mother whose womb the poet imagines in architectural language. Her lovesickness is analogous to an earthquake representing the extremity and volatility of her agonizing desire, melancholy, and grief. At Merlin’s fortress the magician creates a vision of the lineage Britomart and Artegall will produce, culminating in Elizabeth I. This magician, as poet or artist figure, rhetorically inspires Britomart’s subsequent course of virtuous action in keeping with Sidney’s use of the Greek term *architektonike* in *The Defence of Poesy*.

Busirane, by contrast, misuses his verbal and visual artistry for violent and unethical ends. He creates illusions about matters of the heart that prey upon Amoret, imprisoned at his House. Outside the House of Busirane, Amoret’s Scudamour experiences paralyzing grief because he cannot pass its fiery gates to rescue her. This perverse theater of the mind, which magnifies fears and anxieties about sexual intimacy, includes tapestries and a masque that refer in a distorting way to Ovid, the courtly love tradition, and Petrarch. Busirane’s House also alludes to the English fairytale *Mr. Fox*, which is based on a Bluebeard-like villain. The linchpin of the heart in this allegorical and dramatic episode provides a thematic connection between Spenser’s Amoret, who

carries her heart in a dish during the Masque of Cupid, and Shakespeare's Cordelia, whose name means "heart" in *King Lear*. Both Spenser and Shakespeare craft generically hybrid works. Britomart's reunion of Amoret and Scudamour results in the Knight of Chastity's more mature and less naïve understanding of sexual desire. Her progression through these three chambers recalls Arthur and Guyon's tour of the tripartite structure of the mind at the Castle of Alma where they witness the inner workings of their own bodies. The House of Busirane is the infernal counterpart for the Castle of Alma.¹ Britomart's refusal to be impressed by Busirane's erotic poetry there contributes to her education about chastity. Even his diabolical imaginings propel her toward the fulfillment of her destiny.

In the proem to Book III of *The Faerie Queene*, Spenser represents the female body as a walled structure. The narrator says that "Chastity"

... is shrined in my Soueraines brest,
 And formd so liuely in each perfect part,
 That to all Ladies, which haue it profest,
 Neede but behold the pourtraict of her hart,
 If pourtrayd it might bee by any liuing art.

(III.Proem.1.1, 5–9)

The term "shrined" can refer to a temple or church where worship or devotions are performed for a deity, or to "a box, coffer; cabinet, chest" often used for containing holy relics (*OED* "shrine," *n.* 1., 5.a). Spenser's choice of the verb "shrined" when describing the bodily locale of chastity results in an analogy between his "Soueraines brest" and a building that is private and intimate. My focus on interior locales often coded as feminine in Book III of *The Faerie Queene* complements my prior attention to exterior settings such as castle battlements, urban streets, and battlefields largely designated as masculine in the second *Henriad*. Domestic spaces associated with intimacy in Book III include the bedroom where Britomart is besieged by Malecasta and her father's closet in which she glimpses Artegall in the mirror. Interestingly, Book III begins and ends with the figure of the heart, either the "pourtraict" of Queen Elizabeth's "hart" as a holy relic in this opening stanza or Amoret's heart, which she carries in a dish during the Masque of Cupid. In both cases verbal imaginings of the heart are coupled with visual arts such as architecture, tapestry, portraiture, and emblems.

In the Legend of Chastity architectural settings and decorative arts are telling about those who live there. In keeping with how Busirane's house of horrors manifests the trickster's coercive imagination aimed at forcing Amoret to

love him, Malecasta lives in the “stately Castle” Joyous with furniture and elaborate tapestries expressive of her lustful frame of mind (III.i.20.1). As the speaker says, “The wals were round about appareiled / With costly clothes of Arras and of Toure, / In which with cunning hand was pourtrahed / The loue of Venus and her Paramoure, / The fayre Adonis, turned to a flowre” (34.1–5).² Anticipating Busirane and his amorous tapestries loosely based on Ovid’s *Metamorphoses*, Malecasta (or her interior decorator) has embroidered the Ovidian legend of Venus and Adonis inside her castle “with cunning hand.” The phrase “cunning hand” is bawdy not only because Malecasta will invade Britomart’s bed “with her softe hand” to discover “if any member moou’d” but also because she will then discover that her guest is a woman (III.i.60.6–7). Malecasta’s Venerian tapestry foreshadows her attempted seduction of Britomart. Venus’s spreading of “her mantle” over Adonis “whilst he slept” and the young hunter later being “engored of a great wilde Bore” serve as a prelude to Malecasta’s bedtrick and its repercussions in several ways (36.1–2, 38.2). This seductress, who thinks she has captured the affections of Britomart just as Venus believes she has “entyst the Boy” Adonis, enters her bedchamber wearing a Duessa-like “scarlott mantle” (35.2, 59.8). There, once she awakens the supposedly male Knight by accident, she is greeted with shrieks of horror from Britomart, who arms herself in defense and is then wounded when Malecasta’s guard did “gore her side” (65.6). This “mantle” of Malecasta is covered with “gold and Ermines” – white furs emblematic of chastity – and is inherently deceptive for a figure whose name means “badly chaste” (59.9).³

The motif of besieging a castle, which is central in *The Castle of Perseverance* and numerous other medieval architectural allegories, provides additional, ironic commentary on Malecasta’s attempt to seduce Britomart. Further illustrating Spenser’s reliance on antecedents from medieval drama, in Prudentius’s *Psychomachia* Chastity makes her way through fire as will Britomart on the threshold to Busirane’s House. At Castle Joyous a woman threatens the chastity of another woman who she thinks is a man. The imagination is depicted as potentially misleading in these similar opening and concluding episodes of the Legend of Chastity. Through “falsed fancy” Malecasta deceives herself into believing that Britomart is “a fresh and lusty knight” whose courtesy at dinner she mistakes for sexual desire (47.3, 5). In the House of Busirane the figure of Fancy, a tricky, unreliable cognitive faculty, will appear as the leader of the Masque of Cupid.⁴ As the Knight of Chastity, Britomart contributes to the irony of the episode of Castle Joyous by playing into Malecasta’s hand during her game of seduction. As night approaches and the guests retire after dinner, the speaker reports,

Tho when the Britonesse saw all the rest
 Auoided quite, she gan her selfe despoile,
 And safe committ to her soft fethered nest,
 Wher through long watch, and late daies weary toile,
 She soundly slept, and carefull thoughts did quite assoile. (58.5–9)

The phrase “her selfe despoile” literally means the disrobing of her person but is suggestive as well of the plundering or robbing of a place. Because Britomart is unaware of the sexual threat Malecasta poses to her chastity, she leaves her body, conceived as a castle or house, vulnerable to invasion. In this darkly comedic episode involving a bedtrick, Britomart resists Malecasta’s efforts to despoil her. Spenser conveys Britomart’s naiveté about her vulnerability by noting ironically her false impression that she is “safe” in her “soft fethered nest.” During the preying lady’s illicit approach, Britomart “soundly slept” without “carefull thoughts” (58.7.9). Her lack of mental preparation for this attack upon her chastity in effect leaves the door to her room wide open. After this farcical bedtrick that results in Britomart’s wounding by Gardante, whose name implies “loving glances,” the now wiser Knight of Chastity “her bright armes about her body dight” (67.3).⁵ She reinforces, protects, and safeguards the walls to the besieged castle representing herself. Yet her fond glance at the image of Artegall in her father’s mirror has captured her heart.

In Book III a closet, which denotes an inner chamber in a castle or great house in the sixteenth century, and the mirror Britomart finds there provide figures for the body and mind.⁶ When Britomart converses with Redcrosse after leaving Castle Joyous and denigrates Artegall in order to press her traveling companion for candid praise of her beloved, the poet describes her as a joyful mother giving birth once Redcrosse attests to Artegall’s virtuous character:

The louing mother, that nine monethes did beare,
 In the deare closett of her painefull syde,
 Her tender babe, it seeing safe appeare,
 Doth not so much reioyce, as she reioyced theare. (ii.11.6–9)

In the “deare closett” of Britomart’s womb she will propagate a royal line with Artegall. Finding “that mirrhour fayre” in “her fathers closet,” she first views in vain “her selfe awhile therein” and then sees Artegall, “a comely knight, all arm’d in complete wize” (22.2–6, 24.2). The mirror she discovers there is intimately revelatory about herself, her future husband, and their royal descendants. In Shakespeare’s *Macbeth*, by contrast, the witches’ mirror exposes the bloody King’s lack of an heir and his impending loss of the throne (IV.i.111). In Shakespeare and Spenser a mirror, like a crystal ball, is linked to the magical arts.

Ptolemy's glass tower where he keeps an eye on his beloved Phao provides an analogy for the mirror prophesying Artegall's invasion of Britomart's body and mind.⁷ The poet compares this magical and "impregnable" fortification to the mirror she discovers in her father's closet:

Who wonders not, that reades so wonderous worke?
 But who does wonder, that has red the Towre,
 Wherein th'Aegyptian *Phao* long did lurke
 From all mens vew, that none might her discourse,
 Yet she might all men vew out of her bowre?
 Great *Ptolomæe* it for his lemans sake
 Ybuided all of glasse, by Magicke powre,
 And also it impregnable did make;
 Yet when his loue was false, he with a peaze it brake.

Such was the glassy globe that *Merlin* made,
 And gaue vnto king *Ryence* for his gard,
 That neuer foes his kingdome might inuade,
 But he it knew at home before he hard
 Tydings thereof, and so them still debar'd.

(ii.20, 21.1–5)

Parallel in some respects to Busirane, whose "great chaine" binding Amoret Britomart later uses to capture him (xii.41.6), Ptolemy attempts but fails to control "false" Phao by imprisoning her in this magical edifice (ii.20.9). Unlike Phao, Amoret remains true to her beloved. Although the bodies of Phao and Amoret are under lock and key, the mind of each remains her own.⁸ King Ryence, Britomart's father, receives Merlin's "glassy globe," analogous to Ptolemy's fish bowl for Phao, to guard against attacks by his enemies so that "neuer foes his kingdome might inuade." By contrast to Ptolemy's glass tower, in which he attempts to ward off unwanted suitors for Phao, the mirror Britomart finds in her father's closet alerts her to the approach of a welcomed and pleasing ally.

Throughout the Legend of Chastity the heart symbolizes the affections of-tentimes hidden within the recessed chamber of the body.⁹ In the second canto of Book III Spenser focuses on Britomart's deep-seated desire, apparent after Redcrosse first praises Artegall:

His feeling wordes her feeble sence much pleased,
 And softly sunck into her molten hart;
 Hart that is inly hurt, is greatly eased
 With hope of thing, that may allegge his smart;
 For pleasing wordes are like to Magick art,
 That doth the charmed Snake in slomber lay.

(ii.15.1–6)

Lacking Artegall, Britomart is “inly hurt” but relieved by the “hope” of Redcrosse’s “pleasing wordes” akin to “Magick art.” In a subsequent canto Merlin will ease the violent grief in her “molten hart” with his moving rhetoric about her welcomed union with Artegall. Prior to this revelation, Britomart withdraws into the intimate space of her “dainty couch” to weep “closely” where she thinks about Artegall’s “fayre visage, written in her hart,” a body part tied to changing moods (28.9, 29.9; *OED* “heart,” *n.*, 5.a.).¹⁰ Glauce comments on the potential dangers of her melancholic, inward retreat by remarking, “Thou in dull corners doest thy selfe inclose,” a remote architectural locale representing self-enclosure (31.5).

Britomart’s passions of great magnitude are analogous to severe environmental phenomena threatening her body as a house. Glauce likens her sorrow to an erupting volcano when she complains,

Then doth this wicked euill thee *infest*,
 And riue with thousand throbs thy *thrilled* brest;
 Like an huge *Aetn’* of deepe engulfed gryefe,
 Sorrow is heaped in thy hollow chest,
 Whence forth it breakes in sighes and anguish ryfe,
 As smoke and sulphure mingled with confused stryfe. (32.4–9; my emphasis)

The nurse’s terms “infest,” meaning “to assail,” and “thrilled,” meaning “pierced” or “affected with emotion,” depict Britomart’s psyche as a penetrable structure under duress by excess affection.¹¹ In keeping with Glauce’s simile comparing Britomart’s lovesickness to a volcano, the poet later reports that when Glauce comforts her with an embrace, “Her alabaster brest she soft did kis, / Which all that while shee felt to pant and quake, / As it an Earth-quake were” (42.7–9). As A. C. Hamilton notes in connection to the seismic analogy for Britomart’s lovesickness before she and Glauce visit Merlin, “the derangement of the earth’s body in an earthquake was related to the derangement of the human body by violent emotion.”¹² In Book III the heart is subject to a grand scale of affect.

As illustrated by Shakespeare’s “star-cross’d” lovers Romeo and Juliet from feuding households, many in the English Renaissance still adhered to the ancient and medieval belief that the position of the sun, moon, and stars influences human behavior.¹³ However, Cassius’s well-known line from *Julius Caesar*, “The fault, dear Brutus, is not in our stars, / But in ourselves,” mocks this superstitious belief in astrology.¹⁴ Architectural and elemental analogies in works by Shakespeare and Spenser preserved the vestiges of a causal connection between human bodies and unrelated happenings in the physical environment. Such figurative language creates a virtual reality in which the macrocosm

remains analogous to the microcosm, perpetuating a nostalgic fantasy and suspending a castle in the air. However, in the words of ecocritic Gabriel Egan, Spenser, Shakespeare, and their contemporaries were “prescient” for believing in the intimate relation between the macrocosm and microcosm, which is far from “mere superstition.”¹⁵ As we have experienced, human action impacts extreme weather, a cosmic force exhibiting profound agency over us.

Throughout Book III castles and houses represent various magical and political domains as well as bodily and mental territories. Unlike trickster Busirane, who abuses Amoret, Merlin educates Britomart by envisioning that she and Artegall will engender a lineage culminating with Elizabeth I. As the poet reveals about Merlin, “For he by wordes could call out of the sky / Both Sunne and Moone, and make them him obey” (iii.12.1–2). Glauce and Britomart find Merlin “writing straunge characters in the grownd, / With which the stubborne feendes he to his seruice bownd” when they visit him “low vnderneath the ground” in “an hideous hollow caue” (7.6, 8.3, 14.8–9). This magician differs greatly from Busirane, who is “figuring straunge characters of his art” with blood from Amoret’s heart (xii.31.2). In these parallel phrases Spenser’s use of “writing” to describe Merlin but “figuring” for Busirane emphasizes that although verbal and visual artistry is central for both magicians, figuration is key in the latter episode. When Glauce and Britomart approach “*Cayr-Merdin*,” Welsh for Fort Merlin, they overhear the “ghastly noyse” of a “thousand sprights” erecting a “brazen wall” around it (7.4, 9.2, 4, 10.3). Glauce begs Merlin to heal lovesick Britomart:

But this sad euill, which doth her infest,
Doth course of naturall cause farre exceed,
And *housed* is within her hollow brest. (18.5–7; my emphasis)

In these lines the nurse’s term “housed” situates the heart and “brest” within the walled structure of the body. In answer to Glauce’s plea for a cure for Britomart, Merlin reveals that her charge saw Artegall in the mirror by “heuenly destiny” (24.3) and that from her “wombe a famous Progenee, / Shall spring” (22.5–6). He continues,

Then shall a royall Virgin raine, which shall
Stretch her white rod ouer the *Belgicke* shore,
And the great Castle smite so sore with all,
That it shall make him shake, and shortly learn to fall. (49.6–9)

Here the phrase “the great Castle” refers to Philip II, the Spanish King of Castile upon whose coat of arms a castle is impressed.¹⁶ The union of Britomart and Artegall leads in subsequent generations to the birth of Queen Elizabeth, who

reigns during the defeat of the Spanish Armada. Spenser describes this nautical fleet as “those huge castles of Castilian king” in a Dedicatory Sonnet to *The Faerie Queene*.¹⁷ In subsequent episodes of Book III Britomart keeps moving forward in anticipation of finding Artegall, the key for the Tudor house of England.

Throughout the Legend of Chastity architectural rhetoric is instrumental for representing the pain, anxiety, and violence resulting from impeded desire. The poet describes Malbecco’s jealousy in response to Paridell’s theft of his wife Hellenore as arising from the “balefull house of *Proserpine*” where she reigns as “Queene of hell.” In this way he prepares the reader for the three torture chambers of Busirane’s ghastly House (III.xi.1.2, I.iv.11.2). Like Dis, who abducts Proserpina, Busirane steals Amoret from Scudamour at their “bridal feast,” as Spenser reveals in Book IV of *The Faerie Queene* (i.3.3). At the outset of the Busirane episode in Book III Britomart and Sir Satyrane are riding “from *Malbecco*es hostless hous” (xi.3.2).¹⁸ Although Malbecco has literally abandoned his house when searching for Helenore among the libidinous satyrs, in figurative terms his “hostless hous” represents his self-destruction: he “ran with him selfe away,” suffers “selfe-murdring thought,” “forgot he was a man, and *Gelosy* is hight” (x.54.6, 57.1, 60.9). Busirane perversely appropriates characters from works by Ovid and Petrarch and displays them in tapestries, a masque, and ornaments like the statue of Cupid at his house. These decorative arts, which reflect the magician’s distorting perspective as a reader, highlight the dangerous, enslaving potential of magic. In *The Tempest* the witch Sycorax parallels Busirane to a limited extent by using black magic to imprison Ariel in a pine tree for twelve years. When Miranda falls in love at first sight with Ferdinand, she exclaims, “There’s nothing ill can dwell in such a temple. / If the ill spirit have so fair a house, / Good things will strive to dwell with’t” (I.ii.458–60). This commonplace of the body and mind as a dwelling is prominent in the Castle of Alma and the House of Busirane. In these two locations as well as many others, Spenser represents personhood in terms of domestic properties.

Spenser’s allegory is notably dramatic, contributing to the generic hybridity of *The Faerie Queene*. Busirane not only imprisons Amoret at his house for seven months but also keeps theatrical Scudamour captive outside its walls. Britomart first discovers the Knight “all wallowed / Vpon the grassy ground” where “an huge heape of singulfes did oppresse / His strugling soule” (xi.7.3–4, 12.1–2). The poet’s coining of “singulfes,” an onomatopoeic term that sounds like sobbing, momentarily situates the lover in a domestic comedy verging on melodrama.¹⁹ Scudamour’s sorrow is so violent that Britomart fears “from her cage the wearie soule would flit,” an analogy for the body as a cage for the soul (12.9).

Anticipating Sidney's *Defence of Poesy* in which he argues that poetry ought to "move" listeners to ethical or virtuous action, Britomart turns to healing speech to inspire Scudamour to rise up and attempt to rescue Amoret: she "gan apply / Fit medicine to his grieve" (218; 13.8–9). Her "feeling words so neare the quicke did goe, / That up his head he reared easily, / And leaning on his elbowe, these few words lett fly" (15.7–9). Scudamour then confesses that Busirane has entrapped Amoret with "strong enchauntments and blacke Magicke leare," and Britomart promises him that "if please ye listen to my lore," meaning "advice," she will "deliuer her fro thence" (16.7, 18.7–9). Spenser implicitly contrasts Busirane's "leare" with Britomart's "lore" by placing the alliterative synonyms at the end of the seventh line in nearby stanzas (16.7, 18.7). Unlike Busirane's unethical art, which results in Scudamour's and Amoret's stasis and lack of agency, Britomart's affective rhetoric of instruction leads to despair-countering forward movement: she "at length persuaded him to rise" (20.1).²⁰ Nevertheless, Scudamour is stopped dead in his tracks when he approaches the flaming gates of the House of Busirane: "with huge impatience he inly swelt, . . . / And wilfully him throwing on the gras, / Did beat and bounce his head and brest ful sore" (27.1, 5–6). Head-banging makes his excess grief palpable in this dramatic episode focused on the heart.

Britomart's kinetic progress at the House of Busirane is paired with growth in her cognitive and affective understanding about the virtue of chastity. She resists her potential subjection to the courtly love tradition of women passively inspiring idolatry by actively rescuing Amoret from the House of Busirane. The magician with his dark arts attempts to coerce his love object Amoret "perforce to make her him to loue," figuratively storming the castle of her unwilling body and mind (xii.31.6). In Shakespeare's *3 Henry VI* Queen Margaret "besiege[s]" the "castle" of the Duke of York, Richard III's father, with her army of "twenty thousand men" (I.ii.50–51).²¹ As illustrated by Shakespeare's Queen Margaret and Spenser's Britomart, assailing a walled edifice is not exclusively a male affair. In addition, a besieged castle need not stand for the female body alone. In Shakespeare's *Venus and Adonis*, for example, Adonis resists Venus's "sieve" upon his "unyielding heart" and protests that "to love's alarms it will not ope the gate."²² Braving "the flame" at the entrance to Busirane's House, Britomart exhibits a considerable degree of agency when she crosses the threshold to this magician's "prison" by using her Briton "shield of great powre," the armor of the "Saxon Queene" Angela, and her spear "made by Magick art of yore" (III.iii.60.2, 9, xi.25.4, xii.45.3).²³

Scudamour's debilitating stasis is the antithesis to Britomart's productive activity. He remains entrapped by the Petrarchan trope of the lover who figuratively burns for his beloved, a literary pose that Busirane appropriates literally

by obstructing his entrance to the house with flames.²⁴ This fiery threshold provides an architectural figure for the Knight's sexual appetite denoted by the poet's term "will" with its bawdy resonance common in the English Renaissance. As the poet remarks about Scudamour, "with greedy will, and enuious desire" he "bad the stubborne flames to yield him way" (xi.26.3–4). His indirect participation but not actual presence in the House of Busirane suggests that unrestrained boldness, for which the riddle "*Be bolde, be bolde, . . . / Be not too bold*" serves as a warning, may be partly to blame for his own and Amoret's paralyzing ills (54.3, 8). "The winged boy" of Cupid painted on Scudamour's shield joins him to Busirane's tapestries decorated with this "winged boy," the statue of Cupid, and the Masque of Cupid (7.7, 35.6). Yet the magician's violent appropriations of works by Ovid and Petrarch arise predominantly from his own imagination, the perversity of which poses a genuine, external threat to Scudamour and Amoret. He is the one who should be under lock and key, not Amoret. The various allegorical figures in the Masque of Cupid from "*Doubt*" and "*Suspect*" to "*Displeasure*" and "*Cruelty*" severely exaggerate Scudamour and Amoret's anxieties as newlyweds on the threshold of married life (xii.10.1, 14.1, 18.1, 19.3).

The emotionally overwrought tapestries on display in the first room at the House of Busirane emphasize the dangerousness of the imagination when yoked to coercive, violent, and unethical ends. In contrast to Brad Tuggle, who discusses "the practice of architectural memory in medieval monasticism" in relation to the House of Busirane, I examine Busirane's perverse imaginings of eroticism resulting from his weaving of Ovidian figures in these tapestries.²⁵ Decorating its walls are "Tapets . . . writt" with selected tales from Ovid's *Metamorphoses* about abductions and rapes. These stories include Jove's transformation into a swan to "inuade" Leda, a verb in keeping with the analogy of the body as a fortified city subject to invasion, and the deity's shape-shifting into an eagle when he "snatcht" the boy Ganymede, another intimate violation (xi.29.1, 30.1, 32.7, 34.5). In these tapestries Cupid causes "warres" and "massacres" and "ne did he spare sometime to pricke himself" masochistically "that he might taste the sweet consuming woe" (29.5, 8, 45.3–4). The demonic curator of this archive of collective imaginings about love has recorded and catalogued Ovidian stories of violence and dehumanizing transformations.²⁶ A phrase describing this first room, "Whyles thus on earth great *Ioue* these pageaunts playd" (35.5) includes a visual pun on "Jove" and "love" underscored by its intratextual allusion to a prior passage in canto v of Book III: "Wonder it is to see, in diuerse mindes, / How diuersly loue doth his pageaunts play" (v.i.2). These lines from canto v, which describe a pageant of courtship set in the theater of various minds, are suggestive of a parallel interpretation of Busirane's

abode – a horrifying house of mirrors analogous to distorting cognitive processes – to which Britomart responds with “wonder” (xi.49.7). Embroidered on these tapestries is the warrior Mars, who sheds “womanish teares” and lets loose shrieking cries for Venus and “many other Nymphes,” visceral expressiveness that recalls Scudamour’s demonstrative grieving (44.5–6, 9). Passions erupting from the innermost chamber of the heart are focal throughout this episode.

The modern concept of distributed cognition and the classical, rhetorical arts of memory illuminate the growth of Britomart’s ambient understanding of chastity as she ventures through the theatrical space of the House of Busirane. In the words of Evelyn Tribble, this branch of mind theory posits that thinking “is not detached from embodiment, affect, and the environment.”²⁷ Britomart is undeterred by the perversions of erotic poetry she encounters among Busirane’s decorative arts (xi.50.6, 9). She succeeds largely by virtue of her physical movement through an architectural structure and as a result of her affective engagement with what she sees and hears there. For Renaissance actors and classical orators, architecture performed a similar didactic role. A theater apprentice learned how to memorize lines and perform adeptly on stage with the help of others’ visual gestures, oral prompts, and a script with written cues and by becoming familiar with the design of a particular playhouse.²⁸ In Cicero’s *De oratore* orators recall arguments by associating them with the layout of, or objects in, real or imaginary buildings.²⁹ In *Scenes of Instruction in Renaissance Romance* Jeff Dolven argues that Britomart fails “to understand” the House of Busirane and that “her wonder is a tendentious alternative to learning of any kind.”³⁰ Yet the very movement of the body, sensory perceptions by the eyes and ears, and affect shape how an individual processes – and learns from – the physical environment. Britomart’s continued progression through three terrifying rooms to rescue Amoret is indicative of her growing sensibility – at least at the bodily, sensory, and emotional level – about love and potential threats to lovers posed by abusive tyrants like Busirane.³¹

Graffiti art related to proverbs contributes to the maturation of Britomart’s “earnest minde” at the House of Busirane, the three chambers of which parallel the tripartite structure of Alma’s brain-like turret at her Castle (xi.54.9).³² As we know, Alma’s Castle in Book II is a figure for the body and mind, including memory, imagination, and judgment. Busirane’s House exhibits numerous features related to the body and mind as well. The second ornate room Britomart explores is “wrought with wilde Antickes,” which are grotesque, “monstrous formes” that play tricks upon her imagination (51.5, 7).³³ The “antic” work she witnesses here is frequently associated in the English Renaissance with the female, wild, fanciful, or unrestrained mind.³⁴ Early modern readers were

certainly familiar with the verbal and visual images she reads and attempts to interpret there. The motto inscription “*Be bold, be bolde, and euery where Be bold*” (54.8) above the door leading to this second room is informed by communal memories of the bloody fairytale *Mr. Fox*, which features a Bluebeard-like figure notorious for killing his wives and the infamous line, “Be bold, be bold, be not too bold, lest that thy heart’s blood should run cold.”³⁵ This oral tale, the refrain to which Benedick quotes in Shakespeare’s *Much Ado About Nothing*, was widely recognized in the sixteenth century (l.i.200–2001).³⁶ Baffled by this riddle, Britomart “could not construe it / By any ridling skill, or *commune wit*” (xi.54.4–5; my emphasis). This latter phrase refers partly to common sense, which was believed to be located in the forepart of the brain. According to the Aristotelian model of cognition providing the basis for medieval and Renaissance theories of the mind, this particular mental faculty received data from external senses like the eyes or ears.³⁷ The inscribed riddles on entryways that Britomart attempts to understand exemplify proverbial commonplaces that were frequently carved on walls and doors, or etched in the windows of Elizabethan houses.³⁸ In “Colin Clouts Come Home Againe” Colin Clout remarks that at the English court “all the walls and windows there are writ” of love.³⁹ Busirane’s site is simultaneously a model of an actual early modern dwelling inscribed with graffiti and a figure for the perversely imaginative mind at work.⁴⁰

In keeping with Sidney’s *Defence of Poesy*, the literary, rhetorical, and architectural arts Britomart encounters in the House of Busirane move her to a greater understanding of chastity. Her successful adventure through the House of Busirane illustrates the transformative and educating power of even coercive or perverse forms of art. Britomart’s encountering of artifacts, such as the tapestries and inscriptions above doorways that derive from “commune” expertise about the perils of erotic love, coincides with her becoming a better, less naïve interpreter of signs of passion than she was at Castle Joyous. In both Castle Joyous and the House of Busirane, she is tested at midnight to the sound of enervating music (xii.6.4).⁴¹ In the first episode, her wearing of only night-clothes contributes to her wounding after Malecasta invades her bed while her naïve guest is sleeping “vnwares” (i.61.2, 65.6). In the House of Busirane, by contrast, the maturing Britomart is well aware of bodily threats to herself and Amoret: “nould she d’off her weary armes, for feare / Of secret daunger, ne let sleepe oppresse / Her heauy eyes” (III.xi.55.5–7). Nevertheless, Busirane succeeds at wounding Britomart when she is “vnwares” (xii.33.4). Although she remains vulnerable, her Saxon armor and native British, enchanted shield continue to protect her as they did earlier when she first enters the House of Busirane unscathed by the flames that obstructed Scudamour. Britomart

circumvents the diabolical magic of Busirane, a figure recalling the Egyptian tyrant Busiris, with Britomart's white magic reminiscent of Merlin's.⁴² The largely ethical artistry of the magician Merlin serves as a catalyst for her movement toward Artegall and their destiny as the progenitors of Elizabeth I.

The Masque of Cupid, which unfolds in the third, innermost room at the House of Busirane and is led by "Fansy," exposes the tricky, deceptive aspect of the imagination and its progeny of false fictions spawned by Busirane (xii.7.1). Earlier in Book III Glauce seeks to cure lovelorn Britomart and "said many an idle verse" in an effort "out of her daughters hart fond *fancies* to reuerse" (ii.48.8–9; my emphasis). Like Malecasta, who is vulnerable to "false fancy" when she becomes infatuated with Britomart, the crossdressed Knight of Chastity is subject to fancy herself (III.i.47.3). In the House of Busirane Fancy is compared to a "louely Boy" and to "that same daintie lad" that led Alcides to wail "womanlike with many a teare" (xii.7.1, 5–7). Such immaturity as well as inchoateness mark a fanciful level of desire, as illustrated by Britomart's lovesickness for Artegall that leaves her "full of *fancies fraile*" (ii.27.5) when she first sees her beloved's reflection "in a mirrhour playne . . . The great Magitien *Merlin* had deuiz'd" (ii.17.4, 18.6). In the Masque of Cupid the deceptive figure of "*Dissemblaunce*" is "paynted, and pourloynd . . . and her words false coynd" (xii.14.1, 6, 8). Spenser interlaces the artistry of this participant in the pageant with that of other duplicitous artists in *The Faerie Queene*. She carries "two clewes of silke" (III.xii.14.9), threads linking her to Archimago and his "deceiptfull clew" with which he weaves a "web of wicked guyle" and to Acrasia as a spinner of lies tied to seductive fiction in the Bower of Bliss (II.i.8.3–4).⁴³ These coercive and duplicitous tricksters reflect Spenser's and his contemporaries' fears of the imagination and the unethical forms of art it can generate.

Tempestuous weather provides a thematic link between the House of Busirane, with its "storme of winde," "thunder," and "lightning" immediately preceding the Masque of Cupid in which Amoret carries her heart in a dish, and Shakespeare's *King Lear*, in which Cordelia bears an allegorical name that means heart (xii.2.1–2). Although several critics have discussed linguistic and thematic parallels between Books II, IV, and VI of *The Faerie Queene* and *King Lear*, few have examined the connections between Book III and *King Lear*, a generic hybrid of drama and allegory.⁴⁴ The storm at the House of Busirane provides an interiorized and externalized lightshow in keeping with Lear's endurance of a storm that afflicts him mentally and physically.⁴⁵ As Lear exclaims to Goneril and Regan after they cast him out during a stormy night, "This tempest in my mind / Doth from my senses take all feeling else, / Save what beats there, filial ingratitude . . . / Your old, kind father, whose frank heart gave you

all.”⁴⁶ The violent howling of the storm dramatizes Lear’s fury. Although Lear’s tempestuous landscape parallels Busirane’s stage for the Masque of Cupid, the furious King is far more individualized than Spenser’s allegorical figure of Furor in Book II.

In contrast to Lear’s inhospitable daughters, whom Cordelia accuses of falsely pledging to “love” their father “all,” the prisoner Amoret exhibits a free and unrestrained heart and gives “all” to Scudamour (I.i.104). He tells Britomart that Busirane’s “sharpe steele doth riue her hart in tway, / All for she *Scudamore* will not deny” (xi.11.4–5).⁴⁷ Despite the unconventionally active nature of Amoret’s unfettered desire, Busirane reduces her to a passive vehicle for idolatry. Only in this dehumanized form can he attempt to control her. Forced to march at the end of the funereal Masque of Cupid, she

Had Deathes owne ymage figurd in her face,
Full of sad signes, fearfull to liuing sight,
Yet in that horror shewd a seemely grace,
And with her feeble feete did moue a comely pace. (xii.19.6–9)

Spenser’s terms “figurd” and “signes” describing Amoret’s tortured face reduced to a death mask cast her as a trope dramatizing coercive love as enslavement. The pun on her weak “feete” disparaging the magician’s poetry is indicative of the unstable foundation for his House. This castle in the air disappears by magic.⁴⁸ Because Amoret’s physical and emotional wounds are more figurative than literal she avoids Cordelia’s untimely death in prison in a tragedy with a heightened degree of realism. In contrast to the treacherous familial bonds at the center of *King Lear*, Busirane’s House exhibits foremost the dangers of misreading poetry.

There, artworks about destructive kinds of love inform the mind of Britomart and Amoret, but not beyond repair. They are both vulnerable to violent and paralyzing conceptions of erotic experience because of their shared literary and cultural heritage. Likewise, Spenser’s readers at the House of Busirane encounter debilitating or abusive forms of love based on his perverse readings of Ovid and Petrarch. This architectural structure provides an elaborate figure for the impressionable mind and its varied responses to verbal or visual imaginings of aggressive or bestial kinds of passion. The speaker, for example, describes the crowd of passionate revelers, ranging from “*Strife*” and “*Anger*” to “*Chaunge*” and “*Disloyalty*,” that follows Busirane’s Masque of Cupid in the following manner: “There were full many moe like maladies, . . . / So many moe, as there be phantasies / In wauering wemens witt, that none can tell” (25.3, 6; 26.1, 3–4). Britomart’s and Amoret’s wounds signify the danger Busirane poses to the imaginations of all those subjected to violating

representations of sexual desire. This culturally resonate locale records the intellectual, bodily, and starkly emotional impressions of Spenser's male and female characters and readers in response to sadistic and masochistic fantasies of love.⁴⁹ The jealous cuckold Malbecco and grieving Scudamour locked out of Busirane's House endure various degrees of psychological pain resulting from denied or deferred sexual pleasure and threats of violation to their beloved.

The House of Busirane touches the psyches of men and women who visit there, wounding a large number. Amoret endures a "wide wound" but is "perfect hole" after Britomart releases the "Lady prisoner" from Busirane and "himselpe she bound" (20.5, 38.9, 41.7–8). Britomart also receives a "wound," though it "were nothing deepe imprest," from the enchanter's "murdrous knife" (32.5, 33.7). The term "imprest," meaning "to press" or "imprint" with "a mark," depicts her body and mind as a printed book or tableaux upon which Busirane has carved his wicked charms (*OED*, "impress," *v.*, I. 1). Before Britomart liberates Amoret, she is chained to a pillar beside her oppressor: "And her before the vile Enchaunter sate, / Figuring straunge characters of his art" (31.1–2). Here the demonic wizard is unveiled as the artistic creator of the tapestries and the Masque of Cupid; he assumes the role of the evil alter ego of "th'Enchaunter" Merlin "writing straunge characters in the grownd" (III.iii.14.8, 17.1).⁵⁰ The verb "imprest" also contains a pun on "impresa," which is a puzzling, even cryptic sort of emblem – verbal and visual – that features a motto of a proverbial or sententious nature.⁵¹ The House of Busirane with its doorways inscribed with riddling mottoes is itself an *impresa* created by Spenser.

In the 1590 version of the ending of this episode, architectural figures for the body signify the release of Amoret and Scudamour from paralysis. As they embrace, "Her body, late the prison of sad paine, / Now the sweet lodge of loue and deare delight" (xii.45.3–4). Their erotic yoking is described in corporeal and sensual language such as "sweet . . . delight" (45.4).⁵² Amoret, who is "ouercommen quight / Of huge affection" and "did in pleasure melt," can now express her desire for Scudamour in the flesh actively (45.5–6). Their reunion also exhibits a sacred dimension, as illustrated by the phrase, "nor earthly thing they felt" (45.8). "Empassiond" Britomart's "enuying their blesse," or bliss, further emphasizes the blessed nature of their joy originating in affective, bodily form (46.6–7). Spenser lends an otherworldly air to Amoret and Scudamour's eroticized and hermaphroditic bodies by concluding this version of the episode with the lines, "Now cease your worke, and at your pleasure play; / Now cease your worke; to morrow is an holy day" (47.8–9). In this final episode of Book III, culminating with Spenser's emblem of their joyful union, the poet focuses on mutual, sexual pleasure without the voyeurism of the

Bower of Bliss. Their willing embrace differs dramatically from that of numerous Ovidian figures, who suffer from violent and destructive love affairs, on Busirane's tapestry.⁵³ Liberated Amoret and Scudamour discover a paradisaical garden in place of this tyrant's hellish prison.⁵⁴ Combining word and image to fashion an ethically upright poetics, Spenser follows in the footsteps of the magician Merlin by using his poetic artistry to develop Britomart's "knowledge" of herself, the goal of imaginative writing according to Sidney. Such self-knowledge is manifested by her "well-doing" in keeping with Sidney's definition of the Greek term *architektonike* in *The Defence of Poesy* (219).

Immediately prior to the climactic Busirane episode in Book III of *The Faerie Queene*, the figure of the body as a "hostless," or abandoned, "hou" depicts the dehumanizing effect of jealousy on Spenser's Malbecco analogous to Homer's Menelaus (III.x.54.6). Jealousy is also central in Shakespeare's *Troilus and Cressida*, a play that calls attention to its citation of precursor texts. At the end of this play the audience anticipates the death of Troilus's brother Hector because they are well-aware of Homer's *Illiad* and medieval and Renaissance adaptations of the classical legend of Paris's abduction of Helen of Troy from Menelaus.⁵⁵ Her "face that launched a thousand ships / And burnt the topless towers of Ilium" is not only dramatized in Marlowe's *Doctor Faustus* but also allegorized in Spenser's tale of Hellenore, Paridell, and Malbecco in Book III (V.i.90–91). Nevertheless, critics have overlooked some parallels between Spenser's Hellenore and Paridell episode and Shakespeare's *Troilus and Cressida*, both of which parody the fall of Troy in an Elizabethan Age when parodic deflations of this epic legend were popular. The central motif of Troy as a besieged city in these works by Spenser and Shakespeare reflects English anxieties of invasion close to the time when Elizabeth I fostered the myth of London as the New Troy.⁵⁶

In medieval and Renaissance adaptations of the Troy legend, things are expressive of personhood in a monetary sense. Spenser's episode of Paridel and Hellenore and Shakespeare's *Troilus and Cressida* deal with sex and economics and contain Chaucerian memories involving counting and measuring. The hoarder Malbecco is of "far vnequall yeares" to his wife Hellenore as is the couple January and May in Chaucer's *The Merchant's Tale* (ix.4.6). Similarly, Shakespeare's Trojan play alludes extensively to Chaucer's *Troilus and Criseyde*. Pandarus, who acts as go-between and even pimp in Chaucer's and Shakespeare's refashioning of this Trojan affair, bears some similarity to Spenser's Malbecco, whom Judith Anderson describes as "the evil he-goat, January figure, and lecherous old man of Book III."⁵⁷ Both Spenser's Hellenore,

whom the satyrs handle as “commune good” after she is ravished by Paridell and leaves Malbecco (III.x.36.9), and Shakespeare’s Cressida, who is “kissed in general” by the Greeks at their camp, mirror Helen of Troy.⁵⁸ All three are figured as currency or commodities that are circulated between lovers, poets, and playwrights (IV.v.22). Spenser, for instance, says that Hellenore “her loue and hart hath wholly sold” to Paridell (x.10.2–3). Cuckolded Malbecco counts how many times a satyr makes love to Hellenore as if he were reckoning his gold when “nine times he heard him come aloft ere day” (x.48.5). Joining the themes of sex and economics linguistically, her very name puns on “ell,” a unit of measure instrumental for trade, and “whore” (*OED* “ell,” *n.* 1, 2. a).⁵⁹ Like a merchant accounting for and placing a dear price on his goods, Shakespeare’s Troilus compares Cressida lying in her bed to an Indian “pearl” (I.i.100) and Helen of Troy to “a pearl / Whose price hath launch’d above a thousand ships” (II.ii.82–83).

Furthermore, a ruined city or household vulnerable to tempestuous passions is central in Spenser’s Malbecco episode and Shakespeare’s *Troilus and Cressida*. Paridell’s declamation, “Troy, thou art now nought, but an idle name” demonstrates that for Renaissance readers and audiences this fallen city is no longer situated in a particular time and place but has become disembodied in the public imagination, making it akin to a castle in the air (III.ix.33.1).⁶⁰ Nevertheless, half blind Malbecco is a poor reader of signs and unaware that he refigures Menelaus. If he had read Homer’s *Odyssey*, he would have safeguarded Hellenore from a visitor to his castle named Paridell.⁶¹ Shakespeare’s Troilus and Cressida, by contrast, are hyperaware of their literary reputations as “true” or “false” in love (III.ii.180, 182). Spenser compares the destructiveness of Paridell’s wild, untamed passions to Virgil’s description of the tumultuous winds of Aeolis erupting from a cave (ix.15).⁶² Such excess passion results in the ruination of Malbecco’s house and in Troilus’s self-division in the stone fortress of Troy about to fall. Spenser’s miser is also self-divided, as illustrated by the line “he ran away, ran with him selfe away” (x.54.6). In the words of Kelly Lehtonen, the pause in the line indicates that he stops to make sure that “he has not left his other ‘selfe’ behind.”⁶³

Malbecco and Troilus, in effect cuckolds who endure the prolonged sight of their beloved with another, become fragmented and fallen men like the city of Troy on the verge of collapse. These voyeuristic scenes showcase their self-annihilating jealousy.⁶⁴ In the eyes of Malbecco and Troilus, their lost beloved assumes a symbolic presence apart from her physical, female body. Malbecco mistakes Braggadocchio and Trompart in the distance for Paridell and Hellenore, not only because of his failing eyesight, but also due to his continued projection of his self-serving fantasy of her onto the outside world

(III.x.22).⁶⁵ When Troilus philosophizes that “This is, and is not, Cressid,” he fragments her into his ideal woman and the actual one he sees with Diomedes (V.ii.145). At the end of these works by Spenser and Shakespeare, which feature characters they borrow from the legendary fall of Troy, Malbecco, who “forgot he was a man, and *Gelosy* is hight” (x.60.9), and Pandarus, who “bequeath[s]” to the audience his “diseases,” become allegorical figures of jealousy and contagious desire respectively (V.x.57).⁶⁶ Such passions take center stage at the House of Busirane with its Masque of Cupid led by Doubt, Fear, Suspect, and Fury among many others. Spenser and Shakespeare intermingle allegory and drama in these poems and plays. Like Malbecco in exile, Shakespeare’s Coriolanus is incapable of socially proper human interaction and faces alienation as a result.⁶⁷ Both men endure tragic endings because they fail to long, in the words of Linda Gregerson about Malbecco, “for the world beyond the bounded self,” a kind of solipsism figured architecturally by the walled cities of Troy and Rome.⁶⁸ Ruined cities and dividing walls in works by Shakespeare and Spenser are the subject of the next chapter to which I now turn.

Chapter Four

Ruined Cities and Dividing Walls: Spenser's *Ruines of Rome*, Shakespeare's *Sonnets*, *Troilus and Cressida*, and *Coriolanus*

Architectural figures of ruined cities and dividing walls recur throughout Spenser's *Ruines of Rome: by Bellay* in the *Complaints* and Shakespeare's *Sonnets*, *Troilus and Cressida*, and *Coriolanus*.¹ In these poems and plays the sacking of a city represents mutability, self-division, or inner turmoil, which often leads to heartbreak or tragedy. *Ruines of Rome* and *Sonnets* focus thematically on the war with time and literary efforts to preserve the past in the face of loss through art. Formal and linguistic ties between these two sequences, beyond their sharing the same rhyme scheme characteristic of the English sonnet, include the repetition of the word "ruinate," blazons of the female or male beloved as a besieged city, and the mixing of genres.² Intertextual connections between Spenser's satirical narrative poem *Mother Hubbard's Tale*, Shakespeare's *Sonnets*, and the first and second *Henriad* coalesce around the themes of ruin, decay, and disorder.³ In *Ruines of Rome*, *Troilus and Cressida*, and *Coriolanus* Spenser and Shakespeare imagine the vulnerability to pride as a cause of war.⁴ The war-torn cities of Troy or Rome in these plays are frequently symbolic of philosophical, ill-fated divisions within the psyche. Like Spenser's Guyon at the Bower of Bliss, Shakespeare's Troilus and Coriolanus experience a moral struggle between cool reason and fiery passion. Ethics is often thrown out the window in these two plays featuring rhetorical arts of persuasion that can move individuals or rioting crowds to act destructively. In *The Defence of Poesy* Sidney's definition of the Greek term *architectonike* as knowledge that leads to "virtuous action" is largely irrelevant when applied to these cynical and conspiratorial Trojan or Roman plays (220).

Spenser's episode of the Castle of Alma in Book II of *The Faerie Queene* (1590) and Shakespeare's *Coriolanus* (1609) depict the intemperate body as an estate subject to ruin.⁵ Riots directly impacted the lives of Spenser living in Kilcolman Castle in Ireland until it was burned to the ground by native Irish forces in 1598 and of Shakespeare at his house New Place in Stratford-upon-Avon not far from the Midland Revolt of 1607. Like Spenser's Alma, who is vulnerable to unruly passions, disease, and mortality symbolized by Maleger and his bestial troops, Shakespeare's Roman body politic is infected by the autocrat Coriolanus. Ironically, proud Coriolanus is not only a defender of Rome from

outside invaders but also a monster threatening it from within. He is analogous to Spenser's Lucifera at the House of Pride where Cleopatra is imprisoned in the infernal "dungeon" among the prideful "ruins of the *Romanes* fall" as well as to the dragon besieging Una's parents' castle in Book I of *The Faerie Queene* (I.v.49.4, 50.9). Failure to acknowledge life-sustaining connections between himself and other people, places, and things leads to tragedy for Coriolanus.⁶ As a result, Shakespeare's Roman play underscores how personhood is constituted in relation to social networks, the built environment as well as building materials and tools. At the conclusion of *Coriolanus* the heroic warrior defends Rome from ruin by attempting to sacrifice himself. Nevertheless, he dies ignobly among the Volscians at the treacherous hand of Aufidius.⁷

This fourth chapter as a whole, of which *Coriolanus* is a synecdochal part, deals with works of various and oftentimes hybrid genres – drama and allegory among other literary forms. In this following section about ruined cities and dividing walls, the pieces by Spenser and Shakespeare I discuss are not commonly placed together. Yet Spenser's *Faerie Queene* as well as Shakespeare's *Sonnets*, the first and second *Henriad*, *Troilus and Cressida*, and *Coriolanus* share a number of features found in allegorical morality plays like *The Castle of Perseverance*. Such trappings include a Good and Evil Angel, a struggle between Virtue and Vice, and stage settings consisting of a *scaffold*, meaning an estate or house on the perimeter, and a *platea*, an outside common area such as a marketplace. Building on the groundbreaking work of A. Kent Hieatt about the influence of Spenser's *Complaints* on Shakespeare's literary corpus, I focus not only on intertextual but also linguistic, thematic, and analogous relationships among these poems and plays by Spenser and Shakespeare and their architectural allegory and drama.

Time, ruin, decay, and imaginative recovery of the past through writing provide thematic links between Spenser's *Ruines of Rome* and Shakespeare's *Sonnets*. In Sonnet 1 Spenser begins with an apostrophe to the walled city of Rome:

Ye heavenly spirites, whose ashie cinders lie
Under deep ruines, with huge walls oppresst,
But not your praise, the which shall never die,
Through your faire verses.⁸

Spenser attributes a "heavenly" dimension to the eternal city he praises that is largely missing in Shakespeare the poet's adoration of the young man. Nevertheless, the poet's affections for him provide a bridge between "sullen earth" and "heaven's gate" (Sonnet 29). In Sonnet 2 Spenser compares Rome to

“Great *Babylon*” with “her haughtie walls,” transforming the Roman metropolis into a House of Pride with a weak, spiritual foundation. The Elizabethan pronunciation of the word Rome as room draws further attention to the architectural nuances of Spenser’s sonnets written in stanzas, meaning room in Italian (*vano*).⁹ Civil war and internal strife fragment the city of Rome that Spenser personifies as his beloved and whom he praises. Of her destruction he says, “*Rome* now of *Rome* is th’only funerall, / And onely *Rome* of *Rome* hath victorie” (Sonnet 3). Similarly, in *Coriolanus* the warrior’s father figure and close friend Agrippa Menenius fears the sacking of “Rome with Romans” (III.i.317). In Sonnet 3 of Spenser’s *Ruines of Rome* the city falls because she is “the pray of time, which all things doth devowre.” Spenser’s epic and lyrics include a sacred dimension, offering an alternative vision to secular ruin focal in Shakespeare’s *Sonnets* and *Coriolanus*.

In lyric, dramatic, and satirical works by Spenser and Shakespeare ruination, anxiety over loss, and nostalgia for a prior age inspire the imagination and motivate poetic recreation. In *Ruines of Rome* Spenser repeats the word “old” when describing Rome’s “olde walls, olde arches,” and “olde Palaces” as does Shakespeare in *2 Henry IV* in which Hal asks about Falstaff, “Doth the old boar feed in the old frank?” and Bardolph replies, “At the old place, my lord, in Eastcheap” (Sonnet 3; II.ii.138–40). In this nostalgic play in which Falstaff and his older cronies look back at their youth, the word “old” recurs thirty times, tying with *As You Like It* for the Shakespeare play that uses this term most frequently. This pastoral comedy similarly begins with Orlando’s retrospective glance, “As I remember, Adam” (I.i.1). In *Mother Hubberds Tale* in Spenser’s *Complaints*, first published in 1591, “auncient houses” and “olde Castles” belonging to the “Peeres,” or aristocracy, fall “to the ground” (1178–79). As we know, Falstaff’s former identity as Oldcastle, a pun on the decline of the nobility figured through the disrepair and abandonment of their estates, recalls Spenser’s phrase “olde Castles” in *Mother Hubberds Tale*. In Spenser’s *Ruines of Rome* “faire verses” (Sonnet 1) and “brave writings” (Sonnet 5) and in Shakespeare’s *Sonnets* “eternal lines” and “this powerful rhyme” written in “black lines” with “black ink” withstand, or “brave,” the militaristic onslaught of time and oblivion (Sonnets 12, 18, 55, 63, 65).¹⁰

Du Bellay’s *Antiquitez*, Spenser’s *Ruines of Rome*, and Shakespeare’s *Sonnets* and plays are further joined by their blazons praising the beloved, the repeated words “antique” and “ruinate,” and the mixing of genres. Writing in the biblical tradition of 1 Corinthians 12 in which St. Paul equates different parts of the body with various members of the Christian community, Spenser in Sonnet 4 imagines the female body as analogous to Rome when he writes of Jove’s creation of this ancient city,

Upon her head he heapt Mount *Saturnal*,
 Upon her bellie th'antique *Palatine*,
 Upon her stomacke laid Mount *Quirinal*,
 On her left hand the noysome *Esquiline*,
 And *Cælian* on the right; but both her feete
 Mount *Viminall* and *Aventine* doo meete.¹¹

Spenser's geography of Rome is eroticized in keeping with parallel verses from the Song of Solomon addressed to his beloved such as "thy nauel is as a rounde cuppe that wanteth not lickour: thy belly is as an heape of wheat compassed about with lilies" (7.2). In Shakespeare's Sonnet 106 the poet similarly uses a blazon to anatomize the secular, yet Messiah-like young man in terms of what Helen Vendler calls a "typological analogy":

Then in the blazon of sweet beauties best,
 Of hand, of foot, of lip, of eye, of brow,
 I see their *antique pen* would have expressed
 Even such a beauty as you master now:
 So all their praises are but prophesies
 Of this our time, all you prefiguring (my emphasis)¹²

Following in the footsteps of Du Bellay's *Antiquitez*, Spenser in *Ruines of Rome* (Sonnets 1, 2, 4, 17, 19, 25, 27, and 32) and Shakespeare in his *Sonnets* (19, 59, 62, 68, 106, and 108) use the words "antique," "antiquities," or "antiquity" more times than in any other of their works.¹³ Their repetition of the word "ruinate," which is relatively uncommon in Spenser's and Shakespeare's corpus, provides an architecturally nuanced link between their sonnet sequences.¹⁴ It occurs in Sonnet 7 of *Ruines of Rome* in reference to "frames" of built structures like "spyres neighbours to the skie" and other Roman monuments: "time in time shall ruinate / Your works and names." This word recurs in *Mother's Hubberds Tale* to describe crumbling institutions: "for gouernment of state / Will without wisdome soone be ruinate" (1039–40). In Shakespeare's Sonnet 10 this term is key in an analogy comparing the continuation of the family line to building a house and the young man's resistance to procreating as analogous to "Seeking that beauteous roof to ruinate."¹⁵ Attesting to the generic hybridity of continental Renaissance works, Du Bellay's *Antiquitez*, which deals with the rise and fall of an empire, is a Petrarchan sonnet sequence with epic features such as grand similes, a heightened style, and an invocation of the muses.¹⁶ Similarly, Shakespeare's *Sonnets*, *Troilus and Cressida* loosely based on Homer's *Iliad*, and *Coriolanus* are generic hybrids of lyric, drama, epic, allegory, tragedy, comedy, satire, and ancient history.

The thematic heart of *Ruines of Rome*, a poem which bears traces of the Trojan War, is the destructiveness of pride for leaders building an imperial state, a vice plaguing Shakespeare's Coriolanus. The "proud" goddess Cybele, an expert at fortification who wears a castle-like crown and is from Phrygia where Troy was located, "fownd" Rome (Sonnet 6). "Onely Rome could make great Rome to tremble" because "*Rome onely might to Rome compared bee*" (Sonnet 6). Civil war in Rome is analogous to a "Hydra" without a Hercules. This "cruel" and furious monster leads the city's inhabitants to have "mow'd downe themselves with slaughter mercilesse" (Sonnet 10). Disdainful Coriolanus, whom Menenius describes as "Hercules" in Shakespeare's play, calls the Roman plebeians "Hydra." Based on Du Bellay's antique city, Spenser's Rome is vulnerable to collapse because of its "ruin'd pride" that reduces the city to "heaped sands" (Sonnet 15). *Ruines of Rome* provides a foretaste of Spenser's House of Pride because both lack a "foundation sure," a phrase alluding to Luke 6.49, which likens those unresponsive to God to the man who "buyt an house upon the earth without foundation" (Sonnet 24).¹⁷ Coriolanus and his Lucifera-like mother Volumnia inhabit a sort of House of Pride in Shakespeare's tragedy; together, they lead Rome to the brink of collapse. In *Ruines of Rome* pride causes "grose disease" within the body politic (Sonnet 23). Likewise, the Seven Deadly Sins infect the bodies and minds of Lucifera's counsellors riding upon beasts in the parade at the House of Pride in Book I of *The Faerie Queene*. These parodic figures satirize Elizabethan courtiers as well as the Queen.

Civil war plagues the city in *Ruines of Rome* and the English commonwealth in the first and second *Henriad*. Spenser's Rome is ruined because "brothers blood" was "spilt" upon its "walls, that God might not endure, / Upon the same to set foundation sure" (Sonnet 24). In *2 Henry IV* Lord Bardolph manipulates his followers into believing in the legitimacy of their cause to depose Bolingbroke by comparing the nobles' rebellion to the building of a house "upon a sure foundation" (I.iii.52). Shakespeare's extended metaphor alludes to the New Testament when Jesus emphasizes the importance of establishing such a secure foundation to avoid being like the man who "began to build, and was not able to finish" (Luke 14:30). In the gospel of Luke such a man is analogous to a king going to "warre against another King" without sufficient troops or preparation (Luke 14:31).¹⁸ Architectural rhetoric conveys the dangerousness of civil war in *3 Henry VI* when Clarence protests, "I will not ruinate my father's house" in defiance of "proud-hearted Warwick," who incites rebellion against Clarence's brother, King Edward IV (V.i.86, 101). The very words "ruinate" and "house" linguistically connect *3 Henry VI*, a piece of historical fiction about internecine strife, with the material world of kingship, lineage, and property subject to time and decay.

Spenser and Shakespeare emphasize the recreative powers of poetry or magic throughout their lyric and dramatic works. Like *2 Henry IV* in which aging Falstaff and Shallow long nostalgically for their youth, *Ruines of Rome* is a nostalgic work in which Spenser the poet imaginatively recreates a glorified past in response to architectural monuments. Wishing to rebuild the eternal city, he yearns for Orpheus's "harpe" with which to awaken the "antique Caesars" of lost Rome and for "Amphions instrument" with which the lyricist magically erected the walls of Thebes (213). The poet bemoans his lack of the classical artistry of Orpheus and Amphion with which he could have undoubtedly restored "the stonie ioynst of these old walls now rent." Nevertheless, he envisions resurrecting Rome through poetry and the visual arts rather than with magic. He uses "pencil fine" to draw portraits of palaces and invokes the "paterne of great *Virgils* spirit divine" to "builde with leuell of my loftie style, / That which no hands can euermore compyle" (Sonnet 25). Through writing Spenser is more adept at recreating the spirit of "Romane greatnes" than a carpenter laboring with his tools of "line," "lead," "rule," or "squaire" (Sonnet 26).¹⁹ Similarly, in Shakespeare's Sonnet 55 the pen is mightier than the hammer. Poetry is more lasting than masonry in this sonnet beginning with the lines, "Not marble, nor the gilded monuments / Of princes, shall outlive this powerful rhyme." In Sonnet 15 the poet valiantly resists mutability with only a pencil made from graphite. As he concludes with reference to the young man, "And all in war with time for love of you / As he takes from you, I engrafft you new."

Linguistic and thematic parallels between works by Spenser and Shakespeare on the subject of creativity stimulated by monumental ruins extend well beyond their sonnets. In Book II of *The Faerie Queene* Guyon and Arthur find "*Briton moniments*," the Chronicle of Briton Kings, among books "all wormeaten, and full of canker holes" in Eumnestes's "ruinous and old" chamber (ix.55.1, 57.9, 59.6). In Sonnet 27 of Spenser's *Ruines of Rome* "these haughtie heapes, these palaces of olde, / These wals, these arcks, these baths, these temples hie" anticipate in architectural terms Prospero's "cloud-capped towers, the gorgeous palaces, / The solemn temples, the great globe itself" that will leave scarcely a "rack" behind (*The Tempest* IV.i.152–56). The ruins of time generate this aging magician's imaginative vision. His summoning of castles in the air during the wedding masque for Miranda and Ferdinand coincides with his forgetting about Caliban's "foul conspiracy" on his "life" (139–41). At this climactic moment Prospero's mind, prone to reverie, is out of touch with his body, subject to murder. In these poems and plays civil mutiny and self-division threaten destruction on a macrocosmic and microcosmic scale.

In their sonnet sequences Shakespeare and Spenser meditate on the war with time in terms of the vulnerability of architectural structures. In Shakespeare's *Sonnets* the youthful body of the male beloved is nonetheless aging. A militaristic siege of a fortress and preparation for it express the assaulting nature of time upon the young man whose physical attractiveness will fade "When forty winters shall besiege thy brow, / And dig deep trenches in thy beauty's field" (Sonnet 2). Yet the young man, who in this sonnet is figuratively rooted in regenerative soil cultivated by a plowman, can defer oblivion through procreation. Using a metaphor for marriage found in Sidney's *New Arcadia*, the poet offers the consolation that with the changing of the seasons the young man's beauty will be preserved like perfume, or as the "summer's distillation" of rosewater in a bottle, when "hideous winter" reduces it to "a liquid prisoner pent in walls of glass," a building metaphor (Sonnet 5).²⁰ Developing the architectural analogy of the young man's lineage as a "beauteous roof" (Sonnet 10), the poet asks, "Who lets so fair a house fall to decay, / Which husbandry in honour might uphold" (Sonnet 13)? He ought to "fortify" himself against "this bloody tyrant, time" by becoming a husband and procreating for the sake of his family's dynasty and aristocratic honor (Sonnet 16). Revealing that "roses" like the young man "have thorns," the male beloved commits a "sensual fault." As a result, the poet experiences a "civil war . . . in [his] love and hate" and a fragmentation of his rational "sense" (Sonnet 35). Such passionate excess or intemperance also plagues Shakespeare's Troilus and Coriolanus, whom the dramatist represents in terms of the ruined cities of Troy and Rome. Spenser's phrase "injurious time" in Sonnet 27 of *Ruines of Rome* prefigures not only Shakespeare's "time's injurious hand" in Sonnet 63 but also "injurious shifting Time" in *Lucrece* (930), "the injuries of a wanton time" in *1 Henry IV* V.i.50, and "Injurious Time" in *Troilus and Cressida* (IV.iv.41).

Throughout Shakespeare's *Sonnets* the poet represents the young man (and himself) as analogous to fallen or otherwise vulnerable walled structures. He begins, "When sometimes lofty towers I see down razed," and concludes, "Ruin hath taught me thus to ruminare: / That time will come and take my love away" (Sonnet 64). The pun "ruminare" differs from prior uses of the term "ruinate" in Spenser's *Complaints* and Shakespeare's *Sonnets* by joining the concept of "ruin" with meditation and thereby connecting architecture and cognition. In Sonnet 65 the poet continues his warfare analogy by asking if "the wrackful siege of batt'ring days" overpowers "gates of steel so strong," then how will the physical "beauty" of a "flower" withstand this assault by Time? In Sonnet 73 the aging poet identifies with the "bare ruined choirs" of the monasteries dissolved by Henry VIII, a subject most likely on Spenser's mind when translating *Ruines of Rome*.²¹ Shakespeare the poet later compares himself to "a worthless

boat” and another, more inspired writer to a galleon or “tall building, and of goodly pride”; he concludes that his “love” for the young man is the cause of his own “decay,” in this case figured as a shipwreck (Sonnet 80). The poet uses architectural metaphors to represent the interiority of the beloved when he describes the young man’s “store[house]” of worth – located “in you” – as “im-mured” in his very self, or “confine” (Sonnet 84). His body is a “mansion” that obscures from view the “vices” that are “enclose[d]” “in” him (Sonnet 95). In keeping with Campion’s famous poem “There is a Garden in Her Face,” in Shakespeare’s Sonnet 100, the young man’s “sweet face” is like a landscape or ground plot that the poet can “survey.”²² Further attesting to the greater longevity of poetry over finely wrought masonry, the most enduring “monument” he can erect to preserve his beloved’s memory is “in this” sonnet, which endures after “tyrants’ crests and tombs of brass are spent” (Sonnet 107).

Architecture subject to ruin provides a figure for alienation, illness, and death throughout works by Shakespeare and Spenser. Shakespeare adds a prison to the various assortment of walled structures to which the poet compares the young man – tower, gated fortress, mansion, monument, and tomb – when he asks him to “Prison my heart in thy steel bosom’s ward” so that “all that is in me” will be “pent in thee” (Sonnet 133). In Book VI of *The Faerie Queene* the body is a “mansion of mortality” (iii.28.3), and in Shakespeare’s Sonnet 146 it’s a “fading mansion” upon which we have “so short a lease” without proper “inheritors” other than “worms.” Here Shakespeare applies the rhetoric of property law to the decaying body. He thereby delineates an architectural ethics of denoting personhood in terms of material objects safeguarded under the law. Beyond the *Sonnets*, the intemperate and diseased body is analogous to a ruined castle or divided kingdom in *2 Henry IV*, which focuses on the decline of the aristocracy in their ill-repaired estates. Similarly, in *Troilus and Cressida* bodies riddled with illness from the Choric perspective of Thersites share the same fate as ruined Troy.²³ Shakespeare’s allegorical drama in Sonnet 144 in which the young man acts as the “better angel” and the Dark Lady as the “worse spirit” makes use of Good and Evil angels found in medieval architectural allegories such as *The Castle of Perseverance*. Likewise, Shakespeare’s *Troilus and Cressida*, a play about assaults upon a city and the heart, exhibits generic hybridity by intermingling drama with epic, allegory, and satire, literary forms Spenser had mastered before him.

In *Troilus and Cressida* the seven-year siege upon Troy, a “six-gated city” with “strong immures,” or walls, provokes a dialogue among the Greeks about figuration relevant to subsequent conversations in the play about architecture and

related subjects of mathematics, geometry, and measurement (prologue, 8, 15).²⁴ Poised to enact their theoretical battle strategy, the Greek generals plan to besiege Troy and reduce it to ashy ruins by goading the warrior Achilles into fighting and defeating Hector. At the Greek camp Agamemnon considers philosophically the disjunction between the body and mind as the cause of all their woe:

That after seven years' siege yet Troy walls stand,
Sith every action that hath gone before . . .
. . . not answering the aim
And unbodied figure of the thought
That gave't surmised shape. (I.iii.12–17)

In these lines he complains that for the past seven years all of their military dreams and ambitions for toppling the towers of Illium have failed. Contrasting the “thought” of the mind to the “action” of the body in terms of an implied analogy, he describes an abstract idea and imagined concept before it becomes tangible as an “unbodied figure of the thought.”²⁵ In this satirical play material form is subject to ruination, and human bodies and relationships fall prey to mutability and time.²⁶ For Shakespeare as poet and playwright as well as Agamemnon and Ulysses as orators and military strategists, the very process of representation proves challenging because ideas once they are brought to light on stage or page (or as planned maneuvers on the battlefield) are necessarily limited by the physical shape they take. A cognitive, architectural blueprint is physically indestructible while it is “unbodied,” but its substantiation in stone or timber eventually crumbles or burns to the ground.

Ulysses makes use of ecological and architectural rhetoric when pontificating about the proper surveying and erecting of a city. Addressing the full council of commanders, he pinpoints the reason for the Greek’s inability to sack Troy as the failure of their soldiers to obey military leaders like themselves. He asks, “When that the general is not like the hive / To whom the foragers shall all repair, / What honey is expected?” (I.iii.81–83). He argues that productivity in a body politic results from centripetal movement toward and respect for a central authority. From Ulysses’s ecological perspective, a queen bee and her worker drones provide an insect analogy for this elitist and hierarchical political model.²⁷ His politically conservative oration parallels Menenius’s fable of the belly in *Coriolanus*, which he delivers outside in defense of Caius Martius from the riotous plebeians armed with “bats and clubs” (I.i.51). Ulysses continues that in a hierarchically structured macrocosm,

The heavens themselves, the planets, and this centre
 Observe degree, priority, and place,
 Insisture, course, proportion, season, form,
 Office, and custom, in all line order.

(85–88)

The phrase “in all line order” is a metaphor referring to a string used, in the words of Kenneth Palmer, “in building or surveying to determine directions of planes.”²⁸ According to Ulysses, the foundation of a city ought to be built upon the rigid, hierarchical order of aristocrats over commoners, generals above soldiers. Without proper surveying, a city will fall and its buildings will become ruined; likewise, members of a body politic who disregard social rank or “place” will descend to wrangling. He contends, “Take but degree away, untune that string, / And hark what discord follows” (109–110). Although the term “degree” refers to the steps in a staircase or the rungs of a ladder, Ulysses uses this architectural metaphor to reinforce authority from the “top down” rather than facilitating social climbing from the bottom up.²⁹ In similar terms of building materials and tools, he mocks the “wooden dialogue” and “unsquar’d” terms of Achilles and Patrocles in their tent (155, 159). He claims that the riotous Greek camp in which “the general’s disdain’d / By him one step below, he by the next, / The next by him beneath” results in a “fever” that enervates their warriors to the advantage of the Trojans (129–33). In *Troilus and Cressida* and *Coriolanus* such conservative orations about how to cure the sickened body politic erupt from authoritarian fears of social upheaval and unrest.

According to Agamemnon, Ulysses, and Nestor, the Greek mission to ruin Troy has proven unsuccessful because the rational head of their camp is divorced from its passionate and intemperate body. Agreeing with Ulysses, Nestor further articulates the division he sees between cerebral generals like themselves and brawny warriors such as Achilles and Ajax:

They tax our policy and call it cowardice,
 Count wisdom as no member of the war,
 Forestall prescience, and esteem no act
 But that of hand. The still and mental parts,
 That do contrive how many hands shall strike
 When fitness calls them on and know by measure
 Of their observant toil the enemy’s weight –
 Why, this hath not a finger’s dignity.
 They call this bed-work, mapp’ry, closet-war;
 So that the ram that batters down the wall,
 For the great swinge and rudeness of his poise,
 They place before his hand that made the engine,

Or those that with the fineness of their souls
By reason guide his execution.

(197–210)

In sum, Nestor claims that they have failed to overtake Troy because their collective minds and bodies have not been working together. He argues that the Greek camp functions as a body politic that exhibits “still and mental parts” as well as a moving “hand” and “finger.” He points out that Achilles and Ajax consider “policy,” “wisdom,” and “reason” without bodily action “cowardice” and lacking in “dignity.” Their scorn of “bed-work, mapp’ry, closet-war” aligns military generals they disdain with the indoor craft of mapmaking or strategizing in the recess of a study. Nestor contrasts meditation in an interior architectural setting to physical force on an exteriorized battlefield. Acting preposterously by refusing to fight, Achilles and Ajax from Nestor’s perspective are like the intemperate “ram that batters down the wall” of Troy before theoreticians have crafted the besieging “engine.”

Throughout *Troilus and Cressida* a number of characters conceive of cognition in terms of architectural metaphors.³⁰ When Ulysses hatches the plan to make Achilles jealous with the ruse that Ajax will fight Hector in his place, he describes his “brain”-child of a plot in geometrical language. He says to Nestor, “I have a young conception in my brain: / Be you my time to bring it so some shape,” referring to the external form or contour of a material object with a constant and proportionate outline (I.iii.311–12; *OED*, “shape,” *n.* 1.a). Ulysses’s stratagem, once executed on stage by real actors, will be no longer the “unbodied figure of the thought” with its “surmised shape” that has stymied the Trojans besieged by the Greeks for seven years (I.iii.16–17). Nestor subsequently compares Ulysses’s clever plot to “indexes” and “volumes” of a book, shifting the prevailing rhetoric from the mind to a printed corpus. Walter Ong relevantly describes the pages of a book as analogous to a gated structure in which “print locks words into position” (343–44).³¹ Nestor praises Ulysses’s bookish plan to manipulate Ajax, whom he denigrates as “dull” and “brainless”: “But, hit or miss, / Our project’s life this shape of sense assumes: / Ajax employ’d plucks down Achilles’ plumes” (384–86).³² In keeping with Spenser’s Castle of Alma in which a tower represents the mind, Ulysses’s phrase “shape of sense” assigns geometrical features to mental sensibilities. Parallel phrases in *King Lear* such as Regan’s “square of sense,” his oldest Goneril’s “building in my fancy,” and Volumnia’s “buildings of my fancy” in *Coriolanus* conceptualize the act of thinking in terms of a “square” or an edifice designed with this tool. In *Troilus and Cressida*, *King Lear*, and *Coriolanus* architectural rhetoric illustrates the profound connection between personhood, the built environment, and the instruments used to shape it.

Throughout *Troilus and Cressida* characters are allied with dwellings or other walled structures. Troilus, who imagines he is in love with Cressida, figuratively represents his body as a walled city at war with itself. He laments, “Why should I war without the walls of Troy, / That find such cruel battle here within?” (I.i.2–3). Cressida also identifies with a besieged fortress equipped with “a thousand watches,” or private enclaves to be guarded, when she tells Pandarus, “upon my back, to defend my belly; upon my wit, to defend my wiles . . . I lie” (I.ii.265–66, 69). Troilus subsequently imagines himself as a gated structure and then as a tossing ship. In debate with Hector, who argues that Helen should be returned to Menelaus, Troilus offers unsound arguments (particularly noticeable to the ears of law students at the Inns of Court hearing *Troilus and Cressida*) in defense of their illicit living arrangement:

. . . Nay, if we talk of reason,
 Let's shut our gates and sleep . . .
 I take today a wife, and my election
 Is led on in the conduct of my will:
 My will enkindled by mine eyes and ears,
 Two traded pilots 'twixt the dangerous shores
 Of will and judgment – how may I avoid,
 Although my will distaste what it elected,
 The wife I choose? (II.ii.46, 62–68)

Troilus compares himself to a boat steered by two unreliable pilots on a stormy sea.³³ His sexualized “will” leads him to choose a hypothetical “wife” based on his unreliable, bodily senses of sight and hearing rather than “reason.” His “eyes” and “ears” steer their passenger between the “dangerous shores / Of will and judgment.” According to Aquinas’s *Summa Theologiae*, the will should be guided by reason, not by the senses.³⁴ Spenser’s Bower of Bliss in the Legend of Temperance is similarly perilous because it misleads the eyes and ears of visitors who sail there. Alma’s Ferryman, who represents the will, rows Guyon and the Palmer from the “firme foundation” of her Castle to Acrasia’s floating island “where Pleasure dwelles in sensuall delights” (II.xii.1.5, 8).³⁵ Allured by the senses directing the will and without the steady guidance of reason, Spenser’s Guyon and Shakespeare’s Troilus are prone to shipwreck.

Intemperate men are associated with a sinking ship and a ruined city in *Troilus and Cressida*. Not only Troilus but also Paris, Thersites, and Achilles are plagued by intemperance. Hector tells Paris that the adulterer’s will is led by “the hot passion of distemper’d blood,” not reason, and that his acting upon “pleasure” alone makes his “ears more deaf than adders to the voice / Of any true decision” (II.ii.170, 173–74). Thersites describes his angry temper in

response to Ajax's physical abuse with the phrase, "What, lost in the labyrinth of thy fury?" His explosive body subjected to unrelenting pressure is analogous to a puzzling building without a clearly marked exit. Spenser personifies the emotion of fury as the character Furor in Book II of *The Faerie Queene* (II.iii.1–2).³⁶ Ulysses anatomizes raging Achilles, whom Agamemnon criticizes as disdainful to "share th'air" with the other Greeks, as a besieged castle that "batters down himself" once he becomes infected by "imagin'd worth" (II.iii.169, 173, 176–77). A self-deceiving imagination afflicts conceited Achilles and Troilus, whose sexual and economic rhetoric coupled with his unrealistic fantasies about women lead him to misperceive Cressida as impervious to time.³⁷

Like a castle in the air, Troilus's relationship with Cressida is based on flights of fancy rather than the realities of love and war.³⁸ He imagines their first night together in self-satisfying, wallowing terms. Exposing his fantasy to voyeuristic Pandarus, he says,

. . . I stalk about her door
Like a strange soul upon the Stygian banks
Staying for waftage. O be thou my Charon,
And give me swift transportance to those fields
Where I may wallow in the lilybeds
Propos'd for the deserver!

(III.ii.7–12)

Troilus's casting of Pandarus in the role of Charon, a Renaissance figure of clean conscience and confidence in God's mercy, flies in the face of the matchmaker's immoral and lecherous behavior.³⁹ His comical misuse of this mythological persona is in keeping with other parodic aspects of *Troilus and Cressida* that satirize the legend of Troy. In *The Faerie Queene* Alma's steadfast Ferryman, "old Syre," a tag linking him with Charon, warns Guyon to avoid the "vncertein," yet alluring ground of the Wandering Islands rather than leading him to disembark there (II.xii.10.1, 9; 12.9). Outside Cressida's door, Troilus indulges in the soporific dream, "Th'imaginary relish is so sweet / That it enchants my sense" (III.ii.17–18). In Spenser's Bower of Bliss Acrasia, who inflicts "horrible enchantment" without mercy on Verdant, is a seductive predator rather than vulnerable pawn like Shakespeare's Cressida in war-torn Troy (II.xii.80.9).

Pandarus encourages Troilus's illusion of perpetual bliss with Cressida in terms of an architectural metaphor based on feudal land law. As a result, he offers him the fantasy of owning Cressida, another castle in the air. Bringing the couple together, Pandarus says, "How now, a kiss in fee-farm! Build there, carpenter, the air is sweet" (III.ii.49–50). His phrase "fee-farm," which refers to an estate belonging to the owners in perpetuity, implies that Troilus's legal claim to Cressida is without limit.⁴⁰ The irony of Pandarus's statement lies in Cressida's literary

notoriety for betrayal, well-established by medieval tales about their affair.⁴¹ As Troilus admits to Cressida, “This is the monstrosity in love, lady: that the will is infinite, and the execution confined: that the desire is boundless, and the act a slave to limit” (79–82). Whereas Agamemnon’s “unbodied figure of the thought” is immaterial and thereby indestructible in theory, Troilus’s embodied acts of love with Cressida – the sweet fruits of any real relationship – remain vulnerable to mutability and time. Unlike Troilus, who ponders the infinite potential of the will and the insatiability of sexual appetite, Cressida focuses on the unreliability of the flesh and the relentlessness of time when she promises him that “if I be false . . . let memory . . . upbraid my falsehood” even after “water-drops have worn the stones of Troy, / And blind oblivion swallow’d cities up” (183–84, 187–89). In *Troilus and Cressida* their inner turmoil once they are wrenched apart is depicted in spatial and elemental terms of a besieged city made from rock and on the brink of ruin. Not only Chaucer’s *Troilus and Criseyde* but also the allegories of Prudentius’s *Psychomachia* and *The Castle of Perseverance* are key intertexts for Shakespeare. Such medieval morality plays with allegorical and architectural features inform a wide array of Shakespeare’s plays.⁴²

For the Greeks and the Trojans a philosophical worldview that diametrically opposes the body and mind leads to tragedy. Deciding to battle Ajax after Ulysses tricks him into doing so, Achilles ruminates on how a man’s honorable reputation is contingent on external factors like “places, riches, and favour” (III.iii.82). Analogous to a ruined city, a man falls from favor when material rewards like “prizes of accident as oft as merit” slip away over time. His reputation and fortune are thereby based on the interdependence of body, mind, and world. In an act of hubris, however, Achilles exempts himself from dependence on factors beyond his control when he exclaims, “But ’tis not so with me: / Fortune and I are friends” (87–88). Yet Ulysses slyly leads Achilles to fear, “What, are my deeds forgot?” by reminding him that he only maintains his self-respect and legendary fame by continuing to excel in battle (144). Spurring self-satisfied Achilles into action, Ulysses contends

That no man is the lord of anything,
 Though in and of him there be much consisting,
 Till ecommunicate his parts to others;
 Nor doth he of himself know them for aught,
 Till he behold them form’d in the applause
 Where th’are extended; who, like an arch, reverb’rate
 The voice again; or, like a gate of steel
 Fronting the sun, receives and renders back
 His figure and his heat.

(III.iii.115–23)

Demonstrating one's expertise through words and deeds is key for a "lord of anything." The "voice" of a "man" isn't heard until it reverberates against an "arch," as the "sun" reflects its "heat" against "a gate of steel." Notoriety depends upon one's interaction with a social network and the built or elemental environment. The Greeks finally succeed in defeating the Trojans once brain and brawn act in concert; Ulysses compels Achilles to defend his renown as a warrior by fighting Hector.

When Cressida hears that she will be traded to the Greeks in exchange for Antenor, she protests in vain that her love for Troilus exists independently of their bodies prone to decay and their minds subject to forgetfulness. In "A Valediction Forbidding Mourning" Donne's lyric speaker similarly distances his affair from "dull sublunary lovers' love" that "cannot admit / Absence" (13–15).⁴³ Earlier, Ulysses reminds Achilles that the influence of Time, who has "a wallet at his back / Wherein he puts alms for oblivion," inevitably leads to such forgetfulness when two bodies are pulled apart. In contrast to Troilus prone to misleading fancy, Ulysses concludes realistically, "Love, friendship, charity, are subjects all / To envious and calumniating Time" (III.iii.145–46, 173–74). Cressida, by contrast, says wishfully to Pandarus about her current devotion to Troilus,

Time, force, and death,
Do to this body what extremes you can;
But the strong base and building of my love
Is as the very centre of the earth,
Drawing all things to it. (IV.ii.104–8)

In Cressida's reverie her affection for him is analogous to a "building" founded on a "strong base," but unlike Troilus, she recognizes that the very concept of an affair that divorces body from mind is pure fantasy. Her architectural metaphor comparing her passion for Troilus to centripetal force is as arbitrary and potentially misleading as Ulysses's analogy about soldiers obeying generals as bees returning to the hive. When Troilus witnesses Cressida's apparent betrayal of him with Diomedes, he attempts to disembodify his very conception of her by thinking that "this [is] not Cressid" instead of envisioning one supposedly false woman as typifying a whole sex. In rhetorical terms of carpentry he avoids "squar[ing] the general sex / By Cressid's rule" (V.ii.130–32). In contrast to Troilus, who fancifully conceives of Cressida as he would have her be, Cressida admits prior to their division by the walls of Troy that her "body" remains vulnerable to "Time, force, and death" (IV.ii.105).

In *Troilus and Cressida* architectural metaphors for the body and mind remind the audience that menacing Time ruins all. As Agamemnon says to the Greeks about their Trojan opposition, “They call him Troilus, and on him erect / A second hope as fairly built as Hector” (IV.v.108–109). When Hector visits the Greek camp with Troilus to fight Ajax, Ulysses says, “I wonder now how yonder city stands / When we have here her base and pillar by us,” referring to these two Trojan brothers (IV.v.210–11). Before facing Achilles, Hector identifies with the edifice of Troy on the brink of ruin when he admits,

... modestly I think
 The fall of every Phrygian stone will cost
 A drop of Grecian blood. The end crowns all;
 And that old common arbitrator, Time,
 Will one day end it. (IV.v.221–25)

Ironically, he becomes the “Phrygian stone” among many Trojans who fall. Achilles gloats about his defeat of Hector, “So, Illion, fall thou next! Come, Troy, sink down! / Here lies thy heart, thy sinews, and thy bone” (V.ix.11–12). Fallen Hector’s bones become synonymous with the ruination of Trojan stone monuments. According to Troilus, the very news that “Hector’s dead” will “Priam turn to stone” (V.x.17–18). Both Priam and his son Hector are figuratively reduced to nonhuman elements. The tragic and dehumanizing outcome of the battle between Achilles and Hector, whose remains are dragged behind the victor’s horse, fulfills Agamemnon’s prophesy of the perpetual destructiveness of time: “What’s past and what’s to come is strew’d with husks / And formless ruin of oblivion” (IV.v.165–66). Spenser’s *Ruines of Rome*, Shakespeare’s *Sonnets*, and *Troilus and Cressida* thus reiterate the mutual vulnerability of cities, stone monuments, and persons to time. All that remain in their absence are fantastic castles in the air, the legendary spoils of war.

In *Coriolanus* riotous crowds in Rome are analogous in a number of ways to Maleger and his entourage besieging the Castle of Alma, an architectural body allegory in Book II of *The Faerie Queene*. The unruly plebeians threaten Coriolanus as the cornerstone of Rome in a manner comparable to how Maleger, signifying disease and mortality, and his troops, representing “passions bace” or “strong affections,” assault Alma (II.ix.1.6; xi.1.2). Critics have addressed connections between the Castle of Alma and *Hamlet* but not between the former and *Coriolanus*. In *Hamlet*, for example, Laertes as the leader of rioters besieges the castle of Claudius, the source of infection and rot “in the state of Denmark,” when he hears that his father Polonius has been murdered

(I.iv.90). “In a riotous head” he overtakes Claudius’s “officers” and breaks down his “doors” (IV.v.101, 111). In *Coriolanus* the opening stage direction about riotous citizens demanding grain reads, “Enter a company of mutinous Citizens with staves, clubs and other weapons.”⁴⁴ Likewise, Maleger and his “vnruly” troops bearing “weapons” surround the Castle of Alma, threatening it with “ruine” and “decay” (II.xi.17.2, 7, 18.9, 14.5). Shakespeare’s imagining of Rome in *Coriolanus* and Spenser’s historical Kilcolman Castle in County Cork, Ireland in 1598 are inundated by crowds angered by their oppression by the ruling elite, resulting in a class war or international struggle over food and property. The intemperate body politic as a ruined city is focal throughout *Coriolanus*, a play about a Roman warrior whose isolationism ultimately destroys him.⁴⁵

Both Shakespeare and Spenser focus on battles between rulers and subjects but with contrasting degrees of sympathy for the hungry lower ranks. Shakespeare’s Citizens call Martius “a very dog to the commonality” (I.i.26), aligning him with the “monstrous rablement” headed “like Dogs” who attack Alma (II.xi.8.1, 4). Interestingly, from the point of view of Shakespeare’s Citizen, the elite Martius is a contemptible beast, yet the populace, in the words of Steve Hindle, is represented as “disciplined and orderly” in *Coriolanus*.⁴⁶ In contrast to Spenser’s Castle of Alma in which the turret depicting the anatomical head stands for reason, judgment, and imagination, in this Roman play Shakespeare imagines the body politic without a head other than proud and furious Martius.⁴⁷ In Spenser’s *Faerie Queene* lower-ranking crowds tend to be aligned with insects or rodents, but in Shakespeare’s tragedy the military leader Martius is the base cur.⁴⁸ Pride aligns him with Lucifera and her beastly entourage in Book I of *The Faerie Queene*.⁴⁹ In reply to the First Citizen, who calls Martius “proud . . . to the altitude of his virtue,” the Second Citizen remarks, “What he cannot help in his nature, you account a vice in him” (I.i.36–39). In *Coriolanus* Shakespeare’s use of the terms “virtue” and “vice” bring to mind the morality play. The class war waged in Rome results from the fact that the greedy patricians’ “store-houses [are] crammed with grain” while the plebeians are starving (I.i.75–76). Living in Stratford-upon-Avon near the Midlands where James I faced popular unrest in 1607 and a grain shortage in 1608, Shakespeare himself was a landowner and investor involved in the ethically ambiguous practice of speculating on the local agricultural market and hoarding grain.⁵⁰ Nevertheless, in *Coriolanus* he dramatizes the dignity and just anger of the populace to a greater extent than Spenser in the episode of the Castle of Alma. There, the poet rhetorically defends the upper-ranking inhabitants of this country house from assault by an unruly herd of beasts, allegorical figures for the intemperate masses.

Menenius attempts to safeguard irascible Martius from exile by the re-proachful Citizens with his fable of the belly, which Jonathan Goldberg describes as an “alimentary allegory.”⁵¹ His imagining of the “belly” as a “gulf” is reminiscent of the “greedy Gulf” Guyon and the Palmer encounter on route to Spenser’s Bower of Bliss. Shakespeare’s term “gulf” in *Coriolanus* refers to a whirlpool representative of the belly’s all-consuming desire for food. Recalling the diction of Menenius, Volumnia says to her son, “Go and be ruled, although I know thou hadst rather / Follow thine enemy in a fiery gulf / Than flatter him in a bower” (III.ii.91–93). Shakespeare’s spatial locales of a “fiery gulf” and “bower,” which parallel Spenser’s Gulf of Greediness and Bower of Bliss, manifest proud Coriolanus’s extreme aversion to flattering others. Like Guyon in the Bower of Bliss, Coriolanus is prone to wild waves of passion and intemperance. Addressing the riotous crowd, Menenius continues that the belly is “i’t’h midst o’t’h’body, idle and unactive, / Still cupboarding the viand, never bearing / Like labour with the rest” (I.i.94–96). The verb “cupboarding” depicts this alimentary part of the body as analogous to a closet or cabinet in a kitchen, which Menenius personifies as gluttonous and slothful. The Second Citizen elaborates on Menenius’s fable of the belly by comparing the various parts of the body to “muniments,” a word referring to habiliments for a person or furnishings for an estate with the further connotation of fortifications for a city under siege (*OED* “muniment,” *n.*, 2, 3). This very word links personhood to architecture. These “muniments” are situated “in this our fabric,” phrases denoting the body politic as a ruler, group of citizens, building, or city (113–14; *OED* “fabric,” *n.*, 3.b). The additional nuance of the term “muniments” as documents, which are stored in a chest, room, or house and provide evidence of rights or privileges, further describes the single or communal body in linguistic terms of property law. During this heated debate between Menenius and the Citizens, Martius is the bone of contention. He is a stony figure analogous to the walled city of Rome, which is vulnerable to civil unrest and violent invasion.⁵² Architectural figuration is repeatedly tied to this besieged hero throughout *Coriolanus*.

Recalling the Castle of Alma with her figurative hands warding off the attack of Maleger and his troops, in Menenius’s fable of the belly in *Coriolanus* the members that actively protect the body politic from attack include “the arm our soldier,” “the Kingly crowned head,” “the vigilant eye,” “the counselor heart,” “our steed the leg,” and “the tongue our trumpeter” (I.i.110–12).⁵³ The Second Citizen’s phrase describing the upper and middle ranks as “the cormorant belly” is indicative of his persuasive view of their greed and injustice (*OED* “cormorant,” *adj.*, 2.a). Ironically, Menenius intends to defend Martius from the Citizens, but his choice of the terms “gulf,” “cupboarding,” and

“never bearing . . . labor” implicitly exposes the gluttony and sloth of the patri- cians at the expense of the hungry and tired plebeians. Menenius identifies “the senators of Rome” as “this good belly . . . that digest[s] things rightly” and the Citizens as “the mutinous members” (93–96, 143–45). Shakespeare, by con- trast, reveals the elitist bent of Menenius’s fable of the belly by representing the Citizens as rhetorical victors who demand his ear by interrupting his mono- logue (100–101, 136–37). The dramatist sets the stage for a city plagued by civil war. From the perspective of Menenius, “Rome and her rats are at the point of battle” (157). Dogs identified with Coriolanus and rats with the Citizens get “a bad rap” in this rhetorical war between high and low members of the Roman commonwealth.

In *Coriolanus* Martius, who alienates his comrades in arms, is frequently described in inanimate terms of impenetrable building materials and weaponry. The architectural figure of a walled city with closed gates reflects his isolation.⁵⁴ When he besieges the city of Corioles only to be trapped there when its gates are shut, the First Soldier says, “With them he enters, who upon the sudden / Clapped to their gates. He is himself alone / To answer all the city” (I.iv.54–56). His Mars-like singularity as a brave warrior is foregrounded when he fights an army of Volscians “alone” on their terrain. Martius calls attention to his excep- tionalism by exclaiming to Cominius and the Soldiers once he defeats the Volscians, “O, me alone! Make you a sword of me?” (I.vi.76). In this case, Martius identifies metonymically with a weapon used for a military assault on a neighboring city. Both he and Volumnia gravitate toward metaphors involv- ing metal or stone instead of silk (I.ix.44–45).⁵⁵ During the climactic scene when she emasculates him in the marketplace by compelling her “boy” to listen to his mother instead of destroying Rome, she kneels on “flint” rather than a “softer cushion” (V.iii.53, 126). Impenetrable stuff is expressive of this mother and son’s inhumanity.

Both Shakespeare’s *Henry V* and *Coriolanus* are cold as stones. They ap- pear to forget their social inferiors as they achieve military glory or ascend the throne. *Coriolanus* exhibits his forgetfulness of the common people and per- haps even of his own kin when he confesses to Cominius, “I sometimes lay here in Corioles, / At a poor man’s house; he used me kindly.” In reply to Lartius’s request, “Martius, his name,” he says, “By Jupiter, forgot!” (I.ix.81–82, 89). This poor man haunts him like an absent father.⁵⁶ In *Henry V* the officer Fluellen for- gets Falstaff’s name, calling the audience’s attention to Henry V’s heartlessness when he rejects Sir John publicly shortly after his coronation in *2 Henry IV* and when he omits the names of common soldiers like Pistol, Bardolf, and Nym in the formal list of English casualties he reads aloud after the Battle of Agincourt. As Hal jests to Poins, “What a disgrace is it to me to remember thy name! or to

know thy face tomorrow!” (2 *Henry IV* II.ii.12–14). In the second *Henriad* and *Coriolanus* a nobleman forgets the name of a father figure or kinsman whose dwelling he shared.

Geographical and architectural rhetoric demarcates the interiority of individuals throughout *Coriolanus*. As Menenius says to Brutus and Sicinius for carping on the unpopularity of Martius, “You talk of pride. O that you could turn your eyes toward the napes of your necks and make but an interior survey of your good selves! O that you could!” (II.i.36–40). The word “survey” creates an analogy between their private, inner lives and property like an estate or building that can be assessed or measured. Menenius refers to his own face as “the map of my microcosm,” depicting his visage as an almanac to the hidden terrain of himself (II.i.60). This is the only occurrence of the word “microcosm” in Shakespeare’s corpus, a term James I used in his treatise *A Counterblaste to Tobacco* (1604) to describe the “little world within our selues” (*OED* “microcosm,” *n.*, 1.a). The situation of Menenius attempting to appease the starving plebeians with his fable of the belly mirrors that of James I dealing with the poor around the time of the Midlands Rising of 1607.⁵⁷ When Martius is crowned with the title Coriolanus, Volumnia turns to architectural rhetoric to glorify his militaristic achievements: “I have lived, / To see inherited my very wishes, / And the buildings of my fancy” (II.i.192–94). As Peter Holland points out, here she borrows a patrician concept “drawn from property and inheritance,” one that in this context grants legal protection for the privacy of the inner world.⁵⁸ Her phrase “buildings of my fancy” recalls the architectural metaphor of adulterous Goneril when she laments Regan’s newfound freedom to marry Edmund once her husband Cornwall dies, “But being widow, and my Gloucester with her, / May all the building in my fancy pluck / Upon my hateful life” (IV.ii.85–87).⁵⁹ Volumnia’s intertextual echo of Goneril’s desire for Edmund adds to the Oedipal and adulterous dimension of her relationship with Martius.

As illustrated by their analogies for the body politic based on insects or animals, both Spenser and Shakespeare appear to have feared unruly crowds. Manipulated by the tribunes Brutus and Sicinius, the Citizens contribute passionately to Coriolanus’s fall. This intemperate warrior, who according to the First Officer “loves not the common people” (II.ii.6), provokes their animosity by rejecting the very thought of their scrutiny of his military exploits. During an assembly before the Patricians and Tribunes he says, “I had rather have one scratch my head i’t’h’sun, / When the alarum were struck than idly sit / To hear my nothings monstered” (73–75). A public exhibition of his brave deeds in battle to an audience of commoners in the streets sounds monstrous to him. Admitting to the potential inhumanity and changeability of crowds, the First and Third Citizens characterize the “multitude” as “monstrous” and “many-headed,”

suggesting its hydra-like brainlessness (II.iii.10–12, 15–16). In 2 *Henry IV* the figure Rumour similarly describes the “multitude” as a “the blunt monster with uncounted heads” (induction 18–19). Coriolanus reinforces this elitist perception of the Citizens when he says disdainfully to Brutus and Sicinius, “Behold, these are the tribunes of the people, / The tongues o’th’ common mouth,” a mocking reference to the debasement of the commonwealth when the plebeians have a voice in politics (III.i.21–22). Sicinius incites the assembled crowd to retaliate for Coriolanus’s disdain by exclaiming, “Therefore lay hold of him, / Bear him to th’rock Tarpeian, and from thence / Into destruction cast him” (213–15). Like Martius overtaking Corioles, a “rabble of Citizen with the Aediles” surround him and exclaim, “Down with him! Down with him!” after Brutus prompts the Aediles, “Seize him” (180, 183–84).

Coriolanus is figuratively reduced to an embattled architectural structure about to collapse.⁶⁰ The Aediles, watchmen in charge of maintaining public order, tending to city buildings, and protecting Citizens from dilapidated ones, help to rid him from Rome. In response to the uproar Menenius warns Coriolanus, “Go, get you to your house. Be gone, away!” (231). Functioning as a scaffold, which serves as a sort of house on the perimeter of the stage in a morality play, his private estate offers protection from the plebeians in the marketplace, a public locale somewhat like the Italian *piazza* and related to the Latin *platea*, or common acting area in *The Castle of Perseverance*.⁶¹ There, the people threaten, in the words of Cominius,

. . . to lay the city flat,
To bring the roof to the foundation,
And bury all which yet distinctly ranges
In heaps and piles of ruin.⁶² (205–8)

Recalling Lavinia and her mutilated body as a symbol for Rome in *Titus Andronicus*, Coriolanus becomes analogous to this city on the brink of civil war between patricians and plebeians. His fall alludes in part to the declining wealth and authority of the old aristocracy in England, a country to which Aufidius refers indirectly when he locates himself near a “cypress grove . . . south [of] the city mills” (I.x.30–31). Peter Holland connects this setting to “four corn mills built in 1588 south of the city of London near the Globe.”⁶³ In the second *Henriad* architecture is similarly expressive of personhood. In these history plays numerous aristocrats – Richard II, Sir John Oldcastle or Falstaff, and Northumberland – are identified with the foreboding Tower of London, an aging castle, or a “worm-eaten” estate rhetorically expressive of their physical and financial ruin (2 *Henry IV*, induction, 35).

Like the Castle of Alma, which is subject to mutability and decay over time and analogous to the body vulnerable to illness, Shakespeare's Rome is plagued by mass discontent with an autocrat.⁶⁴ When Coriolanus is faced with violent popular opposition to his promotion to Consul, the First Senator during the assembly of patricians reiterates Menenius's warning, "I prithee, noble friend, home to thy house. / Leave us to *cure* this cause" (III.i.235–36; my emphasis). Coriolanus is reduced to beastliness at an assembly before the people during which he – goaded by Volumnia – planned to seek their approval. Ignoring Menenius's order, "Nay, temperately – your promise!," Coriolanus "like to a lonely dragon" is banished (III.iii.66, IV.i.30). He retorts infamously, "You common cry of curs . . . That do corrupt my air, I banish you" (III.iii.119, 122). The rhetorical war between Coriolanus, the patricians, and the plebeians resembles the battle of the volatile passions within the intemperate self. Spenser's allegory of the Castle of Alma besieged by Maleger and his troops is thereby dramatized in Shakespeare's *Coriolanus*. These works by Spenser and Shakespeare exhibit characters and situations analogous to those found in medieval architectural allegory, a tradition epitomized in England by *The Castle of Perseverance*. Sicinius uses the term "every man" that is reminiscent of the allegorical morality play *Everyman* when he says, "Where is this viper / That would depopulate the city, and / Be every man himself?" (III.i.265–67). Yet he implies that Coriolanus is peerless and far from representative of humanity. As Brutus urges, "Pursue him to his house and pluck him thence, / Lest his infection, being of a catching nature, / Spread further" (III.i.310–12). Disease-ridden Rome provides a sustained analogy for the English commonwealth, unsettled by civil strife from the Middle Ages through the reign of James I.

The intemperate, riotous body politic represented as a city, castle, or house in ruins recurs throughout *Coriolanus* and the second *Henriad*. One meaning of the word "riot" is "an unbridled or uncontrollable emotion, passion, or desire" (*OED* "riot," *n.* 3). Volumnia anticipates Coriolanus's descent from military glory when she compels him to ask the people kindly for the role of Consul:

Now, this no more dishonours you at all
 Than to take in a town with gentle words . . .
 For the inheritance of their loves and safeguard
 Of what that want might ruin. (III.ii.59–60, 69–70)

She imparts the power of militaristic force to well-spoken, calculated oratory when urging him to "take in a town with gentle words." Aumerle similarly encourages Richard II to "fight with gentle words" in an attempt to defend Flint

Castle from Bolingbroke (*Richard II* III.iii.131). In *Henry V* the King captures Harfleur as a result of his mastery of such empowering rhetoric. Unlike Henry V, Coriolanus lacks his finesse for rallying his troops or talking with the laboring ranks. Disobeying Volumnia, he refuses to flatter the common people for fear “my body’s action teach my mind / A most inherent base-ness” (III.ii.123–24). He argues for the philosophical connection between the body and mind and by implication the self-destructiveness of severing the two. Volumnia then prophesies the destruction of Rome and her son: “Come all to ruin” (III.ii.126). Richard II, Henry V in his youth, and Coriolanus are all prone to intemperance in the eyes of their elders. John of Gaunt predicts that Richard’s “fierce blaze of riot cannot last” (*Richard II* II.i.33), and Henry IV bemoans the “riot and dishonor” he sees in his son (1 *Henry IV* I.i.84). On his deathbed he foretells that because Hal’s “head-strong riot hath no curb” he is headed toward “fronting peril and oppos’d decay” (2 *Henry IV* IV.iv.62, 66). Likewise, Brutus remarks about intemperate Coriolanus, “Being once chafed, he cannot / Be reined again to temperance” (III.iii.27–28).

Shakespeare’s *Coriolanus* is similar to Spenser’s epic romance and lyrics in a number of ways. Reminiscent of Spenser’s Redcrosse Knight battling the dragon, Coriolanus is engaged in battle with the plebeians whom he describes as many-headed “Hydra,” one of the beasts slain by Hercules (III.i.94).⁶⁵ Spenser, too, compares Redcrosse to Hercules (I.xi.27). Once Coriolanus is exiled he becomes the “dragon” slain by Volumnia about whom he says, “If you had been the wife of Hercules, / Six of his labours you’d have done and saved / Your husband so much sweat” (IV.i.17–19). Volumnia imagines Coriolanus in terms evocative of the gilded and ornate House of Pride in Book I of *The Faerie Queene*. As she explains to Brutus,

As far as doth the Capital exceed
The meanest house in Rome, so far my son –
This lady’s husband here, this, do you see?
Whom you have banished does exceed you all.

(IV.ii.39–42)

From her perspective he trumps the plebeians as the “Capital” exceeds “the meanest house” in Rome. Volumnia embodies Wrath, one of the Seven Deadly Sins on parade at Lucifer’s palace in Spenser’s Legend of Holiness, when she growls, “Anger’s my meat; I sup upon myself” (50). Here she also resembles Envy, who “chawed his own maw” at the House of Pride (I.iv.30.5). Like Petrarch, Du Bellay, and Spenser in *Ruines of Rome*, Shakespeare personifies a city as a beloved. In exile from Rome Coriolanus addresses Antium,

... City,
 'Tis I that made thy widows. Many an heir
 Of these fair edifices fore my wars
 Have I heard groan and drop.

(IV.iv.1–4)

He identifies with the wild and uncivilized landscape outside the walls of Rome and Antium when the Third Servingman asks him, “Where dwell’st thou?,” and he replies, “Under the canopy . . . I’th’ city of kites and crows” (IV.v.38, 43). This savage place – perhaps Rome now ruled by scavenger-like plebeians in the eyes of Coriolanus or a desolate natural setting beyond its walls – defines his isolation from his motherland. He is at home alone on the battlefield, not together with family in Rome.⁶⁶

Toward the finale of *Coriolanus* he becomes the chief enemy and besieger of Rome. The Third Servingman for the Volcians exclaims with awe, “He’ll go, he says, and sowl the porter of Rome gates by th’ears. He will mow all down before him, and leave his passage polled” (203–205). In Antium Aufidius tells a Lieutenant that he has no doubt that Coriolanus, even before his military assault, will succeed in sacking Rome: “All places yields to him ere he sits down” (IV.vii.28).⁶⁷ When Aufidius and Coriolanus besiege Rome, Menenius reports that Aufidius “thrusts forth his horns again into the world,” an image of a “snail” referring to a Roman battering ram (IV.vi.44; *OED* “snail,” *n.*, 3.b.). Coriolanus plays the part of “Hercules,” whose labors included slaying a dragon, but “fights dragon-like” himself, rhetoric that renders him prey for his Herculean mother (IV.vi.101, IV.vii.23). Like the fire-breathing, apocalyptic dragon from *Revelations* in Book I of *The Faerie Queene*, “his eyes” are “Red as ’twold burn Rome” (V.i.63–64). Menenius reports that “This Martius is grown from man to dragon. He has wings; he’s more than a creeping thing” (V.iv.12–14).⁶⁸ He continues, “When he walks, he moves like an engine,” a simile that transforms Coriolanus, like Aufidius, into a battering ram (18–19). In *Troilus and Cressida* Achilles is likewise figured as “the ram that batters down the wall” (I.iii.206). Ironically, Coriolanus besieges the very fortress that stands for himself. Menenius, who notes that Coriolanus once “stood for Rome” (IV.vi.45), continues to identify his friend with this city when he says to Sicinius, “See you yon quoin o’th’ Capital, yon cornerstone? . . . If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him” (V.iv.1–6). Ironically, Volumnia saves Rome by removing its cornerstone.⁶⁹ Coriolanus’s stoniness results in his undoing. In my next chapter the elements of earth, air, fire, and water define numerous characters, from Spenser’s ironman Talus to Shakespeare’s fiery Cleopatra, Queen of the Nile, for violent, tragic, yet apothecic ends.

Chapter Five

The Passionate Body as a Built Environment: Books IV–V of *The Faerie Queene* and *Antony and Cleopatra*

In Books IV and V of *The Faerie Queene* and in *Antony and Cleopatra* Spenser and Shakespeare represent the passionate body as a built environment. In *The Forgetting of Air in Martin Heidegger* Luce Irigaray calls attention to the importance of the air we inhabit by asking, “Is not air the whole of our habitation as mortals? Is there a dwelling more vast, more spacious? . . . Neither in earth, nor in fire, nor in water is any habitation possible” for us.¹ Ecocritical approaches to Spenser and Shakespeare have focused more extensively on the elements of earth and water than air and fire.² In this chapter I examine the passionate body situated amongst these four elements. In Book IV of *The Faerie Queene* architectural allegories or extended metaphors for the permeable body and mind in fluid relation with the physical environment include Ate’s dwelling where she sows discord, the House of Care in which Scudamour’s mind is besieged by jealousy, the Cave of Lust, the House of Slander, and the Temple of Venus, a mythological figure that informs Shakespeare’s Cleopatra. Noise pollution, from meaningless clatter to rumors and ill-intentioned slander, invades the airways in Book IV and *Antony and Cleopatra*. *The Faerie Queene* further reflects the fact that air pollution was a pervasive problem in early modern London because of the city’s growing dependence on coal rather than firewood. Spenser’s House of Care includes a blacksmith, a craftsman widely known as a polluter for his burning of coal.³ The poet represents the insidiousness of jealousy in environmental terms of the noxious fumes there. In Book V tools used by the laboring ranks such as a carpenter’s square and a miller’s scale provide figures for social justice. The episode of the Giant holding a balance with which he intends to weigh the four, Galenic elements in Book V and Shakespeare’s *Coriolanus* well-known for Menenius’s fable of the belly provoke questions about the equitable distribution of natural resources.⁴ Both Spenser’s Talus in Book V and Shakespeare’s Octavius Caesar in *Antony and Cleopatra* are stony characters that level distinctions between the human and elemental, nonhuman world. Their hybridity adds weight to ecocritical, posthumanist arguments about how personhood is informed by the physical environment and the objects found there.

In *Antony and Cleopatra* the high passions of these two lovers are represented in language related to the elements of earth, air, fire, and water.

The Roman Philo in Alexandria invokes the aquatic setting of Egypt when he describes Antony's unbounded affection for Cleopatra in the opening lines of the play, "Nay, but this dotage of our general's / O'erflows the measure" (I.i.1–2). In contrast to the geometrical precision of architectural monuments in Rome ruled by Octavius, a character whom Janet Adelman characterizes as "the exemplar of measure," the Mediterranean Sea and the River Nile, which ebb and flow, define Egypt ruled by Cleopatra. Excess heat and fluctuating boundaries between land and sea are characteristic of the locale of Egypt. In the eyes of the Romans Cleopatra is an amphibious, crocodile-like Queen threatening to devour Antony and his Western territories. In *Antony and Cleopatra* characters traveling from cities to battlefields on land and water, combined with a speedy succession of scenes with what Robert Miola describes as "almost two hundred exits and entrances," contribute to the morphing in the audience's imagination of Rome, Egypt, and their inhabitants.⁵ Wind and fire provide elemental metaphors for the Eros of Antony and Cleopatra. Philo continues, "His captain's heart / . . . reneges all temper / And is become the bellows and the fan / To cool a gipsy's lust" (6–7, 10). Analogous to Spenser's Acrasia and Radigund in some respects, Shakespeare's Cleopatra overpowers her male captives. Intemperance at her Bower of Bliss in Egypt causes Antony to forget himself when he succumbs to base passions in the company of the Circe-like Queen. The hot climate there is rhetorically expressive of their passionate tempers. His suicide leads Cleopatra "to rush into the secret house of death" to escape the military siege of Octavius Caesar (IV.xv.85).

The motif of besieging a castle found in medieval architectural allegory recurs in Shakespeare's second *Henriad*, *Coriolanus*, and *Antony and Cleopatra*. Though Shakespeare's drama is far from allegory per se, in *Antony and Cleopatra* his characters – for example, Philo and Eros – personify emotions as do Pyrocles and Furor in Book II of *The Faerie Queene*.⁶ Shakespeare's second *Henriad*, *Coriolanus*, and *Antony and Cleopatra* also include a thematic focus on rumor. Rumor, a personification who delivers the opening lines in Shakespeare's *2 Henry IV*, detracts from Cleopatra's reputation among the Romans. Philo's derogatory term "gipsy" is a sort of noise pollution. Like incidental music, the word "noise" occurs seven times in *Antony and Cleopatra* and eight times in *Coriolanus*.⁷ Both Roman plays entreat audiences to attend to the dangers of slanderous tongues, misreporting, and mishearing. Books IV and V of *The Faerie Queene* and *Antony and Cleopatra* allude to Elizabeth I and showcase how a ruler's attentive ear benefits the commonwealth and its abuse ruins it. In the face of ruination, Cleopatra uses her visionary, even apocalyptic powers as an artist to imagine a brave new world beyond the changing moon of Isis.⁸ In this chapter I illustrate how the language of place, from dwellings to

the elemental building blocks of earth, water, air, or fire, shapes the identities of characters whose architectural and environmental rhetoric provides them with a transformative source of agency, for good or for ill.

In Book IV of *The Faerie Queene* winged words, which enter the ears of the body figured as a house with windows and gates, have the power to produce concord or discord.⁹ In the proem to the Book of Friendship, Spenser addresses Elizabeth I in hopes that “she may the better deigne to heare” and “hearke to loue” his song with the help of Cupid, “*Venus dearling doue.*” Cupid will chase away “imperious feare” and with “haughtie courage soften” her heart so that “she may hearke to loue, and reade this lesson often” (IV. Proem.5). The poet’s suggestion that the Queen “needs to be schooled,” according to Richard Rambuss, is certainly bold.¹⁰ In the episode of the House of Busirane in which Britomart reads over a doorway, “*Be bolde, be bolde, . . . / Be not too bold,*” an unnamed actor on the stage speaks to the imaginary audience before the commencement of the Masque of Cupid as if he were beckoning “to the vulgare . . . with his hand, / In signe of silence, as to heare a play” (III.xi.54.3, 8; xii.4.3–4). Similarly, in the proem to Book IV Spenser imagines the Queen as if she were listening to his poem read aloud and asks her to hear its import with equanimity. In *Colin Clouts Comes Home Again* the poet wishfully recounts reading parts of *The Faerie Queene* to Queen Elizabeth as she “enclin’d her eare” to “heare” and judged it of “wondrous worth” (360–65).¹¹ In works by Spenser and Shakespeare attentive, unbiased, or sympathetic listening can make careers, but turning a deaf ear, mishearing, or purposefully distorting a message can be ruinous.

The opening episode of Book IV focused on Ate exhibits the dangers of inattention, misinterpreting, and misreporting, all of which abuse the labyrinthine ear. The discord produced by slanderous Ate, a figure for slander, has felled great cities, from Troy to Rome. As the poet says of Ate’s dwelling,

And all within the riuen walls were hung
 With ragged monuments of times forepast, . . .
 Great cities ransackt, and strong castles rast,
 Nations captiued, and huge armies slaine:
 Of all which *ruines* there some relicks did remaine. (IV.i.21; my emphasis)

Architectural ruin signifies the destructiveness of discord in this allegorical setting. Ate later testifies against Duessa at Mercilla’s court in Book V because she is “glad of spoyle and ruinous decay” (V.ix.47). In Book IV she lies to Scudamour by claiming that “with this eye” she witnessed Britomart “kiss,”

“embrace,” and “sleepe with” Amoret “all night.” Her repetition of the phrase “I saw” six times emphasizes to Spenser’s readers, if not to Scudamour, her deceit and the unreliability of the senses, including the eyes and ears (IV.i.48.3–4, 7, 49.1–3). After hearing this slanderous report, Scudamour is like a stag “astonisht” after it has been struck with a “dart” (49.8–9). The pun here on “stone,” “stonie,” and “astonied” figuratively joins his physiological and emotional response of acute pain to the nonhuman matter of stone, emphasizing the elemental dimension of his passions.¹²

Throughout Book IV the open ear acts as a doorway to the mind – an implied analogy of the body as a house – for dispelling as well as igniting furious passions. Glauce tries to calm “the tempest of” Scudamour’s “troubled thought” with her reconciliatory words that Spenser compares to the music of Orpheus and of the Psalmist David (IV.ii.1–2, 3.2). Elemental wind provides a metaphor for Scudamour’s and Lear’s tumultuous states of mind. Rhetoric, however, can calm such a “tempest” (*King Lear* III.iv.12). Menenius’s fable of the belly in *The Defence of Poesy* and *Coriolanus* is based on a classical and medieval analogue for the potential of oratory to moderate the high winds of passion. Spenser refers to Agrippa Menenius, “that prudent Romane” who “reconcyld” noisy, angry mobs and “to their homes did driue” when “his people into partes did riue” (IV.ii.2.8–9). In *The Defence of Poesy* Menenius emerges an Orphic victor when he disperses an angry crowd by arguing that “with punishing the belly they plagued themselves” (228). Sidney thereby exposes his support for the aristocracy at the expense of rioting masses. Spenser also endorses “prudent” Menenius’s success. Shakespeare, by contrast, highlights the weaknesses of Menenius’s justification for reserving grain for the elite Romans when the plebeians are starving.

Yet Spenser in the Ate episode in Book IV and Shakespeare in *2 Henry IV* emphasize that crowds of inconstant, lower ranks contribute significantly to distortions of the truth, which amount to an attack on the sense of hearing. Ate’s grotesque body, including eyes, ears, mouth, hands, and feet, represents not only discord but also chaos wrought by the rumor-mongering populace; as a result, she is evocative of Virgil’s Fama and Shakespeare’s Rumor in *2 Henry IV*. In a dark, barren, and underground landscape that parallels Despair’s in Book I of *The Faerie Queene*, Ate has “squinted eyes” that look “contrarie wayes” and a “lying tongue . . . in two parts diuided,” which spews poison in the form of “wicked wordes” (i.27.5–6). The doubleness of her monstrous physicality with which she propagates lies parallels that of Spenser’s Error, a hybrid figure that is half serpent, half woman in Book I. In the *Aeneid* Virgil’s winged Fama, meaning “rumor,” has many eyes, ears, and tongues and is most likely a common source for Ate in Book IV and Rumor in *2 Henry IV*, all of whom have

mutually distorted and surreal facial features. Ate hears double as a result of her “matchlesse eares deformed and distort,” which are filled with “false rumors and seditious trouble / Bred in assemblies of the vulgar sort.” Spenser calls her rhetoric “double spake,” which is as changeable as the wind (28.1–4).

In works by Shakespeare and Spenser the labyrinthine ear is vulnerable to mishearing, rumor, and slander. In the induction to *2 Henry IV* Rumor asks the audience,

Open your ears; for which of you will stop
 The *vent of hearing* when loud Rumour speaks?
 . . . Rumour is a pipe
 Blown by surmises, jealousies, conjectures
 And of so easy and so plain a stop
 That the blunt monster with uncounted heads,
 The still-discordant wav'ring multitude,
 Can play upon it.

(1–2, 15–20; my emphasis)

Both Shakespeare's Rumor and Coriolanus are disdainful of the “wav'ring multitude.” The phrase “vent of hearing,” evocative of wind, reveals that the ear serves as a window for the permeable body as a house and as a gateway between the internal and external physical environment. Like Rumor in the induction acting as catalyst for misinterpretations of historical events in *2 Henry IV*, Ate spawns the destructiveness of Care, Lust, Slander, and Radigund in Books IV and V of *The Faerie Queene*.¹³

The House of Care that Scudamour visits while travelling with Glauce is a very noisy place, causing an affront to his inner ear. This “little cottage, like some poore mans nest,” is situated in a caved recess “vnder a steepe hilles side” (IV.v.32.9, 33.1–2). Scudamour can't sleep because of the disquieting hammering there. In this infertile and polluted locale near “muddie water, that like puddle stanke” (v.33.4), the blacksmith and his six servants violently rap, figuring the insomnia-inducing turmoil of jealousy. Both Despair in Book I and Care in Book IV are sleep-deprived and malnourished, as illustrated by their “hollow eyes” and “rawbone cheekes” (I.ix.35, 6, 8; IV.v.34.4). Yet these two cavern dwellers don't sound the same. The musicality of Despair's lullaby temping Redcrosse to commit suicide is spell-binding: “Sleepe after toyle, / Ease after warre, death after life does greatly please” (I.ix.40.8–9). The blacksmith Care, however, generates cacophony that is far less lyrical than the rhetoric of the deadly, yet articulate figure of Despair. Care makes “to small purpose yron wedges,” which the poet explains are “vnquiet thoughts, that carefull minds inuade,” a verb depicting the mind as a fortress besieged by noise (35.8–9). These “yron wedges,” signifying anxieties wrought by jealousy, are unproductive in

contrast to the tools blacksmiths commonly used for making all kinds of things. Care's hammers of varying weights make different sounds "like belles in greatnesse orderly succeed," but the clatter is profoundly discordant and unpleasant, distinguishing it from the harmonious music Pythagoras discovered such instrumental mallets of blacksmiths could create (36.8).¹⁴

In contrast to the Aristotelian, classical, and orderly design of the Castle of Alma based on the geometrical figures of a square, circle, and triangle, the blacksmith and his rackets ensemble at the House of Care represent a disordered body and mind out of sync and pitch and without rhythm. The poet says that if Scudamour chanced to take "any litle nap," upon his helmet "those villeins him did rap" (42.1, 3). Ironically, the blacksmith and his six servants assaulting Scudamour's labyrinthine ear refuse to listen to him: amidst their ceaseless labor they "ne let his speeches come vnto their eare" (38.4–6). Their "breathfull bellowes" are so noisy that "none could heare" (38.7–8). The aural clatter these artisans inflict on Scudamour is a far cry from the equanimity of the dialogue Spenser the poet imagines between himself and his Queen when she listens to *The Faerie Queene* read aloud. The poet's comparison of the blacksmith's deafening bellows, which represent "*Sighes*" generated by "*Pensifenesse*," to "the Northern winde" highlights the defining role of noise in this built environment (38.8–9). Both the Castle of Alma surrounded by "the fierce Northern wind" and the brisk and windy House of Care most likely reminded Spenser of Kilcolman Castle, which he dubbed Hap-Hazard. Though the Castle of Alma and the House of Care are allegorical, they allude to real places, architectural and geographical. These dwellings thereby expose the interconnectedness of body, mind, and world for Spenser situated in windy Ireland, yet subject to the whims of an English Queen.

Scudamour's imagination is polluted by jealousy personified by barking dogs outside the House of Care. His lack of sleep there illustrates the permeability of his body and mind, which provide open access to the hazardous physical environment. Scudamour's bodily senses mislead him to imagine that innocent Amoret is guilty of infidelity. As the poet says,

And euermore, when he to sleepe did thinke,
 The hammers sound his senses did molest;
 And euermore, when he began to winke,
 The bellowes noyse disturb'd his quiet rest,
 Ne suffred sleepe to settle in his brest.
 And all the night the dogs did barke and howle
 About the house, at sent of stranger guest:
 And now the crowing Cocke, and now the Owle
 Lowde shriking him afflicted to the very sowle.

(41)

In this stanza “hammers,” the “crowing Cocke,” and the shrieking “Owle” assail Scudamour’s ears with “bellowes noyse.” All these invasive sounds disturb his peace of mind and afflict him “to the very sowle.” His drowsy eyes “began to winke” until he’s rudely awakened by the barking and howling dogs responding to his “sent.” The House of Care stands in hostile relation to Scudamour’s equanimity; there, jealousy is the unwanted byproduct and environmental hazard of the blacksmith’s coal-burning trade and his tools of hammers and anvils.¹⁵ This blacksmith is one of a number of figures for the laboring ranks in Books IV and V. Not only Shakespeare but also Spenser remain in tune with the material realities of the folk. This unnamed blacksmith, however, performs a limited function, lacks a personalized history, and never speaks.

For both Spenser’s Scudamour and Shakespeare’s Richard II things found in a house such as a mirror and book provide figures for underlying grief and anxiety. The next morning when Scudamour arises from his bed, “in his face, as in a looking glasse, / The signes of anguish one mote plainly read” (45.7–8). Richard II, who looks at his “face” in a “looking-glass” during the deposition scene, reads “the very book indeed / Where all my sins are writ, and that’s myself” (IV.iv.266, 268, 274–75). Like Scudamour, King Richard is afflicted by care. As he bemoans to usurping Bolingbroke when he surrenders the crown,

Your cares set up do not pluck my cares down.
 My care is loss of care, by old care done;
 Your care is gaine of care, by new care won.
 The cares I give, I have, though given away,
 They ’tend the crown, yet still with me they stay. (IV.i.195–99)

Whereas the future Henry IV arrests his cousin Richard and conveys him to prison, Scudamour is arrested by his own jealousy at the House of Care. He inhabits a figurative house analogous to his own body. Richard II creates an architectural analogy for his body in terms of his prison cell at Pomfret with its “flinty ribs” (V.v.20). Through rhetoric Spenser and Shakespeare join flesh and bone with timber and stone at these “careful” locales.

The labyrinthine ear provides access to the heart and mind – for better and for worse – in later episodes of Book IV of *The Faerie Queene*. Artegall launches a welcome maneuver on Britomart when he “with meeke seruice and much suit did lay / Continuall siege vnto her gentle hart” (vi.40.4). In response “she to his speeches was content / To lend an eare, and softly to relent” (41.4–5). Their courtship makes for easy listening. At the Cave of Lust the poet describes the ear in grotesque, hybrid terms of man and beast. Its bodily function of

perception is later misused for perverse and destructive ends at the House of Slander. Lust, who is a grossly distorted figure of the male genitalia, has elephantine ears and a phallic nose:

His neather lip was not like man nor beast,
 But like a wide deepe poke, downe hanging low, . . .
 And ouer it his huge great nose did grow, . . .
 And downe both sides two wide long eares did glow,
 And raught downe to his waste, when vp he stood,
 More great then th'eaes of Elephants by *Indus* flood. (vii.6)

When Belphebe hears lawless, monstrous Lust in pursuit of Amoret after she escapes bondage in his cave, she “the hideous noise of their huge strokes did heare, / And drew thereto, making her eare her guide” (29.3–4). Like Queen Elizabeth, who Spenser hopes will listen thoughtfully to *The Faerie Queene* as advice for governing, Belphebe uses her ear to guide her heroic and ethical actions of rescuing Amoret from “filthy” Lust (32.8).

Noise pollution detracts from the health of individuals and the body politic not only at the House of Care but also at the House of Slander, a female figure exhibiting allegorical ties to Virgil’s Fama, Spenser’s Ate, and Shakespeare’s Rumor. Spenser’s House of Slander is parodically reminiscent of Chaucer’s architectural allegory *The House of Fame*. At the House of Slander an “old woman” living in “a litle cotage” utters defamations that distort the revelatory potential of language. Her discourse counters the very notion that “common words are ment, / T’expresse the meaning of the inward mind” (viii.23.2, 5; 26.2). In keeping with the elemental figuration of lies as noxious air at the House of Care, Slander’s words are analogous to “noysome breath, and poysnous spirit . . . breathed forth with blast of bitter wind” (26.3, 5). The poet reveals that her “spightfull” utterances threaten the “inward parts” by “passing through the eares” on route to “pierce the hart,” wounding the victim’s “soule it selfe” (26.4, 6–7, 9). Slander thereby invades the fortress of the body and mind. She directs her vitriol at her houseguests Amoret and Amelia, leading Spenser the poet to lament the vast difference between the “antique age” and the current state of affairs when reputations “faire grew foule, and foule grew faire in sight.” This proverb connects the “Hag” Slander, who is reminiscent of “fowle” Ate with her “borrowed beautie,” to the witches and their fair and foul mantra in *Macbeth* (IV.viii.30.1, 32.5, 35.2; IV.i.27.1, 31.4).¹⁶ Like slander, the grotesque figure of Fama with her many ears, eyes, and tongues in Virgil’s *Aeneid* upon which Shakespeare’s Rumor in *2 Henry IV* is based, is similarly feminized. Once Amoret and Amelia leave the House of Slander with Timias, Slander calls him “theefe, them whores,”

subjecting all three to the kind of verbal abuse and infamy Cleopatra suffers in *Antony and Cleopatra* (viii.35.4).

Spenser's Acrasia, Radigund, and Venus are allied with Shakespeare's Egyptian Queen. The dominatrix Acrasia at the Bower of Bliss, an island surrounded by water, parallels Shakespeare's Siren-like Cleopatra noted for her androgyny and dominance over Antony during his battle with Pompey by sea. In keeping with Pompey's defaming of Cleopatra by associating her with the "witchcraft" of Homer's Circe evocative of Spenser's enchantress Acrasia, Antony with Cleopatra where "the beds i'th' East are soft" will forget his prior identity as a Roman warrior who fights by land (II.i.22–23, II.vi.50).¹⁷ Acrasia as an analogue for Shakespeare's "enchanted queen" of Egypt is less commonly explored than Spenser's Venus paired with Cleopatra (I.ii.135). In Book II of *The Faerie Queene* the Palmer describes Acrasia's Bower as "the sacred soil, where all our perills grow," paradoxical terms anticipating the holy Temple of Venus, "the place of perill" (II.xii.37.8, IV.x.5.2). In Book II Acrasia emasculates Verdant, whose "warlike Armes, the ydle instruments / Of sleeping praise, were hong vpon a tree" (II.xii.80.1–2), and in Book V Omphale-like Radigund reverses the gender hierarchy by forcing Artegall to wear "womanishe attire" (V.vii.37). Likewise, Cleopatra dresses Antony in her "tires and mantles" and wears his "sword," which he throws overboard after Pompey defeats him in battle. He laments the loss of his heroic masculinity, "My treasure's in the harbour."¹⁸ She casts Antony as a hermaphrodite on a mythic scale by saying, "Though he be painted one way like a Gorgon, / The other way's a Mars" (II.v.116–17).

Significant differences between Spenser's Bower of Bliss, a site of hedonistic promiscuity, and his fortified Temple of Venus, a monument of chaste love, are also remarkable. In contrast to the "fence" around the Bower, which is "weake and thin" with its gate "that euer open stood to all" (II.xii.43.4, 46.2), the Temple is "wall'd by nature gaints inuaders wrong" as a safeguard for chastity (IV.x.6.3). Acrasia presumably seduces travelers to her Bower instead of guarding against invaders. In further contrast to the Bower of Bliss in which art and nature are discordantly "striuing each th'other to vndermine" (59.5), at the Temple of Venus they work together harmoniously:

For all that *nature* by her mother wit
 Could frame in earth, and forme of substance base,
 Was there, and all that *nature* did omit,
Art playing second natures part, supplied it. (21.6–9; my emphasis)

The Bower of Bliss is at odds with the physical environment, whereas the Temple of Venus stands in productive and symbiotic relation to it.¹⁹ Shakespeare's Cleopatra, who resembles sexually transgressive Acrasia and Radigund, is better suited for an Egyptian bacchanal than a holy Roman rite at the Temple. The statuesque form of Spenser's Venus carved from stone befits Shakespeare's Octavia, with her "cold" and "still" disposition, not the hot and dynamic Egyptian Queen in *Antony and Cleopatra* (II.vi.124–25).

Although the Temple of Venus appeals widely to the senses, this mythological figure's dwelling is more evocative of ancient Rome in Spenser's *Ruines of Rome* than exotic Egypt in Shakespeare's Roman play.²⁰ This Spenserian Temple, a piece of classical architecture, is "arched all with porches" that "did arize / On stately pillours, fram'd after the Doricke guize" (x.6.8–9). Twenty knights defend the Shield of Love at the Temple in order to protect the "ancient rights" of the castle, linking this fortress to the twenty years it took Ulysses to return to Penelope. Spenser alludes to this Greek myth to symbolize the extensive obstacles between Scudamour and Amoret (7.9).²¹ The legal phrase "ancient rights," which is applied to this Temple emblematic of the rose-like, female anatomy of Venus and Amoret, delimits their bodies as private, or at least as guarded property. Like a number of episodes in Book IV defined by noise, with the House of Care and its rapping blacksmith as the noisiest, Scudamour recounts the aural nuances of his entrance into the Temple of Venus: "But with my speare vpon the shield did rap, / That all the castle ringed with the clap," a bawdy double entendre for gonorrhea that presents this edifice encircled by a penetrable wall as the female genitalia (9.4–5). Surprisingly, Spenser glances at the potential threat of an invasive, sexually transmitted disease at the Temple of Venus. Likewise, the Castle of Alma, which is subject to time and mutability, also includes a degree of earthy realism. These allegorical topoi for the body and mind are situated in profound relation to worldly realities, not in isolation from them.

In contrast to the titillating, yet ultimately unsatisfying erotic sights on route to the Bower of Bliss, the pleasing island that leads sailors like Scudamour to the Temple of Venus satisfies a multitude of senses:

Nor sense of man so coy and curious nice,
 But there mote find to please it selfe withall;
 Nor hart could wish for any *queint* deuce,
 But there it present was, and did fraile sense entice. (22.6–9; my emphasis)²²

Spenser's Venus anticipates Shakespeare's Cleopatra whose spectacular flight atop her barge, a kind of houseboat and movable feast, excites the audience's

senses of sight, smell, hearing, taste, and touch.²³ According to Enobarbus, her barge with its “perfumed” sails, its oars “which to the tune of flutes kept stroke,” and “the silken tackle” that “swell with the touches of those flower-soft hands” lead to sensory overload (II.ii.203, 205, 219–20).²⁴ Sensuous as well as sensual fulfillment are vital in Spenser’s classical version of the biblical Garden of Eden at the Temple of Venus, as illustrated by his pun on the word “queint,” which Chaucer uses in *The Miller’s Tale* in relation to Nicholas’s romancing of Allison (3276). The innermost part of the Temple encircling the figure of Venus where “an hundred Altars round about were set” with “fuming . . . frankensence,” which appeals to the sense of smell, further associates this holy place with the intimate female body (37.2, 38.1). The episode of the Temple of Venus culminates with Scudamour attaining Amoret, “a recluse Virgin,” and the promise of intimate union (54.4).

Although both Spenser’s Venus and Shakespeare’s Cleopatra are mythic, hermaphroditic figures, calm winds personify the former and a tempest the latter. According to legends and reports, Spenser’s Venus is modest and demure, whereas Shakespeare’s Cleopatra is stormy and adulterous.²⁵ As Spenser’s narrator remarks about Venus, “they say, she hath both kinds in one, / Both male and female, both vnder one name” (IV.x.41.6–7). In *Antony and Cleopatra* Octavius spreads the “news” that idle Antony in Egypt “is not more manlike / Than Cleopatra, nor the Queen of Ptolemy / More womanly than he” (I.iv.4–7). The faithfulness and marital concord symbolized by Spenser’s Venus are exhibited by her wearing “a slender veile” with “both her feete and legs together twyned” (40.7–8).²⁶ Discord more closely befits Cleopatra’s volcanic relationship with Antony. Enobarbus emphasizes Cleopatra’s bewitching of the love-sick “winds” and amorous “water” with his description of her “o’erpicturing that Venus” on her barge (II.ii.204–6). Both Spenser and Shakespeare personify the elements of air and water in the episode of the Temple of Venus and *Antony and Cleopatra*. At the Temple “the winds, the clouds doe feare” Venus, who “pacifie[s] / “The raging seas” so that “the waters play and pleasant lands appeare / And heauens laugh” (44.4–9). Spenser’s Venus and her level-headed, calm reign over the wind and tide appear like child’s play in comparison to Shakespeare’s mature Cleopatra and her tempestuous, jealous, and all-consuming desire for Antony.

In Book V of *The Faerie Queene* the building tools of a carpenter’s square and a miller’s scale offer metaphors for questions of political and social justice.²⁷ Figuration involving the material realities of the laboring ranks recurs throughout the Legend of Justice. Spenser was certainly familiar with Chaucer’s Miller and his proverbial “thumb of gold,” meaning that he cheated his customers by placing his thumb on the scale when weighing their grain.²⁸ In the proem to

Book V the poet bemoans that “the world is runne quite out of square,” implying that it’s disordered and unjust (1.7). In the Legend of Justice, Spenser exhibits balance in his narrative technique by devoting the first half of canto ii to the greedy excesses of the rich and its second half to the lack of resources suffered by the poor. Travelling with Artegall, “yron man” Talus exhibits a lack of humanity by beheading the extortioner Pollente, who threatens to attack those who refuse to pay an exorbitant price to cross his toll bridge. Talus also dismembers the golden hands and silver feet of Pollente’s daughter Lady Munera, who shares profits from her father’s operation, as punishment for assaulting them from her castle walls with the gold she hoards (1.12.2). Both Talus and Lady Munera are defined by building materials of iron, silver, and gold.²⁹ The poet reports how Talus destroys all traces of her estate with brutal abandon:

And lastly all that Castle quite he rased,
 Euen from the sole of his foundation,
 And all the hewen stones thereof defaced,
 That there mote be no hope of reparation,
 Nor memory thereof to any nation.

(ii.28.1–4)

In the case of Artegall’s and Talus’s ruination of Lady Munera’s castle, Spenser implicitly asks his readers to weigh whether or not their violent and dehumanizing enforcement of the law is just.

Both Spenser and Shakespeare invoke the labyrinthine ear as a vehicle for listening well and judging astutely. Spenser’s ambiguous episode of the Giant with his balance is intended for the willing ear of Elizabeth I. A day’s ride from Lady Munera’s castle, Artegall and Talus encounter out-of-doors a “great assembly” of people in awe of a Giant standing on a rock and boasting that he can balance the Galenic elements of earth, air, fire, and water (29.6). In contrast to self-serving Pollente and Munera, who attempt to corner the market of gold, silver, and iron with their private monopolies, the Giant exhibits a populist strain and advocates communal sharing of resources and the reducing of “all things . . . vnto equality” (32.9). Despite the poet’s glance at the egalitarian impulses of the Giant, he demeans the “vulgar” lower ranks flocking around him by describing them as “foolish flies about an hony crocke” (33.1, 3). Spenser’s boastful and presumptuous Giant is a sort of Robin Hood, who aims to redistribute “the wealth of rich men to the poore” (38.9). This Giant tries to do so by toppling mountains and making the ground “leuell,” an allusion to a radical political group the Levellers.³⁰ As a result of doing so, he vows to overthrow “tyrants” and “Lordings” in defense of the “commons” (38.2, 6, 8). Nevertheless, Talus will throw him off a cliff instead. Objecting to the Giant’s wide-scale class

levelling, Arteggall invokes the motif of God as a carpenter who weighs, measures, and balances the natural elements of “winde, that vnder heauen doth blow” and “light, that in the East doth rise” (43.2–3). By equating the status quo that disenfranchises the poor with the natural order ordained by God, Arteggall emphasizes the Titan-like insurrection of the Giant. Harkening back to Spenser’s entreaty in the Proem that the Queen “hear” his poem with equanimity, Arteggall concludes his dialogue with the Giant by saying that “the eare must be the ballance, to decree / And iudge” right from wrong (47.8–9). In *Henry V*, a play that ultimately undercuts the glorification of the King’s Battle of Agincourt in the epilogue, the Chorus begins by compelling the audience “Gently to hear, kindly to judge, our play” (prologue, 34). Ethical listening and acting in support of social justice remain in the hands of Spenser’s readers and Shakespeare’s audience. Their allegorical and dramatic works exhibit balance by allowing listeners to hear a multitude of voices, high and low.

Evocative of the classical architecture of Spenser’s Temple of Venus, Philo’s equation of Shakespeare’s Antony to “the triple pillar of the world” at the beginning of *Antony and Cleopatra* depicts him, and by extension the Roman Empire he stands for, as a stone edifice under siege by the perfect sandstorm of Cleopatra (I.i.12).³¹ Unlike the monuments in Rome made from building blocks cut by a stonemason or timber assembled with a carpenter’s square, Antony’s professed love for Cleopatra defies measurement. When Cleopatra asks “how much” he loves her, he replies that “there’s beggary in the love that can be reckoned,” meaning quantified or counted (14–15). When Cleopatra hears of Antony’s impending departure from Egypt because of his wife Fulvia’s death, the magnitude of her fury is analogous to the catastrophic force of a hurricane. Spenser’s *Furor*, she becomes. Enobarbus declares, “We cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report” (I.ii.154–56). Even an almanac useful for calculating atmospheric data and predicting a sea change cannot decipher the grand scale of Cleopatra’s ruinous passions. When Antony complains, “Would I had never seen her!,” Enobarbus replies that Cleopatra is “a wonderful piece of work, which not to have been blest withal would have discredited your travel” (I.ii.159–62). In the words of John Michael Archer, she is “like a building or statue, magnificent but also a little touristy.”³² Shakespeare’s critics and characters alike use architectural metaphors to describe Antony and Cleopatra. Elemental figuration for potentially unpredictable and violent weather manifests the changeability and seismic magnitude of their passions.

The figure of a besieged body, mind, or soul, which is focal in *The Castle of Perseverance* among other medieval architectural allegories, occurs in the second *Henriad* and *Antony and Cleopatra*. Like Hal tempted by the Vice figure Falstaff, Antony is seduced by Cleopatra. Both Falstaff and Cleopatra, who become forgetful in the heat of the moment, refer to desire for their mate in terms of “oblivion.” Cleopatra’s famous lines, “Oh, my oblivion is a very Antony, / And I am all forgotten” recalls Falstaff’s not remembering to change his shirt and his “putting all affairs in oblivion” in anticipation of seeing the newly crowned Henry V (*Antony and Cleopatra* I.iii.90–91, 2 *Henry IV* V.v.21, 25–26). Similar to Falstaff, Antony suffers an assault upon his heart. In *Henry V* when Falstaff dies, Mistress Quickly reports that “the king has killed his heart” (II.i.88). In *Antony and Cleopatra* Antony complains, “The sevenfold shield of Ajax cannot keep / The battery from my heart,” an utterance identifying him with a besieged castle in an allegorical moral play (IV.xiv.39–40). Aboard Pompey’s ship Enobarbus says, “All take hands, / Make battery to our ears with the loud music,” evoking the architectural metaphor of the body as a fortress and ears delighted with song as gates opening to the outdoors (II.vii.108–109). After Antony’s disgrace in battle with Pompey, Enobarbus exclaims that the very thought of abandoning his master “blows my heart. / If swift thought break it not, a swifter mean / Shall outstrike thought, but thought will do’t, I feel” (IV.vi.35–37). The heart, a central motif in Spenser’s episode of the House of Busirane and Shakespeare’s *King Lear*, is under siege in the second *Henriad* and in *Antony and Cleopatra*.

Categorical distinctions between cold, stony Romans and fiery, unstable Egyptians are highly suspect in *Antony and Cleopatra*. Both Antony and Cleopatra are hot-tempered in Egypt. During their heated exchange over his planned departure to Rome, she interrupts him four times, compelling him to object, “Hear me, queen” (I.iii.15, 28–29, 42). Ironically, with her torrential speech Cleopatra appears deaf to Antony, suggesting that her ear is impermeable. The figurative stopping of her ears allies her with the classical Roman body characteristic of Octavius.³³ He tells an Ambassador that he has “no ears to” Antony’s “request” to “let him breathe between the heavens and earth, / A private man in Athens” (III.xii.14–15, 20). Nevertheless, Cleopatra accuses Antony of inattentiveness and unwillingness to listen by exclaiming, “Your honour calls you hence; / Therefore be deaf to my unpitied folly” (I.iii.99–100). Protesting Antony’s impending flight from Egypt and his apparent deafness to her pleas that he stay, she describes him in Roman terms of the closed and statuesque body made of stone. Despite her accusations of his coldness, he continues to identify with the hot, Egyptian climate by swearing,

By the fire
 That quickens Nilus' slime, I go from hence
 Thy soldier, servant, making peace or war
 As thou affects. (69–72)

Earlier in this scene Cleopatra, who was played on the Jacobean stage by a boy actor, resists the categorical binary of male or female by saying, “I would I had they inches!” (41). Like poets who fashion cloud-like castles in the air, they imagine themselves as if they were the other – the Egyptian as a Roman, and the Roman as an Egyptian. As a result, the lovers illustrate the transformative, visionary agency of the imagination, which is capable of transgressing geographical as well as gender boundaries.³⁴

Noise caused by rumors and misreporting dashes reputations in *Antony and Cleopatra*, destabilizing the pillars of Rome. Anticipating Shakespeare's Coriolanus, who claims to the Roman citizens in elemental terms, “You common cry of curs whose breath I hate / As reek o'th' rotten fens” (III.iii.119–20), Octavius remarks upon the ever-changing opinions of the plebeians,

This common body,
 Like to a vagabond flag upon the stream,
 Goes to and back, lackeying the varying tide,
 To rot itself with motion. (I.iv.44–47)

Mud-slinging Octavius and Coriolanus describe sweaty commoners as rotting organic matter. Such elemental figuration makes the supposed inconstancy of the lower ranks materially palpable. Both rulers attempt, yet fail to elevate themselves above the elements of earth and water. With the mounting strength of Pompey by sea, Octavius admits that “news,” “reports,” and popular opinion can reduce a famous ruler such as himself to “the ebbd man,” an aquatic metaphor suggesting that his reputation, like a moving stream, is vulnerable to popular discontent (33, 39, 43). His admission to Lepidus in Rome when they hear about Antony's dalliance with Cleopatra in Egypt provides an exception to Mary Thomas Crane's general rule that Romans in *Antony and Cleopatra* “think of themselves as statues or buildings” and their world as consisting of “hard, opaque, human-fashioned materials.” Egyptians, by contrast, “inhabit” territory consisting of water, air, and the “yielding, encompassing, generative” earth.³⁵ The organic composition of ancient Egyptian sandstone, which is made from clay, silt, or mud, calls into question Crane's categorical distinction between a building made from it and water. When their fortunes decline, Octavius and Antony represent themselves in terms of water, air, and soft earth rather than solid and unyielding stone and timber. Noise pollution provides a compelling metaphor for rumors threatening to ruin the monumental stature

of both these “triple pillar[s]” of the Western world. Ill speech infects the orator as well as the body politic. Figuring rumor as an environmental hazard is in keeping with early modern perceptions of the vital materiality of spoken and written language.

In *Antony and Cleopatra* a number of Romans and Egyptians conceive of their bodies and minds not apart from the physical environment but in intimate connection to it. Defeated by Pompey later in the play, Antony imagines himself as a vaporous cloud that “cannot hold this visible shape” (IV.xiv.14). Pompey, by contrast, perceives himself as a full moon when he boasts of victory,

I shall do well.
The people love me, and the sea is mine;
My powers are crescent, and my auguring hope
Says it will come to th' full. (II.i.8–11)

This victor describes his “powers” as now “crescent” but soon to be “full,” revealing nonetheless that even his reputation can wax and wane like the moon. Both he and Cleopatra identify with changeable Isis. Architectural as well as elemental bodies are expressive of Roman and Egyptian identities in *Antony and Cleopatra*. Pompey discredits Antony as a warrior by reporting that he “in Egypt sits at dinner, and will make / No wars without doors” (12–13). In keeping with Coriolanus’s subservient wife Virgilia, who “will not out of doors” until her lord “returns from the wars,” Shakespeare’s Herculean Antony is effeminized when he reportedly sits inside with Omphale-like Cleopatra (I.iii.73, 76–77).³⁶ Noisy rumors, which pollute the airways and can damage the reputation of Octavius, who is now rising on the wheel of Fortune, prove emasculating for intemperate Antony in the eyes of Pompey at his military camp. Geographical and generic boundary crossings abound in *Antony and Cleopatra*. Pompey sets the Roman standard by imagining personhood in terms of impenetrable stone. Turning to the geometrically nuanced verb “square,” meaning in this context to fall out or quarrel, he figures the growing animosity between Octavius and Antony in architectural language evocative of stonemasonry:

’Twere pregnant they should square between themselves
... But how the fear of us
May cement their divisions
... It only stands
Our lives upon to use our strongest hands. (II.i.46–52)

In contrast to Antony, who “sits” idly or lies horizontally with Cleopatra in Egypt, Pompey “stands” vertically like a Doric column. Transgressing Roman habits of body and mind, Antony in Egypt imagines his fatherland in aquatic language. He exclaims, “Let Rome in Tiber melt, and the wide arch / Of the ranged empire fall! Here is my space!” (I.i.34–35). In John Donne’s lyric “The Sun Rising,” the speaker rhetorically contracts the macrocosm to the microcosm, so that “all here in one bed lay.”³⁷ Both Shakespeare’s Antony and Donne’s dramatic persona define “here” as their lover’s bed, no matter where it is. Defying the natural laws of physics, Donne’s metaphysical speaker concludes, “She’s all states; and all princes, I; / Nothing else is.” In these two instances from Shakespeare and Donne “space” becomes equivalent to rhetoric of geography or the linguistic, deictic tag of “here,” rather than consisting of an actual place on a map (*Antony and Cleopatra* I.i.35).³⁸ In this lyric Donne’s speaker represents his surroundings dramatically, providing one of many examples of generic hybridity in English Renaissance literature.

In *Antony and Cleopatra* Roman habits of mind are commonly (but not exclusively) based on building materials and tools as well as geometry, measurement, and abstraction. Enobarbus vows to protest no further Antony’s joining forces with Cleopatra against Pompey, calling himself a “considerate stone” (II.ii.117). Maecenas uses an architectural metaphor based on a measuring tool when he praises Cleopatra: “She’s a most triumphant lady, if report be square to her” (194–95). Nonetheless, he doubts that reports about Cleopatra are as true or accurate as a set square or ruler. Antony adopts masonry or carpentry diction when he confesses to his new wife Octavia, “I have not kept my square, but that to come / Shall all be done by th’rule” (II.iii.6–7). He invokes a principle of rigor as a mode of behavior that Thomas Wright similarly describes in *Passions of the Minde* (1601) as “To governe the body . . . by the square of prudence, and rule of reason.”³⁹ When Lepidus inquires about the exact shape or dimensions of a crocodile living in Egypt, Antony mocks the Roman desire for precise measurement by saying, “it is shaped, sir, like itself” and “it is as broad as it hath breadth” (II.vii.42–43). His tricky response parodies the Roman desire to understand rationally and thereby control the Egyptian other. In keeping with characteristically Roman turns of phrase in *Antony and Cleopatra*, Octavius uses a broadly conceptual rather than sensuously detailed metaphor when he calls Antony “a man who is the abstract of all faults” (I.iv.9).

Egyptians (and Romans in Egypt), by contrast, generate verse noted for its lush and experiential hyperbole, paradox, and personification of the elements of earth, air, fire, and water. Anticipating his creation of elemental Ariel played by an actor on stage in *The Tempest*, Shakespeare’s Enobarbus personifies the wind as “love-sick” from Cleopatra’s “perfumed” sails and the sea as

“amorous” from the “strokes” of her “oars” (II.ii.203, 207).⁴⁰ Such personification of the elements is missing in North’s translation of Plutarch’s *Lives*, which the dramatist otherwise follows closely in Enobarbus’s tall tale.⁴¹ In contrast to Spenser’s House of Busirane in which the narrator focuses on interior decorations like tapestries and a statue of Cupid, Enobarbus dramatizes the eroticized interaction of Cleopatra with the exterior environment. In a hyperbolic fashion he describes her beauty as “o’erpicturing” that of Venus (210). On her barge she’s flanked by “pretty dimpled boys, like smiling cupids, / With divers-coloured fans, whose wind did seem / To glow the delicate cheeks which they did cool” (212–14). Paradoxically, the fire in their cheeks intensifies as a result of the cooling wind. Enobarbus personifies the element of air when he reports that

... Antony,
 Enthroned i’t’h’ market-place, did sit alone,
 Whistling to th’air, which, but for vacancy,
 Had gone to gaze on Cleopatra, too,
 And made a gap in nature. (225–28)

His perspective on Cleopatra’s first meeting with Antony is unique because he dramatizes the element of air, which is less commonly a narrator’s focal point of view than the character inhabiting it. Basing this tableau on a sensuously vivid memory, Enobarbus recalls a bygone space and time – itself a kind of “gap in nature” – that exists only in the mind. In *The Defence of Poesy* Sidney denotes such works of fancy as “castles in the air” (216). As artists, Enobarbus and Prospero create spectacles that vanish like “the baseless fabric” of a vision (IV.i.151). Nevertheless, both rhetoricians move on-stage and off-stage audiences profoundly with “airy nothing” (*A Midsummer Night’s Dream* V.i.16). As a result, they illustrate the agency of things, such as architectural metaphors.

In *Antony and Cleopatra*, which shows signs of kinship with medieval architectural allegory, Octavia and Cleopatra act as allegorical extremes between which Antony chooses to navigate. Speaking privately to Menas aboard Pompey’s galley, Enobarbus says about Antony’s marriage to Octavius’s sister, “Octavia is of a holy, cold and still conversation,” portraying her as a piece of marble to be worshipped (II.vi.124–25). Pompey’s galley is a seagoing vessel that is longer but shorter in height than the galleon Shakespeare compares to a “tall building” in Sonnet 80. A Messenger later reports to Cleopatra among her attendants that Octavia “shows a body rather than a life, / A statue than a breather” (III.iii.20–21). In contrast to Enobarbus’s account of the wind dotting on Cleopatra as she soars atop her barge, this Messenger describes Octavia as a still figure without breath and as an inanimate built object. Similarly,

Octavius compares his sister to building blocks and cement for a walled edifice vulnerable to invasion. Yet as he warns his inattentive brother-in-law,

Most noble Antony,
 Let not the piece of virtue which is set
 Betwixt us, as the cement of our love
 To keep it builded, be the ram to batter,
 The fortress of it.

(III.ii.27–31)

He imagines “the piece of virtue” Octavia not only as a besieged castle but also as the battering “ram,” or siege engine threatening the “fortress” of affection between Antony and himself. This latter architectural metaphor joins her to the battering rams Achilles in *Troilus and Cressida* and Aufidius in *Coriolanus*. Cleopatra herself speaks militantly and sexually when she orders the Messenger to “Ram thou thy fruitful tiding in mine ears,” only to hear the unwelcome news about Antony’s marriage to Octavia (II.v.22–24). In schematic terms of a morality play such as *The Castle of Perseverance*, Antony is repelled by Roman Virtue but attracted to Egyptian Vice.

In works by Spenser and Shakespeare, oratory commonly associated with Ciceronian architectural mnemonics can move a crowd for productive or destructive ends. As a result, in *Antony and Cleopatra* the war for empire-building among the “three pillar [s]” of the Western world – Octavius, Antony, and Pompey – is fought in the air as well as the water. Taking to the airwaves, Octavius uses Homeric winged words to manipulate public opinion against Antony. As Antony tells Octavia,

... he hath waged
 New wars ’gainst Pompey; made his will, and read it
 To public ear;
 Spoke scantily of me; when perforce he could not
 But pay me terms of honour, cold and sickly
 He vented them; most narrow measure lent me;

(III.iv.3–8)

Octavius has read his own “will” to the people in the open air, presumably because the testament includes benefits for them. Antony continues that Octavius has publicly damned him with faint praise, which he has “vented” in “cold” terms characteristic of statuesque Romans like him and Octavia. The word “vented,” implying contempt, demonstrates linguistically the fine line between a breathing, expressive body and mind and a windy environment. In reference to Octavius’s disrespect for him, Antony’s phrase “most narrow measure lent me” means “did me small justice.”⁴² Noise pollution in the guise of slander, false reports, and Octavius’s “sickly” tribute infects the reputations of Shakespeare’s

Antony as well as Cleopatra (7). This environmentally hazardous metaphor for rumor conveys the poisonousness of such ill-intentioned rhetoric for the body and mind situated in a divided world.

Elemental figuration associated with air and water is expressive of the ruination of Antony's reputation in Egypt. Once rumors of Antony's love for Cleopatra begin to fly, Romans in Egypt adopt characteristically Egyptian, aquatic states of mind to describe him. Such adulterous news afflicts Octavia's "grieved ear" (III.vi.60). Octavius tells his sister that Antony's "affairs come to me on the wind," meaning that public reporters and private spies serving as "eyes" spread infectious gossip from ear to ear about his dealings with Cleopatra (63–64). Maecenas complains to Octavia that Antony "gives his potent regiment to a trull / That noises it against us," implying that Cleopatra – in his eyes not an empress but a prostitute – boasts of her conquest of this Roman "pillar" as if she were the Virgilian winged creature Fama (97–98). Cleopatra causes noise pollution herself through her prophetic curses. When Enobarbus objects to her influence over Antony in anticipation of his battle with Pompey, she exclaims, "Sink Rome, and their tongues rot / That speak against us!" (III.vii.15–16). Engaging in battle with Pompey, Antony takes to the air when he, in the words of the Roman Scarus, "claps on his sea-wing" and "flies after" Cleopatra, rhetoric defining their "hoist[ed] sails" as the wings of a bird soaring above the ocean. The enchantress's "magic," according to the Roman Scarus, has led to the "noble ruin" of the celebrated monument that was Antony. As Enobarbus says in an aside, "Sir, sir, thou art so leaky / That we must leave thee to thy sinking" (III.xiii.67–68). In the literary wake of Helen of Troy whose "face . . . launched a thousand ships," Cleopatra acts as a catalyst for his fall (*Doctor Faustus* A-Text V.i.90). This exotic "Arabian bird" metamorphoses into "a dotting mallard," metaphors yoking this human subject with nonhuman, air or sea creatures (III.ii.12, III.x.15, 19–20).

Illustrating the sustained interplay between the body, mind, and the physical environment in *Antony and Cleopatra*, elements of air and water continue to define Antony (and his Roman followers) after his defeat by stony Octavius. Enobarbus identifies with a ship on a stormy sea when he confesses, "I'll yet follow / The wounded chance of Antony, though my reason / Sits in the wind against me" (III.x.35–37). Like King Lear, he endures a tempest in his mind during which his irrationality buffets him. In keeping with Shakespeare's Troilus, whose will is guided not by reason but by his immoderate senses (II.ii.62–68), intemperate Antony in disapproving Enobarbus's eyes "would make his will / Lord of his reason" (III.xiii.3–4). Fighting Pompey by sea – the Egyptian way – Antony subjects his battleship to a hurricane of passion instead of adhering to the straight Roman rule of fighting by land. Antony turns to the architectural

metaphor of a “square” used by other Romans throughout the play when he recalls having fought together with Octavius “in the brave squares of war” against Brutus and Cassius. Enobarbus describes his wavering loyalty to his “fallen lord” with a similar phrase, “My honesty and I begin to square” (III.xi.40, III.xiii.42, 45). Such geometrical figures in *Antony and Cleopatra* are in keeping with Roman conceptions of the classical body as a marble block rather than a living organism prone to rot. Antony uses mineral terminology when he battles Pompey for the second time as a “man of steel,” a turn of phrase Enobarbus echoes when he says in regret of his revolt from his leader, “O Antony, / Thou mine of bounty” (IV.iv.33, IV.vi.33). Enobarbus later begs forgiveness for “the flint and hardness of my fault” of revolting against Antony (IV.ix.19).

Architectural ruin and shifts in the weather prefigure the fall of Antony. His body, mind, and insubstantial aspects of the physical environment begin to coalesce. He compares himself to moving clouds, which are vapors made of “air” and “water” that transform and melt, when he ruminates to Eros,

Sometimes we see a cloud that's dragonish,
 A vapour sometime like a bear or lion,
 A towered citadel, a pendent rock,
 A forked mountain, or blue promontory
 With trees upon't that nod unto the world
 And mock our eyes with air. Thou hast seen these signs?
 They are black vesper's pageants
 That which is now a horse, even with a thought
 The rack dislimns and makes it indistinct
 As water is in water
 My good knave Eros, now thy captain is
 Even such a body. Here I am Antony,
 Yet cannot hold this visible shape, my knave. (IV.xiv.2–14)

Anticipating furious but ultimately ruined Coriolanus, Antony is sometimes “dragonish” but later “a towered citadel” subject to siege.⁴³ His phrase “the rack dislimns,” which refers to a shifting mass of clouds, is metaphorically suggestive of his tortuous dismemberment, or loss of limbs on the “rack.” Further “signs” of his approaching death include the movement of stormy skies at night that function as “black vesper’s pageants” evocative of portable backdrops for a court masque. The word “pageants” has the additional nuance of a movable stage or wagon upon which medieval and Renaissance mystery, moral, or other popular plays were performed.⁴⁴ Cleopatra atop her monument with dying Antony in her arms bemoans, “The soldier’s pole is fallen; young boys and girls / Are level now with men” (IV.xv.67–68). She compares Antony

to the stonemason's or carpenter's tool of a measuring rod, which provides the absolute standard for soldiery without which all other men are level with children. Intriguingly, she adopts a characteristically Roman figure of speech involving stone, measurement, and abstraction. Distinctions between Roman and Egyptian habits of mind remain highly ambiguous in this drama with an allegorical twist.

Nearing death, Antony and Cleopatra turn to architectural and elemental analogies for the body and mind under duress. Antony asks Eros to assist in his suicide to avoid being "windowed in great Rome" while witnessing his master behind Caesar in his chariot in a humiliating street parade (IV.xiv.73). Shakespeare's Richard II similarly endures this shameful fate under the yoke of triumphant Bolingbroke as the soon-to-be crowned King enters the city gates like a medieval knight besieging a castle.⁴⁵ Contemplating suicide after Antony dies, Cleopatra asks her maids Charmian and Iris, "Then is it sin / To rush into the secret house of death / Ere death dare come to us?" (IV.xv.84–86). She imagines her body as a building threatened with invasion by a personification of death with herself as the battering ram. Spenser's *Castle of Alma* is similarly besieged by Maleger, an allegorical figure for illness and mortality. As a result, Book II of *The Faerie Queene* and *Antony and Cleopatra* exhibit linguistic and thematic ties to medieval and early modern architectural allegory. As "a poor Egyptian" reports to Octavius about Cleopatra,

Confined in all she had, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To th'way she's forced to.

(V.i.52–56)

Even though she is in effect imprisoned in her stony monument, Cleopatra's language of resistance about its elemental situation near the Nile provides her with a degree of agency. Her native asp offers her a well-composed death. This poor man's choice of the building term "frame," meaning "to join together" the "skeleton" of a "house or ship" and "to rear" toward the sky, is indicative of Cleopatra's reconstruction of her identity in Egyptian terms despite the siege of the Roman Octavius (*OED* "frame," II.4.a. *trans.*). The verb "frame" in this context intermingles selfhood and architecture, further illustrating how her body and mind exist in intimate, powerful relation to her native environment of sand and water.

Noise in the form of lies and ill-reports pollutes the airways and makes manifest Octavius's military defeat of Antony and Cleopatra, who resists his siege imaginatively. She manipulates Octavius's rumormongering to her advantage by telling Tidiias,

Most kind messenger,
 Say to great Octavius this in deputation:
 I kiss his conqu'ring hand. Tell him I am prompt
 To lay my crown at's feet, and there to kneel
 Till from his all-obeying breath I hear
 The doom of Egypt.

(III.xiii.77–82)

Because of Cleopatra's infamous abuse of prior messengers, her reference to Tidious as "most kind messenger" points to the disingenuousness of her surrender to Octavius. Earlier, she strikes down the Messenger who delivers the news that Antony is married to Octavia and threatens to melt the gold he receives down his "ill-uttering throat" (II.v.35). Illustrating the prominence of the labyrinthine ear in *Antony and Cleopatra*, Cleopatra's supposed promise to "hear" Octavius flies in the face of her propensity to interrupt rather than attend to prior speakers like Antony. She claims disingenuously to submit to his "all-obeying breath" (III.xiii.81). This pledge and her later one to "hourly learn / A doctrine of obedience" from Octavius are proven false by her suicide in Egypt, a tactic for circumventing her submission to Rome (V.ii.30–31).

Architectural and elemental figuration extends the bodies and minds of Antony and Cleopatra to the nonhuman world of stone and timber and sets them in a celestial context of the "sun and moon" beyond this little earth. Like Shakespeare, Cleopatra is a self-fashioner. The son of a glover, the playwright frames himself as a gentleman dubbed the "upstart crow" by Robert Greene in *Greenes Groats-Worth of Wit* (1592). To resist Octavius's efforts to imprison her at his "court" where she would be "pinioned" and shackled, Cleopatra plots, "This mortal house I'll ruin, / Do Octavius what he can" (V.ii.50–52). In this play Egyptians as well as Romans conceive of themselves as built environments. Yet Cleopatra's emphasis on monumental ruin exhibits subversive twists and turns akin to the river Nile. Revolted by the thought of surrendering herself in Rome where she would be hoisted up and exhibited to "the shouting varlety," she prefers to die by the gallows from her "country's high pyramides" or obelisks and imagines a lowly "ditch in Egypt" as preferable to a "gentle grave" in Rome (56–57, 60). Earlier, as she looks upward on her monument with dead Antony in her arms, Venus-like Cleopatra represents her legendary Mars as a deity when she recalls hyperbolically, "His face was as the heavens, and therein stuck / A sun and moon which kept their course and lighted / This little O, the earth" (78–80). Recalling the Chorus's phrase in the prologue situating *Henry V* "within this wooden O," Cleopatra's terrestrial "little O" places Antony and herself in the circular, wooden structure of the Globe.

Cleopatra overcomes the threat of confinement that Octavius poses to her by fashioning castles in the air. Greeting her triumphantly in Alexandria, Octavius says, “Arise! You shall not kneel. / I pray you rise. Rise, Egypt” (V.ii. 113–14). In these lines, Cleopatra’s Doric-like verticality anticipates the upward movement of her apotheosis. He subsequently offers her the idle consolation, “Therefore be cheered; / Make not your thoughts your prisons” (183–84). Through this architectural metaphor he attempts to chain her lofty meditations to the cold world of iron and steel. Even through negation Octavius associates contemplation with a remote and confining, walled structure. Shakespeare’s *Richard II* begets “a generation of still-breeding thoughts” in such a prison (V.v.8). Although Octavius offers Cleopatra only earth-bound constriction, she resists through airy flights of fancy. Alluding to building tools of carpentry and measurement, Cleopatra refuses to surrender to Octavius in Rome where a common lot of “mechanic slaves / With greasy aprons, rules and hammers shall / Uplift us to the view” (208–10).⁴⁶ Shakespeare’s *Coriolanus* is equally disdainful of exposing his wounds to crowds of plebeians. According to Cleopatra in the eulogy she delivers about wounded Antony aloft her monument, his voice “was propertied / As all the tuned spheres” and “his delights / Were dolphin-like: they showed his back above / The elements they lived in” (V.ii.82–83, 87–89). She imagines his “dolphin-like . . . back” soaring above the water in the air.⁴⁷ In a play in which the ear is prominent, she fittingly memorializes the sound of his “voice.” The term “propertied” exhibits not only metatheatrical but also legal nuances, associating his rhetorical presence with the material property she inherits and the dramatic props she imagines. Such places and things continue to remind her of him in Ciceronian mnemonic fashion. She now acts as surveyor of her vision of Antony as “nature’s piece,” an empowering fantasy defying the laws of physics (V.ii.98).⁴⁸

Cleopatra generates her own legend of herself as an Egyptian goddess in elemental terms of fire and air characteristic of a masculine frame of mind. Nearing her final stage exit, she envisions leaving behind worldly changeability:

I have nothing
Of woman in me. Now from head to foot
I am marble-constant. Now the fleeting moon
No planet is of mine.⁴⁹

(237–40)

She attempts to transcend the heavier elements of earth and water at death when she exclaims with the asp at her breast,

Husband, I come!
 Now to that name my courage prove my title!
 I am fire and air; my other elements
 I give to baser life.

(V.ii.286–89)

Using architectural figuration, her female attendant Charmian transforms Cleopatra's body into an Egyptian monument: "Downy windows, close, / And golden Phoebus, never be beheld / Of eyes again so royal!" (315–17). Shortly thereafter, "*Enter the Guard, rustling in*" (318). Macbeth's hired killers similarly invade Macduff's castle when they murder his wife and children. The stage direction in that scene reads, "*Enter Murderers*" (IV.ii.78). Through these parallel scenes with comparable stage directions Shakespeare casts Octavius as the villain on par with Macbeth, and Cleopatra as the innocent victim, like Lady Macduff, facing dehumanizing capture by him. Reminiscent of medieval architectural allegories such as *The Castle of Perseverance*, the motif of a besieged castle, house, or other dwelling in Shakespeare's *Macbeth*, *King Lear*, and *The Tempest* is focal in the next and final chapter.

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Chapter Six

The Architectural Place of the Mind: *Macbeth*, *King Lear*, and *The Tempest*

Shakespeare's tragedies *Macbeth* and *King Lear* and his romance *The Tempest* dramatize the interlacing of characters with places and other creatures and inanimate things. These three later works depict the body and mind as analogous to hellish or stormy surroundings, dilapidated or ruined buildings, and an entrapping labyrinth. Figures of memory as an erasable writing tablet or as a manuscript or book in a library or cell recur in Spenser's Castle of Alma and in *Macbeth* and *The Tempest*. Like Spenser's Castle of Alma under attack by Maleger and his troops in Book II of *The Faerie Queene*, the figure of a besieged castle is central in *Macbeth* and *King Lear*. Similar to Spenser's episode of the House of Archimago in Book I in which the devilish fiend tricks Redcrosse into doubting Una with his black magic books and sprites, in Shakespeare's *Macbeth* and *The Tempest* practitioners of black or white magic confuse the mind, coerce the will, and attempt to control others' bodies. Spatial representations of the body and mind are focal throughout these dramatic and allegorical works by Shakespeare and Spenser.

In *Macbeth* the recurring motif of a besieged castle, which is central in medieval mystery and morality plays, represents the vulnerability of the permeable body and mind to destruction from within and without. In keeping with Archimago's deception of Redcrosse with false illusions of Una's infidelity in Book I of *The Faerie Queene* and Mephistophilis's artful persuasion of Faustus to sell his soul to Lucifer in Marlowe's *Doctor Faustus*, the witches in *Macbeth* delude the ambitious Thane with tricky rhetoric and lead him to "th'everlasting bonfire" (II.iii.19–20).¹ The medieval heritage of the Seven Deadly Sins and the Good and Bad Angels shape *The Faerie Queene*, *Doctor Faustus*, and *Macbeth*. *Macbeth* in particular exhibits connections with the allegorical morality play *The Castle of Perseverance* and the mystery play *The Harrowing of Hell*.² In parallel episodes of these works by Spenser, Marlowe, and Shakespeare, black magic corrupts the imagination and figuratively transforms the unrepentant mind into a hellish landscape. Crossing the generic threshold between allegory and drama blurs the distinction between interior and exterior phenomena. Dilapidated architecture depicts Macbeth's psychological degeneration once he commits regicide and continues on a frenzied, bloody rampage to retain his stolen crown. A besieged castle represents the body of Duncan, whom Macbeth willfully murders, and is the place where Macduff's family is slaughtered.

Sleepwalking Lady Macbeth unfolds and rereads a piece of paper that she keeps under lock and key in her closet. This letter is analogous to her mind impressed with horror as a result of conspiring with her husband to murder Duncan. In the Scottish tragedy metaphors of the face as a book and memory as a writing tablet are associated with lying and deception.³ A besieged castle ultimately stands for the bloody tyrant's capture and beheading.

Throughout *King Lear* Shakespeare exposes the inner workings of diabolical, unhinged, or despairing men and women in terms of their placement amongst ruined architecture and inhospitable surroundings. Façades, however, can also conceal true intent. In the opening scene of the play Regan describes her sensibilities in ideal architectural terms when disingenuously professing affection for her father. After Lear divides his kingdom between Goneril and Regan and exiles Cordelia, his mind becomes analogous to a building in disrepair. Lear's hovel on the heath exhibits his plummeting social power. In betrayal of her husband, Albany, Goneril represents herself as a walled city willing to surrender to Edmund, Gloucester's bastard son. Once Regan's husband Cornwall is killed by his own servant, who bravely attempts to safeguard blinded Gloucester, Goneril fears that Edmund will marry Regan. As a result, she represents her fantasy of continuing their adulterous affair as a collapsing building. Lear's fury about his daughters' inhumanity is as violent as the tempest he endures at the outskirts of Gloucester's estate, which Regan and Cornwall have seized illegally. Lear's homelessness and lack of a coat protecting most animals expose him to harsh conditions. He and Gloucester find themselves on the brink of despair and fear apocalyptic ruin.⁴ A chief source for Shakespeare's play is Geoffrey of Monmouth's *Historia regum Britanniae* upon which Spenser bases the story of King Leyr in the *Chronicle of Briton Kings*, a book Arthur finds and reads in Eumnestes's chamber at the Castle of Alma. In *King Lear* Shakespeare adopts the fate of Cordelia's death by hanging and the spelling of her name from Book II of Spenser's epic romance.⁵

In *The Faerie Queene*, which was published with *Two Cantos of Mutabilitie* in 1609, and in *The Tempest*, which first appeared in print in 1611, Spenser and Shakespeare conceptualize the body and mind as analogous to built environments.⁶ Throughout *The Faerie Queene* Spenser represents the body and mind – healthy or diseased – as paradisaical enclosures or hellish prisons. In similar terms of a dichotomy of place, in Shakespeare's *Tempest* inhabitants variously perceive the island as an Edenic garden or devilish maze. Both Spenser's Busirane and Shakespeare's Prospero are magicians who toy with unethical or god-like uses of art and the imagination to enslave Amoret, Ariel, or Caliban. Their abodes and the books situated there embody collective memories and provide figures for mnemonic function. Busirane's and Prospero's ultimate

acts of releasing their captives underscore the keystone of liberty from tyrannical oppression in utopian visions of a commonwealth. Spenser in *The Faerie Queene* and Shakespeare in *The Tempest* thereby anticipate Milton's emphasis on free will in *Paradise Lost* in which exiled Satan tries in vain to alleviate his despair by imagining that "the mind is its own place" (I.254).⁷

From the very outset of *Macbeth* the three witches launch an assault upon Macbeth's body and mind, which are depicted as a house. Witch 1 foretells, "Sleep shall neither night nor day / Hang upon his penthouse lid; / He shall live a man forbid" (I.iii.19–21). The term "penthouse" refers to the curve of the eyelids sloping like a roof. They attack his psyche imagined as a human head, the figurative top of the body as a building.⁸ When Banquo and Macbeth encounter the three witches on the "blasted heath," a malignant and cursed setting, the diabolical fiends dislocate and confuse the senses of these two travelers returning from battle (I.iii.77). Even clear-headed Banquo has difficulty situating the infernal witches within a familiar category from his past experience. He wonders,

What are these,
So wither'd and so wild in their attire,
That look not like th'inhabitants o'th'earth,
And yet are on't? . . .
. . . you should be women,
And yet your beards forbid me to interpret
That you are so.

(I.iii.39–47)

These enigmatic creatures, who appear unearthly but arise out of natural elements of "thunder, lightning, . . . [and] rain," prove challenging to interpret (I.i.2). Struggling to conceptualize these androgynous women with "beards," he inquires, "In'th' name of truth, / Are ye fantastical, or that indeed / Which outwardly ye show?" (I.iii.52–54). Banquo's attempt to disentangle imaginary from real forms of life is frustrated. Above all, the uncanny witches are baffling and bewildering, which leads Banquo to speculate, "Were such *things* here, as we do speak about, / Or have we eaten on the insane root, / That takes the reason prisoner?" (83–85; my emphasis). Tempting Macbeth with a maddening desire for regicide, these "things" assert profound agency over his future actions. The trio's besieging of Macbeth, who appears more vulnerable to evil temptation and pliable to suggestions of regal grandeur than Banquo, shackles his "reason." Banquo's and Macbeth's repetition of "or" and "yet" when asking the

witches a series of questions conveys the futility of these soldiers' combined attempt to comprehend supernatural phenomena that defy rationality (42, 46, 53, 76, 84).

Similar to Spenser's Archimago at his house when he tricks Redcrosse into abandoning Una, who ultimately rescues him from the cave of Despair, the witches lead Macbeth to confinement within an infernal dungeon of his own making once he succumbs to the debilitating powers of his imagination. When the homicidal Scot learns that these three fiends have correctly prophesied that he will become Thane of Cawdor, he is revolted by his own horrific plot of murdering Duncan. He ponders in an aside,

This supernatural soliciting
 Cannot be ill; cannot be good: –
 If ill, why hath it given me earnest of success,
 Commencing in a truth? I am Thane of Cawdor:
 If good, why do I yield to that suggestion
 Whose horrid image doth unfix my hair,
 And make my seated heart *knock* at my ribs,
 Against the use of nature? Present fears
 Are less than horrible imaginings.

(I.iii.130–38; my emphasis)

Macbeth implies that the witches' prophesy that he will replace Duncan is temptingly true but dependent on his damnable willingness to act; their prediction will prove "ill" for his body and mind if he "yield[s] to that suggestion" of bloodshed. In this soliloquy the word "knock," which anticipates the Belzebub-like Porter's answering of the "knocking" at the castle gate the morning after Duncan's murder, portrays Macbeth's chest with his heart knocking at his ribs as a gated structure, an architectural metaphor (II.iii.1). In keeping with allegorical buildings in medieval and Renaissance literature, Macbeth's castle with a porter that opens and closes the gate signifies the permeability of his body and mind to the outside world.⁹ Demonic border crossings make this host ill.

The usurper further emphasizes the destructiveness of even fantasizing about the "horrid image" of the body of Duncan as a besieged castle – a figure for the bloodied King soon and doomed Macbeth in Act V at Dunsinane – when he confesses,

My thought, whose murder yet is but fantastical,
 Shakes so my single state of man,
 That function is smother'd in surmise,
 And *nothing* is, but what is not.

(I.iii.139–42; my emphasis)

His “fantastical” conception of murdering Duncan annihilates the better part of himself and smothers all other intellectual “function” so that he perceives the world around him in terms of “nothing” or “what is not.” Macbeth’s rhetorical negations of life are evocative of Spenser’s cave of Despair with its “old stockes and stubs of trees, / Whereon nor fruite, nor leafe was euer seene” (I.ix.34.1–2, 51.2). There, Redcrosse verges on attempting suicide with a “dagger” as a result of the fiend’s trickery until Una persuades him otherwise.¹⁰ Macbeth similarly falls prey to despair when he first conceives of taking Duncan’s life. In contrast to suicidal Redcrosse and masochistic Faustus, who cuts his own arm to draw blood for signing his pact with the devil, Macbeth directs the point of his “dagger” outwardly to murder his King, kinsman, and guest (II.i.33). He realizes fatalistically with this bloody dagger in hand, “To know my deed, ’twere best not know myself” (II.ii.72). His imagined and then enacted regicide results in his self-alienation and unwillingness to acknowledge the horror of what he has become. Like Faustus signing a pact with Lucifer, Macbeth despairs that he has given his “eternal jewel . . . to the common Enemy of man” – his soul to Satan (III.i.67–68).

Both Spenser and Shakespeare represent the mind as analogous to a library book. In the turret of Alma’s Castle, Spenser’s Eumnestes, whose name means “well-remembering,” inhabits a “Library” (II.ix.59.3). Recalling *Hamlet* and *Twelfth Night*, in *Macbeth* the ambitious Thane represents his mind as a book and his memory as a writing tablet. As Hamlet exclaims when he first encounters the ghost of his father, who admonishes his son not to forget him,

. . . Remember thee?
 Ay, thou poor ghost, whiles memory holds a seat
 In this distracted globe. Remember thee?
 Yea, from the table of my memory
 I’ll wipe away all trivial fond records,
 All saws of books, all forms, all pressures past
 That youth and observation copied there,
 And thy commandment all alone shall live
 Within the book and volume of my brain
 Unmixed with baser matter.

(I.v.95–104)

His designating of “memory” as a “seat” in “this distracted globe,” a phrase referring to his own distraction, figuratively extends his embodied mind to the Globe where this tragedy was performed. In these lines Hamlet equates his “brain” with a “book” and “volume” and his “memory” with a “table,” or notebook, upon which he has “copied,” or impressed, various commonplaces or maxims.¹¹ In *2 Henry IV* the Archbishop similarly compares the forgetful King’s

“memory” to “tables” that he will “wipe . . . clean” (IV.i.201–2). In *Twelfth Night* Duke Orsino uses a print metaphor to depict his private thoughts and desires when he admits to Cesario that he has “unclasped / To thee the book even of my secret soul” (I.iv.13–14). Receiving Cesario when he attempts to woo her for the Duke, Olivia continues the frustrated lover’s book analogy when she portrays Orsino’s fanciful desire as a “chapter” of a “text” that is “heresy,” expressing her skepticism that his inner and outer expressions of amorous devotion cohere (I.v.217–21). Shakespeare’s figurative language throughout his corpus extends and distributes cognition to the world of physical things, granting agency to domestic properties such as a printed book.

In contrast to *Hamlet* and *Twelfth Night*, in *Macbeth* the metaphor of the intellect as a book or writing tablet occurs in the context of lying, deception, and damnable murder, a horrifying act impressed on Lady Macbeth’s conscience and manifested by the letter she hides in her closet. The unethical and coercive use of magical arts, the imagination, and books is a prominent theme not only in *Macbeth* but also in *The Tempest*. Before Macbeth’s bloody deed is done, he conceals his maddening thought about committing regicide by lying to Banquo and the other Scottish noblemen,

Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register’d where every day I turn
The leaf to read them.

(I.iii.150–53)

Ironically, Macbeth says that he is momentarily absentminded and forgetful but will always remember their “pains” of loyalty and friendship that are “register’d,” or officially recorded, on his “brain” as a written text. This disingenuous usurper distantly recalls Shakespeare’s Henry IV, whom the rebels label as forgetful for failing to repay Hotspur and Northumberland for conspiring with him to seize Richard II’s crown. As the Archbishop says when rallying his supporters, King Henry “will . . . wipe his tables clean, / And keep no tell-tale to his memory” (2 *Henry IV* IV.i.201–2). The metaphor of memory as a book or tablet temporarily empowers surreptitious Macbeth and the rebellious Archbishop in 2 *Henry IV*. Figuration can be a powerful thing. After Macbeth murders Duncan and orders in speedy succession the demise of Banquo, his son Fleance, and Macduff’s family, he wishes in vain for forgetfulness and oblivion as a soporific means of escape from a library of haunting memories. In an attempt to cure Lady Macbeth’s insanity, he foolishly asks the Doctor before her suicide if he can “pluck from the memory a rooted sorrow” and “raze out the written troubles of the brain” with “some sweet oblivious antidote” (V.iii.42–43). Nevertheless, her memories of their premeditated murder are indelible.

Earlier, both Lady Macbeth and Duncan underscore the beguiling and unreadable nature of the human face configured as a building or decorative art. They express skepticism about gaining access to and making sense of another's private thoughts. With respect to the original Thane of Cawdor, who is hanged for treason and whose title Macbeth receives as a result, Duncan describes the former's unsuspected deceit in architectural terms when he laments, "There's no art / To find the mind's *construction* in the face: / He was a gentleman on whom I *built* / An absolute trust" (I.iv.11–14; my emphasis). Prior to the murder of Duncan, Lady Macbeth uses the analogy of the face as a book when advising her husband how to act duplicitously,

Your face, my Thane, is as a book, where men
 May read strange matters. To beguile the time, . . .
 . . . look like th'innocent flower,
 But be the serpent under't. (I.v.62–66)

For the benefit of Macbeth's public performance as Duncan's host, she tells him that his outward countenance ought to serve as a deceptive cover for the script of his devilish mind with his "black and deep desires" (I.iv.51). He confirms the unbridgeable gap between his apparent innocence and evil intent when he says to Lady Macbeth prior to his murder of Duncan, "false face must hide what the false heart doth know" (I.vii.83). Throughout *Macbeth* the interiority of another is barely perceptible to outside viewers. Only through feigning will Duncan's son Malcolm deduce that Macduff is trustworthy and honorable, leading him to wipe away "black scruples" of doubt about his integrity in an age of tyrannous bloodshed (IV.iii.116). Covert rhetorical trickery will move the tide against Macbeth.

Throughout *Macbeth* regicide is analogous to the storming of a fortress. Speaking privately to Malcolm, Macduff implies that Macbeth is guilty of "boundless intemperance," a phrase aligning him with Spenser's Maleger when he attacks the Castle of Alma in Book II of *The Faerie Queene* (IV.iii.66). Earlier, Banquo implicitly associates unviolated Duncan with a biblically nuanced mansion or temple when he enters Macbeth's estate with the King:

This guest of summer,
 The temple-haunting martlet, does approve,
 By his loved mansionry, that the heaven's breath
 Smells wooingly here: no jutty, frieze,
 Buttress, nor coign of vantage, but this bird
 Hath made his pendent bed, and procreant cradle: (I.vi.4–8)

Duncan's misperception that this Scottish "castle hath a pleasant seat" (1) parallels Banquo's naive interpretation of the King in Macbeth's clutches as an avian "guest of summer" whose nesting at this architectural structure attests that "the heaven's breath / Smells wooingly here." On the contrary, he is the "martlet" or "house-martin," slang for "dupe" in Shakespeare's day, that will unwisely sleep under Macbeth's watch.¹² Banquo's phrase "temple-haunting martlet" foreshadows Macbeth's wicked transformation of Duncan's body into a haunted house. Like the Good Angel in *Doctor Faustus*, Banquo serves as a projection for Macbeth's better self and as a voice antithetical to that of the usurper, who contemplates and then enacts murder. In dialogue with Fleance, Banquo prays for temperance shortly after he confesses to Macbeth that he "dreamt last night of the three Weïrd sisters . . . merciful Powers! / Restrain in me the cursed thoughts that nature / Gives way to in repose!" (II.i.7–9, 20). Once Macbeth's "deed" of regicide is "done," Macduff confirms the divine nature of Duncan's now violated body when he exclaims in horror, "Most sacrilegious Murther hath broke ope / The Lord's anointed Temple, and stole thence / The life o'th'building!" (II.ii.14, II.iii.66–68). He depicts regicide as an assault upon the deity. This architectural metaphor equating the royal body with a temple undergirds James I's belief in the divine right of kings. Here Shakespeare's rhetorical figure wields regal authority.

The episode of the Porter in *Macbeth* makes extensive use of the metaphor of the body and mind as a besieged castle. This character verbally gestures toward Belzebub and his devilish exclamation, "Thou must com help to spar! / We ar beseged abowte" in the Wakefield version of the mystery play *The Harrowing of Hell*.¹³ On the medieval stage the pathway to hell was commonly represented as a castle, with a dragon's mouth depicting the entrance to a dungeon or cesspit.¹⁴ Shakespeare's Porter asks, "Who's there, i'th' name of Belzebub?" as Macduff knocks at the door to Macbeth's castle. The Hellmouth the Porter invokes leads its treacherous hosts "the primrose way to th'everlasting bonfire" (II.iii.3–4, 19–20).¹⁵ Like Mankind in *The Castle of Perseverance*, Marlowe's *Doctor Faustus* and Shakespeare's *Macbeth* are tempted by demonic vice figures. Lady Macbeth describes the castle as a military fortress vulnerable to invasion when she says, "The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements" (I.v.38–40).¹⁶ She refers to wine figuratively besieging the brain when she plots how to circumvent Duncan's guardsmen prior to the King's murder. She tells Macbeth,

When Duncan is asleep . . .
 Will I with wine and wassail to convince,
 That memory, the warder of the brain,

Shall be a fume, and the receipt of reason
A limbeck only:

(I.vii.62–68)

Her term “warder” portrays the “brain” as a castle guarded by “memory” as a night-porter. Like the Porter, who was “carousing till the second cock,” the guardsmen in Duncan’s bedchamber whom Lady Macbeth drugs are inebriated so that their “reason” becomes distilled to a “limbeck,” or fume (II.iii.24). By opening the floodgates, the Macbeths usher in their own destruction.

Medieval mystery dramas like *The Harrowing of Hell* and allegorical morality plays such as *The Castle of Perseverance* provide common, fertile ground for Spenser’s *Faerie Queene* and Shakespeare’s *Macbeth*. Redcrosse becomes subject to Despair once he succumbs to Archimago and abandons Una. Arthur as a Christ-like agent of grace and Una ultimately rescue him from proud Orgoglio and Despair, respectively. Like despairing Redcrosse, Macbeth imagines himself as spiritually deadened when he is unable to utter “Amen” after Malcolm or Donalbain says “God bless us!” in the nearby chamber right before he murders Duncan (II.ii.29–30). The witches, Lady Macbeth, and his own perverse imaginings contribute to his fall. The Porter, who opens the castle gate to Macduff knocking at the door, ironically comments on the jarring parallel between Scotland and what he imagines as a fiery underworld by observing, “But this place is too cold for Hell” (II.iii.16–17). Having slaughtered Duncan and Banquo, Macbeth is wading in a river of blood reminiscent of the boiling one in Canto XII of Dante’s allegory the *Inferno* where those violent against others are punished. As he confesses to Lady Macbeth, “I am in blood / Stepp’d in so far, that, should I wade no more, / Returning were as tedious as go o’er” (III.iv.135–37). His bloodied hand acts in concert with his despairing mind, figured by his infernal castle and its surrounding hellish landscape. The perversely analogous bloodshed of innocents in medieval mystery plays and *Macbeth* parallels Christ with Duncan and by extension with James I.¹⁷ Shakespeare’s invocation of this analogy bolsters the sacred reputation of his monarch, an empowering move for this playwright and businessman.

Macbeth’s murder of Duncan infects the restorative potential of his imagination, leading to the collapse of his castle in the air. In anticipation of regicide, Macbeth uses biblical language evocative of the Last Judgment such as the “blast” of “trumpet-tongued” angels to figure the King’s innocence and his own “damnation” resulting from Duncan’s slaughter (I.vii.19, 22). Like Milton’s Satan, Macbeth is free to fall. When humbly but treacherously admitting to Banquo that he and Lady Macbeth are not yet ready to host Duncan, he says, “Being unprepar’d / Our will became the servant to defect, / Which else should

free have wrought” (II.i.17–19). Here Macbeth confesses indirectly to his willful and treasonous revolt against and defection from the King. After murdering Duncan, he laments that his torturous lack of “sleep” no longer provides “balm of hurt minds” (II.ii.36, 38). Lady Macbeth, who correctly diagnoses that he is “brainsickly,” admonishes the Thane with blood on his hands, “Be not lost / So poorly in your thoughts,” further revealing his disorientation (II.ii.45, 70–71). The “dagger of the mind, a false creation” that leads Macbeth to Duncan’s chamber is a “fatal vision,” indicating that this hallucination proves deadening for his imagination (II.i.36, 38).¹⁸ After committing murder, Macbeth perceives that “Nature seems dead, and wicked dreams abuse / The curtain’d sleep” (II.i.50–51). Rumor has it that his pathological and sickening ambition has reverberated throughout the cosmos at large so that in the words of Lenox, “some say, the earth / Was feverous, and did shake” (II.iii.59–60). Discovering Duncan’s violated body, Macduff evokes the Last Judgment as a biblical ramification of regicide when he implores sleeping Malcolm and Banquo, “As from your graves rise up, and walk like sprites / To countenance this horror!” (II.iii.78–79).

For Spenser’s Britomart and Shakespeare’s Richard II and Macbeth, the domestic property of a mirror reveals their inner thoughts and desires. It exposes Macbeth’s inhumanity. After ordering the murder of Banquo and Fleance, Macbeth in private conversation with Lady Macbeth focuses on his torturing experience of hell here and now in Scotland. He hopelessly endures “life’s fitful fever,” “restless ecstasy,” and “full of scorpions is [his] mind” (III.ii.22–23, 36). Macbeth’s haunting vision of Banquo at the feast mirrors his own lifelessness as the newly crowned King exclaims to the apparition, “Thy bones are marrowless, thy blood is cold; / Thou hast no *speculation* in those eyes” (III.iv.93–94; my emphasis). Related to the Latin word *specula* meaning a “look-out” or “watchtower,” the term “speculation” can also refer to a “looking glass.”¹⁹ Macbeth witnesses his lack of affection for fellow creatures when he fails to see his own reflection in the ghost of Banquo’s eyes. Ironically, the newly crowned King becomes a ghost of his former self. Dead Banquo is thereby a projection of deadened Macbeth.

Throughout *The Faerie Queene* and *Macbeth* Spenser and Shakespeare represent the mind invaded by wicked forces in terms of an infernal maze or crumbling architecture. Hecate is a mythological figure in Spenser’s House of Morpheus, which parallels the House of Archimago where Redcrosse is sleeping, and a fully embodied character in a scene of *Macbeth* most likely written by Thomas Middleton. In Book I of *The Faerie Queene* Archimago’s sprite ventures into the underworld and threatens slumbering Morpheus with the name of Hecate (I.i.43.1–3). In *Macbeth* Hecate played by an actor refers to the

geography of hell when he orders Witch 1, “get you gone, / And at the pit of Archeron / Meet i'th' morning” (III.v.14–16). An evil trickster, Hecate continues that through black magic they “shall raise such artificial sprites, / As, by the strength of their illusion, / Shall draw him on to his confusion” (27–29). Spenser's Archimago and Shakespeare's Hecate trick their prey with “artificial sprites” and “illusion.” These two characters mutually exploit the duplicitous potential of the imagination. Whereas Redcrosse at the House of Archimago is “in amaze” when he witnesses a female sprite posing as Una in bed with a male sprite disguised as her suitor (I.ii.5.1), Macbeth from the perspective of Witch 1 at a house in Forres “stands . . . thus amazedly” when he views the pageant of eight kings ending with Banquo in the magic cauldron (IV.i.126). In these two parallel cases a labyrinth depicts a cognitive impasse resulting from trickery that incites violence. Macbeth unknowingly foretells his self-destruction by exclaiming to the witches, “Though castles topple on their warders' heads; / Though palaces, and pyramids, do slope / Their heads to their foundations . . . answer me / To what I ask you” (IV.i.56, 60–61). His repeated emphasis on the damaging of human “heads” analogous to architectural tops befits the witches' preying on his diseased body and mind as a building. Like Coriolanus, Macbeth causes his own ruin.

Vast estates as well as intimate enclaves within castles and houses are revelatory about grief and horror experienced throughout *Macbeth*. Immediately before Rosse reveals to Macduff that his family has been murdered, he hints at the tragic import of his message by lamenting, “But I have words, / That would be howl'd out in the desert air.” Lear similarly howls in response to Cordelia's death. Macduff asks Rosse, “What concern they? / The general cause? or is it a fee-grief, / Due to some single breast?” (IV.iii.193–97). A “fee” simple alludes to the largest amount of land recognized by English law as a “single” estate and in this context signifies the utmost “grief” contained within the “breast” of an individual.²⁰ Interestingly, the phrase “fee-grief” applies a legal term for material property to the passions. This architectural metaphor thereby extends the protective concept of ownership to the emotions. Grieving Lady Macbeth's “closet” refers to a cabinet used for securing hidden documents in an intimate space (*OED* 3. a). As a Gentlewoman reports to the Doctor,

Since his Majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. (V.i.4–8)

Her “closet” and the letter within it provide figures for the impression of Macbeth's murder of Duncan on her shattered mind. As we know, in the Middle Ages and Renaissance a stamp upon wax commonly depicted the memory, a classical analogy used by Aristotle and Cicero.²¹ Lady Macbeth's ritual of

unlocking her closet and writing, reading, and sealing a letter are unconscious gestures that accompany her reliving of this bloody deed. Her repeated performance of these actions associates her body and mind with a document housed in this closet.²² The Doctor's opinion that she is "Not so sick . . . / As she is troubled with thick-coming fancies, / That keep her from her rest" portrays her imagination as a debilitating faculty that blocks regenerative sleep (V.iii. 37–39). The diseased minds of the Macbeths situate them in a hellish place of their own creation.

Throughout *Macbeth* the figure of a besieged castle found in medieval and early modern architectural allegories recurs in the context of Macbeth's assault upon the body of Duncan, his plotting of the destruction of Macduff's family, and Macduff's overtaking of Dunsinane.²³ Shortly after hearing the witches' prophesy to "beware Macduff," Macbeth plans the attack upon Macduff's castle and resolves,

. . . From this moment,
 The very firstlings of my heart shall be
 The firstlings of my hand. And even now,
 To crown my thoughts with acts, be it thought and done:
 The castle of Macduff I will surprise;
 Seize upon Fife; give to th'edge o'th'sword
 His wife, his babes, and all unfortunate souls
 That trace him in his line. No boasting like a fool;
 This deed I'll do, before this purpose cool;

(IV.i.146–54)

He vows that his intemperate "heart" and "hand" will short-circuit his head, which is now crowned with "acts." The Scottish nobleman Cathness similarly describes Macbeth as lacking passionate restraint by exclaiming,

Some say he's mad; others, that lesser hate him,
 Do call it valiant fury: but, for certain,
 He cannot buckle his distemper'd cause
 Within the belt of rule.

(V.ii.13–16)

Macbeth's unwillingness to control his reckless, murderous passions results in a "sickly" commonwealth for whom Malcolm – evocative of Spenser's Arthur with his defeat of Maleger, who besieges the Castle of Alma – provides "med'cine" (V.ii.27). As Macduff, Malcolm, and their military forces surround Dunsinane, Macbeth exclaims, "Hang out our banners on the outward walls; / The cry is still, 'They come!' Our castle's strength / Will laugh a siege to scorn" (V.v.1–3). As a Messenger standing watch upon a hill reports, "I looked toward

Birnam, and anon methought / The Wood began to move” (V.v.34–35). Birnam Wood launches a symbolic assault upon Macbeth because of his violation of the natural order by killing Duncan, his King and kinsman.²⁴ Once the homicide’s battlements are “gently render’d,” or surrendered and tamed, Macduff defeats the “Hell-hound,” a term identifying this infernal creature with his castle, which the Porter rhetorically locates near a Hell-mouth, a foreboding prop on the medieval stage (V.viii.3). Macbeth’s ultimate loss of his “cursed head” symbolizes in part the long foreseen victory of the witches and their diabolical preying upon the tyrant’s body and mind, figured throughout this tragedy in terms of ruined architecture and “blasted” surroundings (V.ix.21).²⁵

In *King Lear* Shakespeare represents a variety of male and female characters as analogous to walled edifices subject to deterioration. The opening scene of Shakespeare’s play includes an architectural metaphor of a square, which is reminiscent of the foundation of Alma’s mutable Castle; it stands for Regan’s deceptiveness, which contributes to Lear’s tragic mistake of rejecting Cordelia. When he foolishly asks his three daughters to profess their love for him in exchange for a third of his kingdom, she speaks second after Goneril and proclaims with deceit and guile:

Sir I am made of that self mettle as my sister,
 And prize me at her worth. In my true heart
 I find she names my very deed of love:
 Only she comes too short, that I profess
 Myself an enemy to all other joys
 Which the most precious *square of sense* possesses,
 And find I am alone felicitate
 In your dear highness’ love.

(I.i.69–76; my emphasis)

Regan’s phrase “square of sense” refers to a carpenter or joiner’s square for measuring right angles of an architectural structure. Claiming falsely to Lear that her love for him is her most precious or dominant “sense,” she uses this geometrical figure, which signifies the ideal ratio of the senses, to conceal her savagery coupled with Goneril’s. Spenser’s Castle of Alma is similarly built upon a quadrangle-shaped foundation. As the poet says,

The frame thereof seemd partly circulare,
 And part triangulare, O worke diuine;
 Those two the first and last proportions are,
 The one imperfect, mortall, foeminine,

Th'other immortall, perfect, masculine,
 And twixt them both a quadrate was the base . . . (II.ix.22.1–6)

In these lines “circulare” signifies the head of the body, “quadrate” the main trunk, and “triangulare” the lower legs when astride. These geometrical terms also refer to the three souls occupying the body: the circle signifies the rational soul, the quadrate the sensible soul, and the triangle the vegetable soul.²⁶ Reading Regan’s enigmatic phrase “most precious square of sense” in tandem with the “quadrate . . . base” of Alma’s Castle provides a useful gloss for this interpretive crux in *King Lear*. Both Shakespeare and Spenser imagine the body and mind as a square architectural figure but for different ends. Whereas Spenser praises the Castle of Alma as a symbol of virtue besieged by vice in the tradition of medieval architectural allegory, Shakespeare exposes the rottenness of Lear’s family tree through Regan’s ironic use of this geometrical figure to hide her treachery.

In Shakespeare’s tragedy, in which the word “nothing” recurs twenty-nine times, ruined or demolished buildings serve as architectural metaphors for Lear’s aging body and mind. As Fool exclaims to Lear at Goneril’s castle, “Now thou art an O without a figure; I am better than thou art now. I am a fool, thou art nothing” (I.iv.183–85). The phrase “O without a figure” defines Lear without his kingdom as a null set. When Goneril reduces Lear’s travelling company of one hundred knights to fifty, she exacerbates Lear’s false imagining of Cordelia’s heartless rejection of him. He exclaims,

. . . O most small fault,
 How ugly didst thou in Cordelia show,
 Which like an engine wrenched my frame of nature
 From the fixed place, drew from my heart all love
 And added to the gall. O Lear, Lear, Lear!
 [striking his head] Beat at this gate that let thy folly in
 And thy dear judgement out. (I.iv.258–64)

In Lear’s deluded imagination Cordelia is “like an engine” resembling a lever that has “wrenched” his “frame of nature / From the fixed place.” He is figuratively in ruins and crashing to the ground as a result. Lear, who is verging on lunacy, develops this metaphor of his mind as a sabotaged building by depicting his “head,” into which “folly” has entered and “judgement” has exited, as a “gate” upon which he beats. Fool portrays Lear as empty-headed for hastily seeking better treatment from Regan than from Cordelia by exclaiming, “If a man’s brains were in’s heels, were’t not in danger of kibes? . . . Then I prithee be merry; thy wit shall not go slipshod” (I.v.8–9, 11–12). In keeping with Fool’s

implied analogy between an Alma-like fortress with a tower symbolizing reason and a wise Lear, his lack of a roof over his head befits his foolishness or witlessness that exposes him to the cold. He foreshadows the uncrowned King's homelessness by jesting, "but I can tell why a snail has a house . . . Why, to put's head in, not to give it away to his daughters and leave his horns without a case" (I.v.27–30).²⁷

The abode one frequents (or its utter lack) comments on one's social rank in *King Lear*. Goneril, who becomes impatient with and then intolerant of Lear's entourage, equates her unruly houseguests with lower sorts by complaining to him,

Here do you keep a hundred knights and squires,
Men so disordered, so debauched and bold,
That this our court, infected with their manners,
Shows like a riotous inn. Epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak
For instant remedy. (I.iv.232–38)

From her uncharitable perspective her "court" and "palace" have been debased to a "riotous inn," "tavern," and "brothel" by unruly guests, who have "infected" the householders with "shame" demanding "remedy." Kent insults Oswald by saying "a tailor made thee" and reiterates to disbelieving Cornwall, "Ay, a tailor, sir; a stone-cutter or a painter could not have made him so ill, though they had been but two years o'the trade" (II.ii.53–54, 56–58). His figurative expression of a "stone-cutter" hewing Oswald makes the social climber analogous to an "ill"-made house. Because of Kent's topsy-turvy disguise as the servant Caius, his own "out-wall" appears "much more" humble than one suiting an Earl (III.i.40–41). Lear's lack of shelter on the heath comments on his plummet in regal authority. Both he and Gloucester, who imagines falling from the cliffs of Dover, lose their bearings. Fool equates Lear with "houseless poverty" (III.iv.26–27) in the song,

Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind:
Fortune, that arrant whore,
Ne'er turns the key to the poor. (II.ii.238–43)

His debased "rags" have led to his abandonment by Goneril and Regan, who have "shut up" their "doors" to their father and figuratively thrown away the key (494).

In *King Lear* the King's homeless body is unprotected, and his unhinged mind is tempestuous. Such architectural and environmental tropes depict the analogical connection between Lear's crumbling outer and inner worlds. While at Regan and Cornwall's estate, the King commiserates with aging Gloucester about their mutual subjection to bodily and mental illnesses:

Infirmity doth still neglect all office
 Whereto our health is bound. We are not ourselves
 When nature, being oppressed, commands the mind
 To suffer with the body. (II.ii.295–98)

In short, he admits that an ill mind frequently accompanies a diseased body, individual disorders often reflected by atypical or extreme cosmic phenomena in Shakespeare's tragedies.²⁸ One of Lear's Knights, who identifies with his troubled master, describes himself as "one minded like the weather, most unquietly" (III.i.2). During this storm, Lear vows to "abjure all roofs" in the company of "the wolf and owl" and according to his sympathetic Knight, "unbonneted he runs" without the sense of savage beasts to "keep their fur dry" (II.ii.397, 399, III.i.14). The King challenges the elements by roaring,

Blow winds and crack your cheeks! Rage, blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunderbolts,
 Singe my white head! (III.ii.1–6)

His personification of the "winds" with "cheeks" refers to this elemental human face puffing its cheeks found on early modern maps, further linking the storm on the heath to the King's "rage."²⁹ He indirectly correlates "drenched . . . steeples" and their "drowned" weathercocks with his uncovered "head" subject to "thought-executing fires" caused by "thunderbolts." Fool's riddle, "he that has a house to put's head in has a good headpiece," equates a "house" protecting the body with the "head" guarding the brain (III.ii.25–26). He taunts Lear, "O, nuncle, court holy-water in a dry house is better than rain-water out o'door," implying that oily flattery within the comforts of a palace is preferable to getting soaked to the skin (10–11).³⁰ Fool continues anatomizing Lear by jesting that he should have cherished his "heart" Cordelia rather than favoring his "toe" Goneril and Regan (III.ii.31–32).

Despairing Gloucester and Lear, who lose their houses or wits respectively, gain affective insight as a result. Regan, who unfeelingly casts her father of

“fourscore and upward” years out of the castle, foreshadows his emotional maturation on the stormy heath when she intuits bitterly, “To willful men / The injuries that they procure / Must be their schoolmasters” (II.ii.494, IV.vii.61). She and Cornwall then seize Gloucester’s estate illegally for continuing to support Lear. As he confesses to Edmund, “When I desired their leave that I might pity him, they took from me the use of mine own house, charged me on pain of perpetual displeasure neither to speak of him, entreat for him, or any way sustain him” (III.iii.2–5). After blinding Gloucester, Regan orders, “Go, thrust him out at gates and let him smell / His way to Dover” (III.vii.92–93). Edgar subsequently teaches him how to “see . . . feelingly” after his attempted suicide near the cliffs of Dover (IV.vi.145). Like Gloucester, pitiful Lear is homeless. He feels for his subjects lacking shelter and assumes responsibility for their welfare by praying,

Poor naked wretches, wheresoe’er you are,
 That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides,
 Your looped and windowed raggedness, defend you
 From seasons such as these? (III.iv.28–32)

Lear’s architecturally nuanced phrase “looped and windowed raggedness,” referring to the rag-like clothes of the poor, attests to his clarified perception of the bodies of these subjects as analogous to battered houses. Ironically, the King’s lack of a roof over his head during the storm, which reduces him to “a poor, bare, forked animal,” showcases his civic-mindedness in stark contrast to the savagery of his royally housed daughters (III.iv.105–106). Homelessness elicits noble gestures from Lear such as his insistence to Fool that he enter the hovel before him: “In boy, go first” (III.iv.26). Shakespeare’s tragedy ushers in the modern age of empirical reliance on sensation and bodily movement – even imaginary in the case of Gloucester’s plummet from the cliffs of Dover – for phenomenological understanding.³¹ Yet naked Lear is less equipped to negotiate this “brave new world” than a dog with a keen sense of smell and a protective coat of fur.

Throughout *King Lear* architectural metaphors for the body and mind are associated with destruction, loss, nothingness, adultery, and death. When Goneril discovers that Cornwall is dead, freeing Regan to marry Edmund, she ruminates in an aside, “But being widow, and my Gloucester with her, / May all the building in my fancy pluck / Upon my hateful life” (IV.ii.85–87). She depicts her fanciful conception of winning Edmund’s hand in marriage as a crashing “building” threatening to annihilate her very existence she despises. Later, she willingly surrenders her body, which she imagines as a castle, to her potential invader

when she pledges to Edmund, “General, / Take thou my soldiers, prisoners, patrimony; / Dispose of them, of me, the walls is thine” (V.iii.75–77). The female or male body as an enclosed garden or fortified castle is central in *The Romance of the Rose* among other medieval architectural allegories. The recurring motif of the besieged castle found in morality plays such as *The Castle of Perseverance* adds to the allegorical dimension of *King Lear*. Shakespeare’s tragedy, however, is profoundly different from medieval architectural allegories in which a fortress stands for the soul protected by virtues and attacked by vices in an unambiguously moral universe.

King Lear culminates with the older generation’s anxieties about ruination on a cosmic scale. As Gloucester laments when he addresses mad Lear crowned with wild flowers, “O ruined piece of nature, this great world / Shall so wear out to naught” (IV.vi.130–31). He describes the King’s fragmented wits as a “ruined piece,” one meaning of which is a “fortress or stronghold” (*OED* “piece,” *n.*, 11. b). Despairing Gloucester interprets Lear’s madness as a sign of the end of the “world,” which “will wear out to naught.” This Earl’s apocalyptic vision results from his antiquated belief in the causal relation between the macrocosm and microcosm, analogous systems existing in a one-to-one correspondence. As he says to Edmund, “these late eclipses in the sun and moon portend no good to us” (I.ii.103–104). Shakespeare’s Elizabethan and Jacobean audiences, however, were increasingly skeptical of this ancient and medieval view of an orderly, proportionate cosmos. This Aristotelian perspective was becoming no more than a fantastical castle in the air. In *The Tempest* Prospero, who interrupts his wedding masque for Miranda and Ferdinand abruptly when he remembers Caliban’s “conspiracy” and “plot” on his “life,” also foresees the end of the world when “The cloud-capped towers, the gorgeous palaces, / The solemn temples, the great globe itself, / Yea, all which it inherit, shall dissolve” (IV.i.139–41, 152–54). The magician envisions the inevitable ruin of fortresses, palaces, temples, and Shakespeare’s Globe Theatre itself. Prospero’s pun on the Globe in the phrase “the great globe itself” joins the theatrical stage with human traffic in the world at large. Recalling Jacques’s metatheatrical “All the world’s a stage” in *As You Like It* (II.vii.139) and anticipating Macbeth’s “tale . . . signifying nothing” about “a poor player, / that struts and frets his hour upon the stage, / And then is heard no more” (V.v.24–28), Lear says to Gloucester, “When we are born we cry that we are come / To this great stage of fools” (IV.vi.178–79). The absence of Lear’s Fool on stage – his jester or his “poor fool” Cordelia – foreshadows her death as well as the doom of all human “fools” (V.iii.304). Large scale ruination weighed heavily upon Shakespeare’s mind. His Catholic forefathers were deprived of their faith. From Shylock in *The Merchant of Venice* to Lear

and Gloucester in *King Lear*, Shakespeare expresses a great deal of sympathy for characters enforced to suffer alienation for their beliefs.

In *King Lear* Shakespeare borrows important details from Spenser's story of King Leyr in which Cordelia is imprisoned and hangs herself in Book II of *The Faerie Queene* but radically alters them to emphasize the inhumanity of Edmund, Goneril, and Regan to their families. In the *Chronicle of Briton Kings*, a history book that Arthur reads in the turret of Alma's Castle, Cordelia becomes "weary of that wretched life" and commits suicide (II.x.27–32). By contrast, Edmund orders the hanging of Cordelia in prison with the consent of Goneril and confesses that he planned to "lay the blame upon her own despair, / That she fordid herself" (V.iii.252–53). In Shakespeare's tragedy, Cordelia's fate in the hands of diabolical Edmund, Goneril, and Regan is indicative of the savagery of a new generation of rulers. Unlike Spenser's Cordelia, Shakespeare's endures assault from exterior rather than interior demons. Other intertextual connections exist between *King Lear* and Book VI of *The Faerie Queene*. Lear, who entreats "Come, let's away to prison: / We two alone will sing like birds i'the cage" (V.iii.8–9), recalls Spenser's Hermit, who lives without worldly cares like "careless bird in cage" (VI.vi.4.9).³² Yet Lear's escapist fantasy is "careless" in a negative sense and even reckless for a King whose surrounding territory is besieged by enemy family members seeking his life. When Kent views the horrifying spectacle of Lear holding dead Cordelia in his arms, he bemoans disbelievingly, "Is this the promised end?" (V.iii.260). Macduff similarly evokes the apocalypse when he compares the body of murdered Duncan to "the great doom's image!" (II.iii.77). While *The Tempest* verges on sweeping destruction with its opening storm, it gestures repeatedly toward fleeting visions of paradise instead of apocalyptic ruin, illustrating the restorative potential of the imagination to fashion a utopian commonwealth in the face of disappearing beliefs anchoring the past. In *Antony and Cleopatra* Antony describes such an ideal place he imagines crafting as "new heaven, new earth" (I.i.17).

In *The Tempest* Prospero's architectural and elemental surroundings are revelatory about his body and mind. Landscapes, seascapes, and airways take on symbolic and even allegorical meanings there. He dwells with his daughter, Miranda, on an island that provides a figure for the British Isles, one of many possible locales for this play. According to John of Gaunt in *Richard II*, England is an "isle . . . set in the silver sea, / Which serves it in the office of a wall, / Or as a moat defensive to a house" (II.i.46–48). In Gaunt's deathbed speech this "isle" is analogous to a besieged castle or estate. Similarly, Prospero inhabits

a “cell,” which Caliban and his conspirators will besiege, on an island circumscribed by the sea (I.ii.20). In his opening exposition to Miranda about how they arrived on this island, the former Duke describes his usurping brother, Antonio, as “the ivy which had hid my princely trunk / And sucked my verdure out on’t” (I.ii.86–87). The well-known emblem of a vine-covered tree offers an analogy for his disempowering predicament, exposing the cause of his just anger.³³ He needlessly reminds Ariel about his unforgettable dealings with the witch Sycorax: “She did confine thee, / By help of her more potent ministers / And in her own most unmitigable rage, / Into a cloven pine” for “a dozen years” (I.ii.274–77, 79). Imaginative Ariel, a spirit representing air, becomes an elemental alter ego for Prospero himself.³⁴ Both were transformed into literal or figurative trees, either a “cloven pine” or ivy-covered “trunk,” by evildoers and their “potent ministers,” such as Sycorax, Antonio, Alonso, and Sebastian. Sycorax’s “rage” is evocative of Prospero’s wrath at Antonio for stealing his dukedom. The severity of the opening storm, which Miranda cries has “put the wild waters in this roar,” conveys the intensity of Prospero’s fury (I.ii.2). Likewise, Gonzalo’s later remark intended to moderate Alonso’s grief for the supposed loss of his son Ferdinand, “It is foul weather in us all, good sir, / When you are cloudy,” links Alonso’s emotional disposition to a storm lingering over the sea-walled island (II.i.142–43). In *The Tempest* inhabitants exhibit high winds of passion.

This prison-like island confines Prospero, Caliban, and Ariel. In the 2005 documentary *Shakespeare Behind Bars* inmates perform *The Tempest* in Luther Lockett Prison in Kentucky.³⁵ The theme of liberty pervades this romance, making it appropriate for this contemporary theatrical venue for educating prisoners. Like Ariel’s former gatekeeper Sycorax, Prospero, as a practitioner of white rather than black magic, has to a limited extent enslaved Caliban long before Alonso and the other Neapolitans are shipwrecked on the island. Analogous in some respects to Spenser’s magician Busirane, who has “cruelly pend” Amoret in Book III of *The Faerie Queene* with black magic (III.xi.11.1), he summons the native – “What ho, slave!” – and threatens him with “side-stitches, that shall pen” his “breath up” (I.ii.314, 327). Architectural and elemental rhetoric provides a figurative bridge between Prospero and this strange and exotic environ. His earlier address to Caliban as “thou earth” and his later admission about his slave, “this thing of darkness I / Acknowledge mine,” associate this magician with the primal matter of the island (I.ii.315, V.i.275–76). He reduces Caliban to an inhuman “thing,” which ironically is a projection of himself. In some respects Prospero’s Freudian id is embodied by Caliban, although the islander exhibits autonomy from his master.³⁶ His lording over Caliban and Ariel casts the ethical nature of his reign on the island in doubt. He threatens to become

Sycorax's *doppelgänger* by exclaiming to Ariel when the spirit first broaches the subject of his liberty, "If thou more murmur'st, I will rend the oak, / And peg thee in his knotty entrails till / Thou hast howled away twelve winters" (I.ii.294–96). He enforces allegiance in Ariel with fear of another twelve-year prison sentence in a tree. Spenser's Duessa incarcerates Fradubio behind arboreal walls in Book I of *The Faerie Queene* and in this way anticipates Shakespeare's Sycorax and her imprisonment of Ariel. Placing Prospero in imaginative company with Duessa and Busirane emphasizes his potential for tyranny. Sylvia Plath, who views island-bound Prospero in metaphorical relation to his two elemental subjects, argues that "Caliban is the natural bestial projection, Ariel the creative imagination."³⁷

Parallel to Busirane and his tricky artistry, Prospero is a wizard who produces a wedding masque on the island, the maze-like pathways of which figure cognition through architecture. In Spenser's House of Busirane a "storme of winde," "thunder," and "lightning" precede Busirane's Masque of Cupid (III.xii.2.1–2). During Prospero's opening dialogue with Miranda when he reassures her that no one was harmed during the tempest he stirred up, he asks if she can remember "a time before we came unto this cell" and prompts her for childhood memories of "any other house or person" in Milan (I.ii.39, 42). As we know, the Ciceronian orator similarly used specific places or objects in a real or imaginary room as a mnemonic device. Prospero continues to depict memory in spatial terms when entreating Miranda as she recollects their arrival on the island to look "in the dark backward and abysm of time" (50). This phrase is suggestive of the twists and turns of a labyrinth, a recurring figure for the hidden recesses of the mind in early modern poetry and plays.³⁸ Lady Mary Wroth, who alludes in her romance *Urania* to the episode of the House of Busirane in which Britomart is "amazd," focuses on Pamphilia's quest for self-discovery amidst emotional turmoil in the sonnet "In this strange labyrinth" from the corona *Pamphilia to Amphilanthus* (III.xi.49.6).³⁹ Likewise, a maze stands for the disorientation of Alonso and his crew "jostled from" their "senses" in *The Tempest* (V.i.158). Searching for Ferdinand on the island with Alonso, Sebastian, and Antonio, Gonzalo says, "Here's a maze trod, indeed, / Through forthrights and meanders!" (III.iii.2–3). At the end of the play Alonso echoes Gonzalo's turn of phrase describing this cognitively nuanced place by exclaiming, "This is as strange a maze as e'er men trod" (V.i.242). Likewise, Prospero's "cell" where he keeps his books is suggestive of the mind and of memories in particular. When Alonso is reunited with his son in Act V, Miranda and Ferdinand play "chess" on a game board used for mnemonic recollection.⁴⁰ An early modern game of chess, which enacted the battle for empire with each square on the game board representing a house or dynasty, signified at its end

the inevitability of death, which Prospero anticipates when he returns to Milan where “every third thought shall be my grave” (V.i.171, 312).⁴¹

In keeping with works by Ovid, Thomas More, and Montaigne, Shakespeare illustrates the visionary potential of the imagination in Gonzalo’s “I th’ commonwealth” speech in which this shipwrecked traveler depicts the spectacular island in terms of the paradisaical “Golden Age” (II.i.148, 169). His idealistic fantasy about this place is far removed from the hellish prison that endangers Spenser’s Amoret in the House of Busirane, a magician whose imagination is predatory in Book III of *The Faerie Queene*. Antony and Sebastian mockingly compare Gonzalo to Amphion, the founder of Thebes, by saying that “his word is more than the miraculous harp” and that “he hath raised the wall, and houses too” (II.i.87–88). Fashioning a castle in the air, Gonzalo ruminates,

I th’ commonwealth I would by contraries
 Execute all things, for no kind of traffic
 Would I admit; no name of magistrate;
 Letters should not be known; riches, poverty
 And use of service, none; contract, succession,
 Bourn, bound of land, tilth, vineyard – none;
 No use of metal, corn, or wine, or oil;
 No occupation; all men idle, all;
 And women, too, but innocent and pure;
 No sovereignty; — . . .
 All things in common nature should produce
 Without sweat or endeavor; treason, felony,
 Sword, pike, knife, gun, or need of any engine
 Would I not have; but nature should bring forth,
 Of its own kind all foison, all abundance,
 To feed my innocent people. (II.i.148–65)

Gonzalo’s fanciful vision of a utopian commonwealth, which lacks written texts such as “letters,” avoids the unethical use of books as a means of distinguishing between high and low ranks. His reverie, however, is based paradoxically upon Shakespeare’s and his culture’s collective memories of printed works such as Ovid’s *Metamorphoses*, More’s *Utopia*, and Montaigne’s “On Cannibals.”⁴² In opposition to Gonzalo, who says he “would with such perfection govern,” Antonio and Sebastian plot to murder Alonso, King of Naples, and usurp the throne (168). Their plan of regicide is analogous to Macbeth’s. Sebastian’s and Antonio’s detracting phrases “Yet he would be king on’t” and “long live Gonzalo!” together with their Machiavellian fantasy of murdering Alonso undermine, in the audience’s imagination, the utopian dreamer’s perception of the island as an Edenic

garden (157, 170). Gonzalo, Antonio, and Sebastian exhibit conflicting viewpoints on the commonwealth Gonzalo envisions erecting on the island. In contrast to Gonzalo's idyllic perspective on this future commonwealth, Antonio and Sebastian imagine it as a place in which "all" will be "idle – whores and knaves" (II.i.167). This island is situated nowhere yet everywhere – the Mediterranean Sea, the Americas, the British Isles, or Northern Europe – and is informed by projections of diverse states of mind, ideal and perverse.⁴³

Both the Garden of Adonis in Book III of *The Faerie Queene* and *The Tempest* include visions of an earthly paradise.⁴⁴ Spenser's Venus raises Amoret, whose name means love and desire, in this Garden. There, Cupid and Psyche beget their daughter Pleasure (vi.50). Shakespeare, by contrast, banishes Venus and her son Cupid from Prospero's wedding masque for which he summons spirits to "enact" his "present fancies" (IV.i.121–22).⁴⁵ As the masker Ceres says, "Her and her blind boy's scanded company / I have forsworn," and Iris replies, "Of her society / Be not afraid" (90–92). Spenser's Garden of Adonis foregrounds the holy nature of sexuality to a greater extent than *The Tempest*. In this particular instance, Prospero guards Miranda's virgin knot from invasion by omitting Venus and Cupid from the masque. Blessing the couple on the threshold of marriage in Prospero's masque, Ceres promises, "Spring come to you at the farthest, / In the very end of harvest," leading Ferdinand to exclaim that Prospero has created a "paradise" of abundance in which spring follows autumn, omitting the scarcity of winter (114–15, 124). Likewise, Spenser in the dynamic Garden of Adonis imagines an earthly paradise where "there is continuall Spring, and haruest there / Continuall, both meeting at one tyme" (III.vi.41.1, 42.1–2). Yet Prospero's paradisaical vision leads him to forget absentmindedly "that foul conspiracy / Of the beast Caliban and his confederates / Against my life" (139–41). His recollecting the "conspiracy" interrupts the masque abruptly. In Spenser and Shakespeare artist figures such as Archimago, Busirane, and Prospero expose early modern anxieties about the dangers of misusing the imagination or becoming absorbed in a fantasy. Spenser most likely wrote Book III of *The Faerie Queene* in Ireland, the English colonial rule of which parallels Prospero's domination of Caliban's island – a pun on Ireland – in *The Tempest*.⁴⁶

Busirane's Masque of Cupid performed by a troupe of thirteen emblematic players in as many stanzas is a nightmare that disappears as suddenly as Prospero's "most majestic vision" (118).⁴⁷ As Spenser the poet says, "But low, they streight were vanisht all and some" (xii.30.4). Prospero comments on the fleeting nature of the wedding masque, "Our revels now are ended. These our actors, / As I foretold you, were all spirits and / Are melted into air, into thin air" (148–50). Both Spenser and Shakespeare situate their ephemeral spectacles in relation to architectural sites for dramatic performances. Spenser mentions

“some Theatre” where Ease mimes the argument of the Masque of Cupid (III. xii.3.6). This figure’s gesture “to the vulgare beckning with his hand, / In signe of silence, as to heare a play” associates this performative space with an outdoor, public playhouse such as the Theatre in London where audiences were frequently unruly and noisy (4.3–4).⁴⁸ Similarly, Shakespeare alludes to the Globe, the timbers for which came from the Theatre, when Prospero prophesies that the “great globe itself . . . shall dissolve . . . like this insubstantial pageant faded” (153–55).⁴⁹ At the end of his masque he laments that his “old brain is troubled” and “beating,” suggesting that his reverie of castles in the air – towers, palaces, temples, and the Globe itself – takes shape in a theater that foregrounds the mind (159, 163).⁵⁰ Hamlet’s pun on his mind as a “distracted globe” anticipates the cognitive dimension of Prospero’s allusion to the Globe Theatre at the end of this wedding masque (I.v.97).

Powerful and mysterious books enshrined in an archive or library provide apt figures for the body and mind throughout *The Faerie Queene* and *The Tempest*.⁵¹ Both works intertwine allegory and drama. In Spenser’s Castle of Alma Eumnestes houses memories in “his immortall scrine” where they dwell “for euer incorrupted” (II.ix.56.6–7). The “Library” he occupies includes “old records” in “books” as well as “long parchment scrolls” that are “all worm-eaten, and full of canker holes,” signs of human forgetfulness (57.8–9, 59.3). Prospero’s scholarly identity is similarly defined by books. His “cell” where he keeps his library serves as a figure for the brain with its three ventricles, or cells. When Caliban leads Stephano and Trinculo to Prospero, he tells them that “this is the mouth o’th’ cell,” a phrase depicting his master’s dwelling as an architectural figure for the body and mind (IV.i.216). Likewise, Alma’s Castle is an anatomical allegory. Trinculo adds that “We steal by line and level,” a proverbial expression meaning to work with the precision of a carpenter.⁵² This trade is associated with Shakespeare’s dramatic arts through his professional alliance with Burbage, who built the Theatre and the Globe. Tellingly, Caliban’s conspiracy focuses on Prospero’s identification with his books. He plots, “Remember / First to possess his books, for without them / He’s but a sot, as I am” (III.ii.91–93). These books, which are very powerful things, are part of the magician’s cultural heritage and grant him a degree of mastery over the elements of the air and earth embodied by Ariel and Caliban. Stephano inadvertently parodies the magician’s implicit worshipping of his books when he tempts Caliban with liquor and exclaims “Here, kiss the book” (II.ii.127). His mocking gesture alludes to the largely Catholic practice of kissing the bible interpreted by Protestants as blasphemous idol worship. Caliban similarly depicts his master’s books as religious relics when he entreats his co-conspirators to “burn but his books,” a zealous tactic adopted by Protestant reformers razing

Catholic icons to which Spenser alludes when Guyon fells the Bower of Bliss (III.ii.95).⁵³ Ironically, Shakespeare satirizes the idolatry of authoritative books, which inspired Bardolatry in England and early America shortly after his death.

In keeping with *The Defence of Poesy*, in which Sidney argues that poetry ought to “teach,” “delight,” and “move” readers to virtuous action, Shakespeare and Spenser expose the dangers of unethical, oppressive, and sacrilegious uses of the visual arts, books, and the imagination (218). Busirane, Sycorax, and Prospero constrict the agency of another with magic, black or white. Yet once Britomart threatens Busirane to the point of death, he surrenders his tyrannical artistry: “Soone as that virgin knight he saw in place, / His wicked bookes in hast he ouerthrew” (III.xii.32.1–2). Prospero relinquishes his powers of enchantment shortly after Ariel’s sympathetic report of Alonso’s remorse for his past treachery. The servant confides to his master, “Your charm so strongly works ’em / That, if you now beheld them, your affections / Would become tender.” Prospero concludes, “My charms I’ll break; their senses I’ll restore . . . But this rough magic / I here abjure . . . I’ll break my staff . . . I’ll drown my book” (V.i. 17–19, 31, 50–51, 54, 57).⁵⁴ The drowning of his book serves as a figure for the cleansing of his mind and is suggestive of his forgiveness of Antonio, Alonso, and Sebastian. He says to them, “I do forgive thee, / Unnatural though thou art” (V.i.78–79). Both Prospero and Busirane, willingly or under compulsion, dispel the illusions they create with their magical, god-like powers. Having freed the shipwrecked travelers, Prospero, who has “rifted Jove’s stout oak / With his own bolt,” liberates Ariel and Caliban from servitude and entreats the audience for his release from the prison of the body: “As you from crimes would pardoned by, / Let your *indulgence* set me free” (V.i.45–46; epilogue 19–20; my emphasis). Through the choric mouthpiece of this artist-as-magician Shakespeare opts for an “irreverent pun” on a Catholic practice.⁵⁵ He resists such idolatrous responses to his own work because they in effect blind the rational faculties and coerce the will of his audience or readers. In anticipation of Milton in *Paradise Lost*, Shakespeare affirms that freedom of the will contributes to visions of paradisaical, golden worlds, however ephemeral, but that its confinement reduces the minds of masters and subjects to hellish labyrinths. In analogous episodes from their plays and poems, Shakespeare and Spenser prepare the groundwork for Milton and his republican contemporaries’ advocacy of liberty for the utopian recreation of the English commonwealth.⁵⁶

Spenser and Shakespeare lived and worked for a time in London, a walled city noted for its medieval architecture based upon Roman ruins. They mutually represent the body as a besieged castle – a borrowing from medieval

architectural allegory in which the protagonist is torn between oppositional forces of virtue and vice – in an early modern age of high anxiety about invasion. Their poems and plays exhibit hybrid literary forms and modes by interlacing allegory, drama, epic, romance, lyric, pastoral, satire, and parody. Both writers emphasize the ambiguity of the imagination: it can be tricky, deceptive, coercive, yet prophetic. Their ideal visions of human relationships – erotic, social, and political – include freedom of choice and the importance of consent. Nevertheless, as pragmatists situated in early modern England and Ireland, they respond ambivalently to the violent potential of crowds, or waves of popular discontent and tempests of outright rebellion. Meditating on wide-scale ruination of Rome or the suppression of Catholicism in early modern England, Spenser and Shakespeare demonstrate that imaginative, literary works stave off the march of time and are recreative in the *Ruines of Rome* and the *Sonnets*. Characters, embodied by live actors in Shakespeare's plays performed for diverse audiences, are often more individualized and realistic than those in Spenser. These two writers are attuned to the material realities of the folk and use all ranks of characters for dramatic and allegorical purposes. Shakespeare imagines commoners who often tell their personal histories and who tend to exhibit distinctive voices that augment royal or elite perspectives on public events. Spenser's book, by contrast, was presented as a gift for Queen Elizabeth I and is frequently addressed to female, aristocratic audiences.⁵⁷ Nevertheless, he satirizes and parodies the court and aristocracy extensively.

Both writers represent personhood in relation to places, animals, and inanimate objects. Their works provide numerous ecologically nuanced analogies for the body politic, such as the commonwealth as a beehive in Shakespeare's *Henry V*. Spenser's *Faerie Queene* mattered vitally as part of the literary ecosystem, as illustrated by the staggering number of sixteenth- and seventeenth-century allusions to his works. The characters of Braggadocchio, Mammon, Maleger, Acrasia, Britomart, Malbecco, Amoret, Talus, and the Fairy Queen, plus the settings of the Castle of Alma, the Bower of Bliss, and the Garden of Adonis appear in countless poems, plays, satires, and parodies prior to 1625.⁵⁸ My comparison of Spenser's *Faerie Queene* to Shakespeare's second *Henriad*, his problem comedy *Troilus and Cressida*, his Roman plays *Antony and Cleopatra* and *Coriolanus*, his tragedies *King Lear* and *Macbeth*, and his romance *The Tempest* illustrates foremost the abiding impression of Spenser's metrical feet on Shakespeare as a reader of allegory, a viewer of allegorical street theater and other popular, sixteenth-century plays, and as a writer of drama.

Endnotes

Introduction

- 1 In *Renaissance Psychologies: Spenser and Shakespeare* (Manchester: University of Manchester Press, 2017), Robert Lanier Reid includes a chapter on “Hierarchical Architecture in *The Faerie Queene*” (179–238) but underestimates the importance of architectural figuration in Shakespeare’s plays. He says, for instance, that “Shakespeare’s best temptations” of the heart are “equally complex” as Spenser’s “but none is intellectually schematic and architectural” (141). He continues that “no Shakespearean protagonist visits a doctrinal castle like those in the morality plays” (149) and that “Shakespeare never trains his protagonists in educative houses” (166). In contrast to Reid’s discussion of Spenser’s *Faerie Queene* and Shakespeare’s *Henriad*, which he insightfully calls “a national epic,” I argue that Hal gains a liberal arts education from Falstaff, a tempting figure reminiscent of the morality play *Vice*, at the Boar’s Head Tavern (340). None of the essays in the important collection *Shakespeare and Spenser: Attractive Opposites*, ed. J. B. Lethbridge (Manchester: Manchester University Press, 2008) discusses Falstaff or the second *Henriad*. However, *Richard III* is the subject of Anne Lake Prescott’s essay, “The Equinoctial Boar: Venus and Adonis in Spenser’s Garden, Shakespeare’s Epyllion, and *Richard III*’s England,” 168–95. In “What Means a Knight? Red Cross Knight and Edgar,” 226–41, Michael H. Hayes considers how Shakespeare and Spenser make use of medieval romance but not medieval drama, a subject Horton also omits in his essay “The Seven Deadly Sins and Shakespeare’s Jacobean Tragedies,” 242–58.
- 2 In *From Mankind to Marlowe: Growth of Structure in the Popular Drama of Tudor England* (Cambridge, MA: Harvard University Press, 1962), David M. Bevington says that the “moral play” and “moral interlude” constituted “a distinct genre of dramatic literature in the tradition of *The Castle of Perseverance* and *Mankind*, flourishing notably in the later fifteenth century and continuing strong into the early and middle years of the sixteenth century” (9).
- 3 *Hamlet*, ed. Ann Thompson and Neil Taylor (London: Cengage Learning, 2006), I.iv.28. Future citations are taken from this edition. Critics who consider Spenser’s Castle of Alma in connection with Shakespeare’s *Hamlet* include Abbie Findlay Potts, *Shakespeare and “The Faerie Queene”* (Ithaca, NY: Cornell University Press, 1958), 131–32; Michael Schoenfeldt, *Bodies and Selves in Early Modern England: Physiology and Inwardness in Spenser, Shakespeare, Herbert, and Milton* (Cambridge: Cambridge University Press, 1999), 73; and Shankar Raman, “Hamlet in Motion,” in *Knowing Shakespeare: Senses, Embodiment and Cognition*, ed. Lowell Gallagher and Shankar Raman (New York: Palgrave Macmillan, 2010), 142–45.
- 4 In “Archimago: Between Text and Countertext,” *Studies in English Literature* 43, no. 1 (2003): 19–64, Harry Berger, Jr. characterizes Spenser as an architect: “What he builds is shiftier, twistier, than anything dreamed up or put down by M. C. Escher,” a graphic artist who initially studied architecture and decorative arts (19). Berger also describes *The Faerie Queene* as analogous to a building: the poem “has kept me digging outside its crooked walls for five decades in a responsive delirium of interpretation, mucking about at the alexandrine foot of the castle” (19). In “The Death of the ‘New Poete’: Virgilian Ruin and Ciceronian Recollection in Spenser’s *The Shepheardes Calender*,” *Renaissance Quarterly* 56

- (2003): 723–56, Rebeca Helfer similarly notes that in *The Shepheardes Calender* E. K. portrays Spenser as “a linguistic archaeologist and architect” whose works are “well grounded, finely framed, and strongly trussed up together” (738). E. K. uses architectural metaphors to distinguish Spenser from earlier poets, whom he calls shoddy builders that have “patched up holes” in the English “Mother tonge” with “peces and rags of other languages”: Edmund Spenser, *Yale Edition of the Shorter Poems of Edmund Spenser*, ed. William A. Oram (New Haven, CT: Yale University Press, 1989), 16.
- 5 The relation between medieval drama and Shakespeare’s histories, Roman plays, and *Sonnets* has received relatively little critical attention. In *Shakespeare’s Medieval Craft: Remnants of the Mysteries on the London Stage* (Ithaca, NY: Cornell University Press, 2014), Kurt A. Schreyer connects medieval mystery and morality plays to Shakespeare’s comedies and tragedies but deals only with the histories *3 Henry VI*, *Richard III*, and *1 Henry IV* and doesn’t mention the Roman plays or *Sonnets* (163–67). At a talk entitled “Shrovetide Henry VI” at the Shakespeare Association of America in 2016 in New Orleans, Claire Sponsler remarked on the lack of critical work on the late medieval allegory *Mankind* in connection to Shakespeare’s history plays.
 - 6 Andy Clark, “Intrinsic Content, Active Memory, and the Extended Mind,” *Analysis* 65, no. 1 (2005): 1–11 at 1.
 - 7 In *Fictions of Disease in Early Modern England: Bodies, Plagues and Politics* (New York: Palgrave Macmillan, 2001), Margaret Healy discusses the “recurring motif from medieval and early modern writings” of “the human body as a fortified . . . yet vulnerable . . . castle, ship, city or temple” (18).
 - 8 John Sutton argues that the early modern “body was never an inert house for a ghostly soul,” but rather its “fluids and spirits . . . were always active, always escaping notice, always exceeding the domain of the will”: *Philosophy and Memory Traces: Descartes to Connectionism* (Cambridge: Cambridge University Press, 1998), 16. See also Sutton’s discussion of the porous, humoral body in “Spongy Brains and Material Memories,” in *Environment and Embodiment in Early Modern England*, ed. Mary Floyd-Wilson and Garrett A. Sullivan, Jr. (New York: Palgrave Macmillan, 2007), 20. Andy Clark argues for the permeability of the mind housed in “the ancient fortress of skin and skull”: *Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence* (Oxford: Oxford University Press, 2004), 5.
 - 9 In *Shakespeare and “The Faerie Queene,”* Potts compares works by Shakespeare and Spenser in terms of their mutual emphasis on “ethical action” (8).
 - 10 Ben Jonson, *Ben Jonson, Vol. 8: The Poems; The Prose Works*, ed. C. H. Herford, Percy Simpson, and Evelyn Simpson (Oxford: Oxford University Press, 1947), 96. In *Words That Matter: Linguistic Perception in Renaissance English* (Stanford, CA: Stanford University Press, 1996), Judith H. Anderson discusses the biblical nuances of the word “dwell,” denoting an inner, spiritual condition (113).
 - 11 Jonson, *Ben Jonson*, 623. In her edited collection *Rhetoric Beyond Words: Delight and Persuasion in the Arts of the Middle Ages* (Cambridge: Cambridge University Press, 2010), Mary Carruthers illustrates how rhetorical works frequently “made analogies and parallels, and borrowed terms” from architecture (1).
 - 12 In *Castles of the Mind: A Study of Medieval Architectural Allegory* (Cardiff: University of Wales Press, 2003), Christiania Whitehead remarks that “the history of the architectural figure between antiquity and the Renaissance has not received the attention it deserves” (4) and ought “to be viewed as a subgenre in its own right” (262). She focuses on Latin,

French, and Middle English texts written between the twelfth and fifteenth centuries. In contrast to Whitehead, I examine architectural figuration in English works written in the sixteenth and seventeenth centuries. In *Building the Text: Architecture as Metaphor in Late Medieval and Early Modern France* (Oxford: Oxford University Press, 1998), David Cowling deals with fifteenth- and sixteenth-century French architectural allegories. In *The Building in the Text: Alberti to Shakespeare and Milton* (University Park: Pennsylvania State University Press, 2008), Roy T. Eriksen adds that “architectural metaphors are essential to Renaissance notions of artistic creation – a surprisingly understudied phenomenon in Renaissance studies” (xxi).

The architectural figure of the vulnerable body and mind as a besieged castle has yet to be addressed as a point of comparison for works by Shakespeare and Spenser, though a number of critics have discussed the nexus between medieval and Renaissance English literature and architecture. Roberta D. Cornelius traces the metaphor of the besieged castle throughout medieval allegories in “The Figurative Castle: A Study in the Medieval Allegory of the Edifice with Especial Reference to Religious Writing” (PhD diss., Bryn Mawr, 1930). Garrett Sullivan, Jr. analyzes the figure of the besieged city in Shakespeare’s *2 Henry VI* (1590) and Heywood’s *1 Edward IV* (1599) in *The Drama of Landscape: Land, Property, and Social Relations on the Early Modern Stage* (Stanford, CA: Stanford University Press, 1998), 199–229. Russ McDonald examines the writer as a builder in relation to “rhetorical pamphlets” that “teach the foundations of literary composition in “Compar or Parison: Measure for Measure,” in *Renaissance Figures of Speech*, ed. Sylvia Adamson, Gavin Alexander, and Katrin Ettenhuber (Cambridge, 2007), 42. See also Mary Carruthers, “The Poet as Master Builder: Composition and Locational Memory in the Middle Ages,” *New Literary History* 24, no. 4 (1993): 881–904 at 882–83 on the master builder trope. William E. Engel notes the extent to which “spatialized metaphors” are “part of our language base” in *Chiastic Designs in English Literature from Sidney to Shakespeare* (Farnham, UK: Ashgate, 2009), 14. David Galbraith remarks that “the territories of poetry and history are constituted” by “recurring spatial metaphors” in “*The Faerie Queene*: Architectonics of Imitation in Spenser, Daniel, and Drayton” (Toronto: University of Toronto Press, 2000), 3. In *Literature and Architecture in Early Modern England* (Baltimore: Johns Hopkins University Press, 2013), Anne M. Myers examines architecture as storytelling (2).

- 13 Leonard Barkan identifies *De Architectura* as “the ultimate source” for basing the analogy of the body as a house upon “the scientific study of measurement and proportion”: *Nature’s Work of Art: The Human Body as Image of the World* (New Haven, CT: Yale University Press, 1975), 136.
- 14 Quintilian, *Institutio oratoria*, trans. H. E. Butler, vol. 4 (1922; repr. Cambridge, MA: Harvard University Press, 1961), XI.ii.18, p. 221.
- 15 Cicero, *De oratore*, trans. E. W. Sutton, vol. 2 (1942; repr. Cambridge, MA: Harvard University Press, 1959), II.lxxxvi, p. 355.
- 16 Augustine, *Confessions*, trans. Henry Chadwick (Oxford: Oxford University Press, 1991), 185.
- 17 In *The Art of Rhetoric* (1560), ed. Peter E. Medine (University Park: Pennsylvania State University Press, 1994), Wilson continues, “even as in wax we make a print with a seal, so we have places where lively pictures must be set” (237, lines 19–22). Robert E. Stillman argues that Sidney modeled *The Defence of Poesy* on Wilson’s *The Arte of Rhetoric* in *Philip Sidney and the Poetics of Renaissance Cosmopolitanism* (Aldershot, UK: Ashgate, 2008), 103.

- 18 Henry Peacham, preamble to *The Garden of Eloquence (1593): A Facsimile Reproduction* (Delmare, NY: Scholars' Facsimiles and Reprints, 1977).
- 19 "Of the exercises of memorye and of the thre excellent continences of the tounge, wrathe, and the handes. Cap. X," from *The education or bringing vp of children, translated oute of Plutarche by syr Thomas Eliot knyght* (London, 1532), sig. d4^v-e1^r, as cited by Andrew Hiscock in *Reading Memory in Early Modern England* (Cambridge: Cambridge University Press, 2011), 7.
- 20 In the introduction to their edited volume *Go Figure: Energies, Forms, and Institutions in the Early Modern World* (New York: Fordham University Press, 2011), Judith H. Anderson and Joan Pong Linton point out that "Renaissance poetics . . . inherits from classical tradition . . . a tendency to analogize discourse to the human figure, to the sinews, joints, skin, build, and shape of the body" (6).
- 21 Bernard Spivack, *Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to His Major Villains* (New York: Columbia University Press, 1958), 97.
- 22 Philip Sidney, *The Defence of Poesy*, in *Sir Philip Sidney: The Major Works*, ed. Katherine Duncan-Jones (Oxford: Oxford University Press, 1989), 217. Future citations of Sidney's *Defence* are from this edition.
- 23 Duncan-Jones, ed., *The Major Works*, links Sidney's discussion of the art of memory to theories of memory articulated by Raymon Lull (382). See Frances A. Yates on Lull in *The Art of Memory* (Chicago: University of Chicago Press, 1966), 173–98.
- 24 In *Literature and the Visual Arts in Tudor England* (Athens: University of Georgia Press, 1990), David Evett discusses Sidney's adaptation of the Aristotelian term *architektonike* in *The Defence of Poesy*, *The Arcadia*, and *Astrophil and Stella* (214). On Melanchthon's *mens architectatrix*, a phrase meaning "architectural mind" that is relevant to Aristotle's "maker mind," see Stillman, *Philip Sidney and the Poetics of Renaissance Cosmopolitanism*, 162, 123, 135.
- 25 Henry Turner, *The English Renaissance Stage: Geometry, Poetics, and the Practical Spatial Arts, 1580–1630* (Oxford: Oxford University Press, 2006), 113.
- 26 Helkiah Crooke, *Mikrokosmographia. A Description of the Body of Man. Together with the controversies thereto Belonging. Collected and Translated out of the Best Authors of Anatomy, Especially out of Gasper Bauhinus and Andreas Laurentius* (London: William Jaggard, 1615), 60. On the relation between Crooke's *Mikrokosmographia* and Spenser's House of Alma, see Elizabeth D. Harvey, "The Touching Organ: Allegory, Anatomy, and the Renaissance Skin Envelope," in *Sensible Flesh: On Touch in Early Modern Culture*, ed. Elizabeth D. Harvey (Philadelphia: University of Pennsylvania Press, 2003), 81–102, and her "Sensational Bodies, Consenting Organs: Helkiah Crooke's Incorporation of Spenser," *Spenser Studies* 18 (2003): 295–314. On a 1636 pamphlet by Lincoln Inn barrister William Austin and another published in 1644 by Sir Kenelm Digby about stanza 22 from canto ix, the stanzaic cornerstone of the House of Alma, see Piotr Sadowski, "Spenser's 'Golden Squire' and 'Golden Meane': Numbers and Proportions in Book II of *The Faerie Queene*," *Spenser Studies* 14 (2000): 130, note 34, and Carroll Camden, "The Architecture of Spenser's 'House of Alma,'" *Modern Language Notes* 58, no. 4 (1943): 262–65.
- 27 Michael Schoenfeldt, "Fables of the Belly in Early Modern England," in *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, ed. David Hillman and Carla Mazzio (New York: Routledge, 1997), 258. In *The Purple Island and Anatomy in Early Seventeenth-Century Literature, Philosophy, and Theology* (Madison, NJ: Fairleigh Dickinson University

- Press, 2007), Peter Mitchell remarks that Fletcher extended Spenser's anatomical metaphor "from buildings to streets, streams, cities, geological formations and regions" (187).
- 28 Mark Wigley, "Untitled: The Housing of Gender," in *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 338.
- 29 Jill Mann, "Allegorical Buildings in Mediaeval Literature," *Medium Aevum* 63, no. 2 (1994): 191–210 at 193.
- 30 Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca, NY: Cornell University Press, 1993), 2, 15.
- 31 In *Humoring the Body: Emotions and the Shakespearean Stage* (Chicago: University of Chicago Press, 2014), Gail Kern Paster remarks that she "has taken Shakespeare as more representative of his age than not in terms of thinking about the bodily basis of the passions" (23). In her Spenserian essay "Becoming the Landscape: The Ecology of the Passions in the Legend of Temperance," in *Environment and Embodiment in Early Modern England*, ed. Mary Floyd-Wilson and Garrett A. Sullivan, Jr. (New York: Palgrave Macmillan, 2007), Paster says that the Castle of Alma, though "the holistic image of the human body allegorically central to that book," is "not – I think – very interesting" as an architectural figure with a passable perimeter for "a desiring body in motion," despite "its daily dealings with Maleger's troops" (140). On the contrary, the besieged Castle of Alma was of particular interest to seventeenth-century literary writers such as Ben Jonson and Andrew Marvell. See, for instance, James A. Riddell and Stanley Stewart, "Spenser's House of Alma in the Early Seventeenth Century," *The Ben Jonson Journal* 1 (1994): 183–200 at 194, and Ian C. Parker, "Marvell's 'Upon Appleton House' and Spenser," *Notes and Queries* 63, no. 1 (2016): 48–52 at 49.
- 32 In *Architectural Involutions: Writing, Staging, and Building Space, c. 1435–1650* (Evanston, IL: Northwestern University Press, 2015), Mimi Yiu remarks that Vitruvius's *De Architectura* "inspired humanist scholars across Europe to ponder how spatial design affects the relationship between a subject and the external world" (3). Throughout this important study Yiu examines how the intersection of theater and architecture "helped to construct an early modern sense of interiority" (9). In contrast to Yiu, who argues that early modern playwrights rejected "the archetypes found in medieval drama" (12), I explore the continuity between allegorical nuances of this earlier dramatic form and works by Spenser and Shakespeare.
- 33 Schoenfeldt, *Bodies and Selves in Early Modern England*, 66.
- 34 See Gary A. Schmidt, *Renaissance Hybrids: Culture and Genre in Early Modern England* (Farnham, UK: Ashgate, 2013), 7, 15. In the epistle to Spenser's *Shepherd's Calendar*, terms denoting generic hybridity such as "gallimaufrey" and "hodgepodge" are prominent: Spenser, *The Yale Edition of the Shorter Poems of Edmund Spenser*, 16.
- 35 In *Shakespeare's Entrails: Belief, Scepticism and the Interior of the Body* (New York: Palgrave Macmillan, 2007), David Hillman argues that "high anxiety" over the "permeability of the body" led to an "extreme emphasis on defensive formations such as shields, walls, moats and citadels" (6).
- 36 A number of critical works deal with early modern notions of public and private in relation to architecture, property, social relations, politics, gender, and economics. Russell West-Paviov states that "metaphors of domestic spaces reveal" that the latter "were understood as public" in *Bodies and their Spaces: System, Crisis and Transformation in Early Modern Theatre* (Amsterdam: Rodopi, 2006), 32. Patricia Fumerton demonstrates that "the history of the Elizabethan self, in short, was a history of fragmentation in which

the subject lived in public view but always withheld for itself . . . a perpetual regress of apartments”: *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament* (Chicago: University of Chicago Press, 1993), 69. See also Ronald Huebert, “The Gendering of Privacy,” *The Seventeenth Century* 17, no. 1 (2001): 37–67; John Bold, “Privacy and the Plan,” in *English Architecture, Public and Private: Essays for Kerry Downes*, ed. John Bold and Edward Chaney (London: Hambledon Press, 1993), 107–19; Louis A. Montrose, “Spenser’s Domestic Domain: Poetry, Property, and the Early Modern Subject,” in *Subject and Object in Renaissance Culture*, ed. Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass (Cambridge: Cambridge University Press, 1996), 83–130; Lena Cowen Orlin, *Private Matters and Public Culture in Post-Reformation England* (Ithaca, NY: Cornell University Press, 1994); and Sullivan, *The Drama of Landscape*.

Other critics address the relation between Shakespeare and the public space of the theater. See, for example, Steven Mullaney, *The Place of the Stage: License, Play, and Power in Elizabethan England* (Chicago: University of Chicago Press, 1988). In *Shakespeare’s Memory Theatre: Recollection, Properties, and Character* (Cambridge: Cambridge University Press, 2010), Lina Perkins Wilder remarks that “architectural spatial metaphors” like a “closet,” “library,” or “theatre” depict the memory “as something that can be owned, as private property” (201). In “The Reformation of Space in Shakespeare’s Playhouse,” in *Making Space Public in Early Modern Europe: Performance, Geography, Privacy*, ed. Angela Vanhaelen and Joseph P. Ward (New York: Routledge, 2013), Paul Yachnin says that the term “private . . . referred to low social status . . . and generally to those who neither held public office nor were of noble lineage” (262).

- 37 Lawrence Manley, “Spenser and the City: The Minor Poems,” in *Modern Language Quarterly* 43, no. 3 (1982): 203–27 at 206.
- 38 See Helen Cooper, *Shakespeare and the Medieval World* (London: Arden Shakespeare, 2010), 8, and Clifford Davidson, forward to *Shakespeare’s Play within Play: Medieval Imagery and Scenic Form in Hamlet, Othello, and King Lear*, by Guilfoyle Cherrell (Kalamazoo, MI: Medieval Institute Publications, 1990), x.
- 39 Thomas Warton, *History of English Poetry* (London, 1778), vol. 2, 365, as cited by Robert Potter, *The English Morality Play: Origins, History, and Influence of a Dramatic Tradition* (London: Routledge, 1975), 208.
- 40 Mark A. Meadow, *Pieter Bruegel the Elder’s Netherlandish Proverbs and the Practice of Rhetoric* (Zwolle: Waanders, 2002), 21, 29–31, 52–53, 153.
- 41 Bruno Latour, *We Have Never Been Modern*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 1993), 137.
- 42 Donna J. Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2007), 305. Laurie Shannon notes this connection between Latour and Haraway in *The Accommodated Animal: Cosmopolity in Shakespearean Locales* (Chicago: University of Chicago Press, 2013), 5.
- 43 Stacy Alaimo, *Bodily Natures: Science, Environment, and the Material Self* (Bloomington: Indiana University Press, 2010), 158.
- 44 William Shakespeare, *The Winter’s Tale*, ed. J. H. Pafford (London: Methuen, 1984), V.iii.99. Future references are to this edition.
- 45 In *Shakespeare and Ecocritical Theory* (London: Bloomsbury, 2015), Gabriel Egan notes that both cognitive science and ecocriticism emphasize the ways in which “we think with the objects around us (that is, our environment) as well as with our minds” (33–34).

- 46 See Judith H. Anderson, “Working Imagination in the Early Modern Period: Donne’s Secular and Religious Lyrics and Shakespeare’s Hamlet, Macbeth, and Leontes,” in *Shakespeare and Donne: Generic Hybrids and the Cultural Imaginary*, ed. Anderson and Jennifer C. Vaught (New York: Fordham University Press, 2013), 269–70.
- 47 Martin Heidegger, “Letter on ‘Humanism’ (1946),” trans. Frank A. Capuzzi, in *Pathmarks*, ed. William McNeil (Cambridge: Cambridge University Press, 1998), 255, as cited in Joseph Campana and Scott Maisano, ed., *Renaissance Posthumanism* (New York: Fordham University Press, 2016), 10.
- 48 Julian Yates, “Early Modern Ecology,” in *Edmund Spenser in Context*, ed. Andrew Escobedo (Cambridge: Cambridge University Press, 2016), 335. Vin Nardizzi notes that in the sixteenth century the very term “environ” connotes “acts of siege,” yoking environmental criticism to a brutal history of anthropocentric, militaristic practices that endanger life: “Environ,” in *Veer Ecology: A Companion for Environmental Thinking*, ed. Jeffrey Jerome Cohen and Lowell Duckert (Minneapolis: University of Minnesota Press, 2017), 185, 193.
- 49 William Shakespeare, *Henry V*, ed. Richard Proudfoot (New York: Routledge, 1990), I.ii. 191–228. Future references are to this edition. For an ecocritical discussion of this honeybee analogy, see Gabriel Egan, *Green Shakespeare: From Ecopolitics to Ecocriticism* (New York: Routledge, 2006), 70–72.
- 50 Evelyn B. Tribble and Nicholas Keene, “Introduction: Cognitive Ecologies, Distributed Cognition, and Extended Mind and Memory Studies,” in *Cognitive Ecologies and the History of Remembering: Religion, Education and Memory in Early Modern England* (New York: Palgrave Macmillan, 2011), 4.
- 51 See, for instance, *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind*, ed. Laurie Johnson, John Sutton, and Evelyn Tribble (New York: Routledge, 2014).
- 52 Amy Cook, *Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance through Cognitive Science* (New York: Palgrave Macmillan, 2010), 4.
- 53 Mary Thomas Crane, *Shakespeare’s Brain: Reading with Cognitive Theory* (Princeton, NJ: Princeton University Press, 2001), 9. Crane cites Antonio Damasio, *Descartes’ Error: Emotions, Reason, and the Human Brain* (New York: Penguin, 1994).
- 54 In *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, 1999), George Lakoff and Mark Johnson argue that “the mind is inherently embodied” and “reason is shaped by the body” (5). Antonio Damasio contends that “emotion is integral to the processes of reasoning” in *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (New York: Harcourt, Brace, 1999), 41.
- 55 Sutton, “Material Agency, Skills and History: Distributed Cognition and the Archaeology of Memory,” in *Material Agency: Towards a Non-Anthropocentric Approach*, ed. C. Knappett and L. Malafouris (New York: Springer, 2008), 46.
- 56 In *Renaissance Posthumanism*, Campana and Maisano ask, “What if critical posthumanisms of all varieties understood themselves as adopting the methods, practices, and temporal orientation of Renaissance humanism?” Illustrating that “Renaissance humanists were always already posthumanist,” which is far from a twenty-first century phenomenon, the essays in their collection demonstrate how works from the fourteenth through the seventeenth century perceive “the human” as joined with “a weird tangle of animals, environments, and vital materiality” (2–5). In “Shakespeare’s Mineral Emotions”

- in *Renaissance Posthumanism*, Lara Bovilsky argues, for example, that “the use of stone to figure and explain extraordinary elements of human character, affect, relationships, and agency is widespread in English authors” (254). Bovilsky cites instances of figuration involving vibrant minerals from Shakespeare and Marvell. In “The Orphic Physics of Early Modern Eloquence,” in *The Palgrave Handbook of Early Modern Literature and Science*, ed. Howard Marchitello and Evelyn Tribble (New York: Palgrave Macmillan, 2017), Jenny Mann concludes that “eloquence exhibits a distinct agency not evenly distributed among inhuman things” (232).
- 57 Tim Ingold, *The Perception of the Environment* (New York: Routledge, 2000), 186, and Martin Heidegger, “Building,” in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon, 1975), 143–59.
- 58 Ingold, *Being Alive: Essays on Livelihood, Dwelling and Skill* (New York: Routledge, 2011), 31, 259. Ingold uses the rhetorical figure of a chiasmus when describing the joining of landscapes and people: “Landscapes take on meanings and appearances in relation to people, and people develop skill, knowledge and identities in relation to the landscapes in which they find themselves” (129).
- 59 Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman* (Minneapolis: University of Minnesota Press, 2015), 7, 9. In the introduction to *The Indistinct Human in Renaissance Literature* (New York: Palgrave Macmillan, 2012), editors Jean E. Feerick and Vin Nardizzi focus their collection of essays on the illusory boundary separating human beings from “nonhuman life forms – whether four-footed beasts, mammals of the sea, plants, or even mineral life forms” (4).
- 60 Robert N. Watson, *Back to Nature: The Green and the Real in the Late Renaissance* (Philadelphia: University of Pennsylvania Press, 2006), 33, 100, 98, 107.
- 61 In “Lavinia is Philomel,” in *Object Oriented Environs*, ed. Jeffrey Jerome Cohen and Julian Yates (New York: Punctum Books, 2016), Jennifer Waldron argues that metaphor provides “a kind of tool for humans as they attempt to access the nonhuman” (146). In response to individual essays in this edited collection, Julia Reinhard Lupton reiterates Waldron’s idea that metaphor institutes “alliances among unlikes that can alter how we perceive, understand, and act in and on a world”: “OOO+HHH=Zany, Interesting, and Cute,” in *Object Oriented Environs*, 177.
- 62 On the relation between the human and the nonhuman in Book IV of *The Faerie Queene*, see Steven Swarbrick, “The Life Aquatic: Liquid Poetics and the Discourse of Friendship in *The Faerie Queene*,” *Spenser Studies* 30 (2015): 227–53.
- 63 William Shakespeare, *Taming of the Shrew*, ed. Brian Morris (London: Routledge, 1988), III.ii.228–29.
- 64 Shakespeare, *As You Like It*, ed. Juliet Dusinberre (London: Bloomsbury, 2013), III.iii.79–81.
- 65 In “Of Stones and Stony Hearts: Desdemona, Hermione, and Post-Reformation Theater,” in *The Indistinct Human in Renaissance Literature*, Jennifer Waldron discusses a number of instances in Shakespeare’s plays, including *The Winter’s Tale*, in which “references to stone often depict a confusion of categories in which stones become lifelike and humans become stony” (205–206).
- 66 In *Volition’s Face: Personification and the Will in Renaissance Literature* (Notre Dame, IN: University of Notre Dame Press, 2017), Andrew Escobedo says, “prior to the eighteenth century . . . humans were still deeply imbricated with things . . . The premodern self had . . .

- a transactional relationship with its surroundings, making the distinction between human and nonhuman less urgent than it became in modernity” (245).
- 67 James Sutton, *Materializing Space at an Early Modern Prodigy House: The Cecils at Theobalds, 1564–1607* (Aldershot, UK: Ashgate, 2004), 11.
- 68 In volumes of the journal *Spenser Studies* from 1980 through 2015, the term “memory” occurs in six essay titles and “imagination” once. On the subject of memory and forgetting in *The Faerie Queene*, see Alan Stewart and Garrett A. Sullivan, Jr., “‘Worme-eaten, and full of canker holes’: Materializing Memory in *The Faerie Queene* and *Lingua*,” *Spenser Studies* 17 (2003): 215–38; Grant Williams, “Phantastes’s Flies: The Trauma of Amnesic Enjoyment in Spenser’s Memory Palace,” *Spenser Studies* 18 (2003): 231–52; Judith Owens, “Memory Works in *The Faerie Queene*,” *Spenser Studies* 22 (2007): 27–45; and Judith H. Anderson, “‘Myn Auctour’: Spenser’s Enabling Fiction and Eumnestes’ ‘Immortal Scrine,’” in *Unfolded Tales: Essays on Renaissance Romance*, ed. George M. Logan and Gordon Teskey (Ithaca, NY: Cornell University Press, 1989), 16–31. In *Imagination, Meditation, and Cognition in the Middle Ages* (Chicago: University of Chicago Press, 2011), Michelle Karnes remarks that “the cognitive function of imagination has received little study from any discipline in recent years” (31).
- 69 Raman, “Hamlet in Motion,” 123.
- 70 William Shakespeare, *The Merchant of Venice*, ed. John Drakakis (New York: Bloomsbury, 2010), II.v.33.
- 71 Raman, “Hamlet in Motion,” 134.
- 72 Richard Braithwaite, *Essaies upon the Five Senses*, 2nd ed. (London, 1620), as cited by Raman in “Hamlet in Motion,” 117.
- 73 In “Affective Technologies: Toward an Emotional Logic of the Elizabethan Stage,” in *Environment and Embodiment in Early Modern England*, ed. Mary Floyd-Wilson and Garrett A. Sullivan, Jr., Steven Mullaney argues that “what we call collective memory . . . resides in actual landscapes and property lines and public buildings and shops and homes as powerfully as it dwells in commemorative monuments” (760).
- 74 Thomas Fulton, “Shakespeare’s *Everyman*: *Measure for Measure* and English Fundamentalism,” *Journal of Medieval and Early Modern Studies* 40, no. 1 (2010): 119–147 at 127. On the print history of *Everyman* in early modern England, see Frederick Kiefer, *English Drama from Everyman to 1660: Performance and Print* (Tempe: Arizona Center for Medieval and Renaissance Studies, 2015), 175–77. As evidence of the permeable boundaries between the fields of medieval and early modern drama, in 2014 *Everyman* and *Mankind* were included in the Arden Early Modern drama series: see the introduction by Gordon McMullan and David Matthews in *Reading the Medieval in Early Modern England*, ed. Gordon McMullan and David Matthews (Cambridge: Cambridge University Press, 2007), 5.
- 75 Andrew Hadfield says that “Spenser knew the law extremely well and was clearly deeply read in jurisprudence”: “The Death of the Knight with the Scales and the Question of Justice in *The Faerie Queene*,” *Essays in Criticism* 65, no. 1 (2015): 12–29 at 27. See also Andrew Zurcher’s discussion of property and contract language in relation to Spenser’s Malbecco and Hellenore in Book III of *The Faerie Queene* in *Spenser’s Legal Language: Law and Poetry in Early Modern England* (Cambridge: Brewer, 2007), 101, 104.
- 76 William Shakespeare, *Macbeth*, ed. Kenneth Muir (London: Methuen, 1987), 133. Future references are to this edition. See Christopher Warley, “Shakespeare’s Fickle Fee-Simple: *A Lover’s Complaint*, Nostalgia, and the Transition from Feudalism to Capitalism,” in

- Shakespeare and the Middle Ages*, ed. Curtis Perry and John Watkins (Oxford: Oxford University Press, 2009), 21–44.
- 77 In *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage* (Oxford: Oxford University Press, 2008), Patricia A. Cahill explores how early modern history plays by Marlowe and Shakespeare “are implicated in the era’s discourses of measurement,” arithmetic, “quantification and abstraction,” which were important for “calculation” during the “period of intense militarization” from the 1580s through 1600 (11, 18–19). In “‘Arden Lay Murdered in that Plot of Ground’: Surveying, Land, and *Arden of Faversham*,” *ELH* 61, no. 2 (1994): 231–52, Garrett A. Sullivan, Jr. says that “the early modern rediscovery of mathematical texts such as Euclid’s *Elements* transformed and professionalized surveying” (237).
- 78 Anxiety about invasion took multiple forms in early modern England and was caused by a variety of factors – international, domestic, and pathological. In *Foreign Bodies and the Body Politic: Discourses of Social Pathology in Early Modern England* (Cambridge: Cambridge University Press, 1998), Jonathan Gil Harris attributes such a fear of infiltration to threats of Catholic invasion after the defeat of the Spanish Armada as well as to the shifting view of disease as caused by external agents rather than humoral imbalance (45–47). He continues that fear of rule by a selfish aristocracy at home contributed to metaphors of a diseased body politic in Shakespeare’s *2 Henry IV* (46). Lena Cowen Orlin says that the idea of the house in the English Renaissance was “restless, conflicted, shape-shifting, imperfectly defended and unsusceptible of repose” in *Private Matters and Public Culture in Post-Reformation England*, 269. In *Alien Albion: Literature and Immigration in Early Modern England* (Toronto: University of Toronto Press, 2014), Scott K. Oldenburg provides an important counterargument to the notion that “the English were deeply xenophobic” (4). Shakespeare’s status as “a foreigner to London” placed him under economic constraints faced by strangers, blurring the divide between insider and outsider (170).
- 79 Lisa Hopkins, “The Places of the Gods on the English Renaissance Stage,” *Philological Quarterly* 89, no. 4 (2010): 415–33 at 415, 422. In *The Poetics of Ruins in Renaissance Literature* (New York: Fordham University Press, 2017), Andrew Hui discusses “how Renaissance poets used the topos of architectural ruins to think about the life cycle of their own works – from conception, composition, print, revisions, and circulation to afterlife” (5). In contrast to my study, Hui’s survey of English Renaissance writers deals with Shakespeare’s *Sonnets* and Spenser’s *Ruins of Time*, not *Ruins of Rome*, and focuses mainly on Book II of *The Faerie Queene*.
- 80 See Steven Mullaney, *The Reformation of Emotions in the Age of Shakespeare* (Chicago: University Press of Chicago, 2015) for a discussion of how early modern people returned to metaphors as virtual reminders of the lost analogical connection between “Real Presence” and actual matter (106–7). Mullaney cites Evelyn B. Tribble on the Reformers’ breach between sign and signified when reading figuratively: “The Partial Sign: Spenser and the Sixteenth-Century Crisis of Semiotics,” in *Ceremony and Text in the Renaissance*, ed. Douglas F. Rutledge (Newark: University of Delaware Press, 1996), 32. Raymond Williams notes that in the early modern period, classical “realism” became what we would call today “extreme idealism”: *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1983), 257, as cited by Mullaney, *The Reformation of Emotions in the Age of Shakespeare*, 106. The revival of classical literary topoi like Menenius’s fable of the belly as analogous to the monarchy in transition to a republic

- in *Coriolanus* served, in the words of A. E. B. Coldiron, as “a lament for the deep loss of an idealized, impossible social coherence”: A. E. B. Coldiron, “The Mediated ‘Medieval’ and Shakespeare,” in *Medieval Shakespeare: Pasts and Presents*, ed. Ruth Morse, Helen Cooper and Peter Holland (Cambridge: Cambridge University Press, 2013), 76. Nate Eastman adds that, for the materialist Hobbes, in *The Leviathan* (1651) the metaphor of the body politic is a linguistic approximation, not an indication of a metaphysical correspondence between the macrocosm and microcosm: “The Rumbling Belly Politic: Metaphorical Location and Metaphorical Government in *Coriolanus*,” *Early Modern Literary Studies* 13, no. 1 (2007): 2.1–39 at 10.
- 81 See Judith H. Anderson, *Light and Death: Figuration in Spenser, Kepler, Donne, Milton* (New York: Fordham University Press, 2017), 8, 77–112, in which she discusses the Aristotelian roots of analogy, a particular kind of metaphor based on the mathematical proportion of A:B::C:D. In *The Mind is a Collection: Case Studies in Eighteenth-Century Thought* (Philadelphia: University of Pennsylvania Press, 2015), Sean Silver attributes “the conceptual core of the analogy” of the mind as a collection to “a persistent strain of Aristotelianism” (2). John Locke’s library and commonplace book provide examples of this analogy. Silver concludes that “in order to speak to ourselves and to one another about the mental states we experience ourselves as having, we lean against vocabularies elaborated from physical models. More strongly put, we understand our minds as working in much the same way that we see systems working in the world” (viii, 2, 26, and 269). In “The Physics of *King Lear*: Cognition in a Void,” *The Shakespeare International Yearbook* 4 (2004): 3–23, Mary Thomas Crane remarks that the “language of poetry . . . is shaped by the poet’s interactions with the physical world, and his or her models for how it works” (20).
- 82 In “Marvell’s ‘Upon Appleton House’ and Spenser,” Parker notes the lack of a systematic study of Spenser’s influence on Marvell (48–49). He demonstrates that in “Upon Appleton House,” Marvell’s lines, “Let others vainly try t’immure / The Circle in the Quadrature / These holy Mathematicks can / In ev’re Figure equal Man” recall Spenser’s House of Holiness in Book I of *The Faerie Queene* (45–48). Parker doesn’t mention, however, that Marvell’s lines are also informed by the famous stanza from the Castle of Alma describing its “circular” frame and “quadrate” base, a passage which was widely cited by Helkiah Crooke among other seventeenth-century English writers (II.ix.22.1, 6).
- 83 Anne Lake Prescott, “Du Bellay in Renaissance England: Recent Work on Translation and Response,” *Oeuvres and Critiques* 20 (1995): 17–28 at 126.
- 84 In *Spenser’s Amoretti: Analogies of Love* (Lewisburg, PA: Bucknell University Press, 1990), William C. Johnson argues, “it is primarily by analogy – by what his structures, poems, lines, words suggest – that Spenser, like Shakespeare and Milton after him, opens vistas of further possibilities . . . Spenser never mentions the word. Yet it is by analogy, and through analogy, that he most often operates. Analogy itself expresses essential ambiguities, since its terms are simultaneously ‘like as’ and ‘different from’” (17). In *The Analogy of “The Faerie Queene”* (Princeton, NJ: Princeton University Press, 1976), James Nohrnberg briefly compares Spenser’s Redcrosse Knight to Shakespeare’s Henry V, Spenser’s Ate to Rumour in *2 Henry IV*, and Spenser’s Braggadocchio to Falstaff (67, 185, and 315). He treats the rebels in *2 Henry IV* metaphorically as “a disease of the aging body politic” (67) and discusses the allegorical names Justice Silence, Shallow, and the Lord Chief Justice in this history play. Nohrnberg draws

- parallels between Spenser's Maleger and Hamlet and Spenser's Pyrocles and Shakespeare's Pyrrhus, who "is roasted in wrath and fire" (II.ii.399). In *Spenserian Satire: A Tradition of Indirection* (Manchester: Manchester University Press, 2017), Rachel Hile argues that satirical writers commonly led readers to connect analogous situations of literary and historical figures such as the extravagant building projects of the Fox in *Mother Hubberds Tale* and those of Lord Burghley (21). Hile speculates convincingly that in *Venus and Adonis* Shakespeare derived the satirical figure of Venus for Elizabeth I from jealous Venus in Spenser's *Muiopotmus* and lustful Argante in Book V of *The Faerie Queene* (115–18).
- 85 See Stuart Clark, *Vanities of the Eye: Vision in Early Modern European Culture* (Oxford: Oxford University Press, 2007) for a discussion of the imagination as "an unreliable faculty . . . prone to error" (45). On Renaissance ambivalence toward this faculty, see K. Tetzeli von Rosador, "'Supernatural Soliciting': Temptation and Imagination in *Doctor Faustus* and *Macbeth*," in *Shakespeare and His Contemporaries: Essays in Comparison*, ed. E. A. J. Honigmann (Manchester: Manchester University Press, 1986), 45.
- 86 In *Mastering the Revels: The Regulation and Censorship of English Renaissance Drama* (Iowa City: University of Iowa Press, 1991), Richard Dutton argues that Sir John Oldcastle was a possible target of veiled satire in works by Thomas Nash and Ben Jonson (103). David Scott Kastan, ed., *Henry IV, Part 1* (New York: Bloomsbury, 2009), notes that Shakespeare changed the name Oldcastle to Falstaff when William Brooke, an aristocratic descendent of Oldcastle, objected to the dramatist's use of his family's name (52). Future citations of the play are from this edition.
- 87 John Donne, "Meditation 17," in *Devotions Upon Emergent Occasions*, ed. Anthony Raspa (Oxford: Oxford University Press, 1987), 87.
- 88 In *Mankynde in Shakespeare* (Athens: University of Georgia Press, 1976), Edmund Creeth discusses a number of parallels between *The Castle of Perseverance* and *Macbeth*, but not in terms of the architectural figure of the besieged castle (40–72).
- 89 For a theoretical discussion of the agency of things, see Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010), 20.
- 90 Shannon examines Lear's lack of a coat during the storm in terms of human negative exceptionalism in *The Accommodated Animal*, 170. Gwilym Jones remarks on "the absence of location" in *King Lear in Shakespeare's Storms* (Manchester: Manchester University Press, 2015), 59.

Chapter 1

- 1 In *Magical Imaginations: Instrumental Aesthetics in the English Renaissance* (Toronto: University of Toronto Press, 2012), Genevieve Juliette Guenther discusses the motif of the poet as magician in the 1590 *Faerie Queene* and *The Tempest* (4).
- 2 Thomas Herron identifies Book I of *The Faerie Queene* as a "morality play in rejuvenated epic verse" in *Spenser's Irish Work: Poetry, Plantation, and Colonial Reformation* (Aldershot, UK: Ashgate, 2007), 143.
- 3 Edmund Spenser, *The Faerie Queene*, ed. A. C. Hamilton, 2nd rev. ed. (Harlow, UK: Pearson Longman, 2007), II.xi.6.1, p. 262. The text itself is edited by Hiroshi Yamashita and Toshiyuki Suzuki. Future citations are from this edition.

- 4 In “The Houses of Mortality in Book II of *The Faerie Queene*,” *Spenser Studies* 2 (1981): 121–40, Walter R. Davis links Guyon’s psychic growth throughout Book II to that of protagonists such as Mankind in “morality plays like *The Castle of Perseverance*” (125). Edgar Schell compares the mansions in *The Castle of Perseverance*, which he describes as “the richest of the sixty-odd morality plays that have survived,” to moral places like the Castle of Alma: *Strangers and Pilgrims: From “The Castle of Perseverance” to “King Lear”* (Chicago: University of Chicago Press, 1983), 28, 43.
- 5 See Christopher Bond, “Medieval Harrowings of Hell and Spenser’s House of Mammon,” *English Literary Renaissance* 37, no. 2 (2007): 175–92 at 175, 177, 188; Judith H. Anderson, *The Growth of a Personal Voice: “Piers Plowman” and “The Faerie Queene”* (New Haven, CT: Yale University Press, 1976), 56; and Anderson, *Reading the Allegorical Intertext: Chaucer, Spenser, Shakespeare, Milton* (New York: Fordham University Press, 2008), 291.
- 6 Anderson points to the relentless overlap between drama and allegory in relation to Shakespeare and Spenser in “Beyond Binarism: Eros/Death and Venus/Mars in Shakespeare’s *Antony and Cleopatra* and Spenser’s *Faerie Queene*,” in *Shakespeare and Spenser*, 54–78. The concept of generic hybridity is central to the essay collection Anderson and I edited, entitled *Shakespeare and Donne: Generic Hybridity and the Cultural Imaginary* (Fordham: Fordham University Press, 2013).
- 7 In the introduction to *Knowing Shakespeare: Senses, Embodiment and Cognition*, ed. Lowell Gallagher and Shankar Raman (New York: Palgrave Macmillan, 2010), the editors remark that “*The Tempest*’s conjoining of revenge tragedy and comedy marks its generic hybridity” (26). Anderson notes the similarity between the extremity of Belpheobe’s position on honor in Book III of *The Faerie Queene* and Hotspur’s diehard view of aristocratic rites and privileges that he views as honorable in *1 Henry IV*: “Belpheobe,” in *The Spenser Encyclopedia*, ed. A. C. Hamilton et al. (Toronto: University of Toronto Press, 1990), 85.
- 8 In “Saints Alive! Falstaff, Martin Marprelate, and the Staging of Puritanism,” *Shakespeare Quarterly* 46 (1995): 47–75, Kristen Poole argues that audiences widely recognized Falstaff as a caricature of Sir John Oldcastle, Lord Cobham (49). She demonstrates that early productions of *1 Henry IV* appeared to have used the name Oldcastle instead of Falstaff and that private performances of the play, including those at court, retained this Puritan’s name. Poole further remarks that depicting Puritans as grotesque is in keeping with Anti-Puritan literature (54). In *Mastering the Revels*, Dutton says that once Shakespeare changed the name Oldcastle to Falstaff he left “a trail of spoiled puns, unmetrical lines and overlooked speech-prefixes in which modern editors may track the changes” (103). In “The Fortunes of Oldcastle,” *Shakespeare Survey* 38 (1986): 85–100, Gary Taylor agrees that “no one now disputes” that Falstaff was once Oldcastle (87). In “William Shakespeare, Richard James and the House of Cobham,” *Review of English Studies* 38 (1987): 334–54, he continues that in *1 Henry IV* the only occurrence of the name Falstaff is unmetrical, but all six of its occurrences in *2 Henry IV* are metrical (343). The name Falstaff is similarly metrical in *Henry V* and *The Merry Wives of Windsor*.
- 9 In *The Swan at the Well: Shakespeare Reading Chaucer* (New Haven, CT: Yale University Press, 1985), E. Talbot Donaldson makes a convincing case for the “analogy, or simple similarity, rather than influence” of the Wife of Bath and Falstaff (119).
- 10 Cooper, *Shakespeare and the Medieval World*, 122. Alan C. Dessen views Riot in *The Interlude of Youth* as parallel to “riotous companions with names like Pistol and

- Bardolph,” especially “for a viewer as opposed to a reader”: “Homilies and Anomalies: The Legacy of the Morality Play to the Age of Shakespeare,” *Shakespeare Studies* 11 (1978): 243–58 at 254.
- 11 Mullaney, *The Reformation of Emotions in the Age of Shakespeare*, 108.
 - 12 Hugh Grady, “Falstaff: Subjectivity between the Carnival and the Aesthetic,” *Modern Language Review* 96, no. 4 (2001): 609–23 at 614.
 - 13 *The Oxford English Dictionary Online*, “cell,” n. 7. a., accessed May 15, 2019 <http://dictionary.oed.com/>. Future references to the *OED* will be cited parenthetically. The Church Fathers, who believed that the brain consisted of an anterior, middle, and posterior chamber, made use of the architectural metaphor of the mind as a cell: Cowling, *Building the Text*, 111–12. In *Castles of the Mind*, Whitehead identifies “monastic cells” as “similitudes for the ordered mind” (34).
 - 14 Hamilton, ed., *The Faerie Queene*, notes this intertextual connection between Spenser and Shakespeare (39).
 - 15 Existing criticism supports the notion that Archimago exists inside but also outside Redcrosse’s imagination. In *The Choice of Achilles: The Ideology of Figure in the Epic* (Stanford, CA: Stanford University Press, 1992), Susanne Lindgren Wofford argues that “Archimago serves, then, as a figure for an aspect of the internal life of the book’s hero, but he also incarnates a force apart, not existing only internally but representing a kind of constraint or power over the mind, even over the imagination and the fantasy” (236). In “Melancholy, Ecstasy, Phantasma: The Pathologies of *Macbeth*,” *Modern Philology* 111, no. 2 (2013): 205–230, Suparna Roychoudhury “interrogates the early modern discourse” of the “pathological” and “rogue imagination” embodied by a character like Archimago and asks, “To what extent do our mental images belong to us?” (217).
 - 16 In *Shakespeare’s Tragic Form: Spirit in the Wheel* (Newark, DE: University of Delaware Press, 2000), Robert Lanier Reid concludes that “even the overt supernatural forces in *Macbeth* . . . while asserting an undeniable, staged reality, seem ultimately to be projective effluvia of human evil” (106).
 - 17 This interpretative crux in *Macbeth* is the subject of the episode “Fair is Foul and Foul is Fair” (season 2, episode 4) in the Canadian television series *Slings and Arrows*, in which directors and actors argue about the effectiveness of a gory Banquo at the banquet table and opt instead for the terror of an empty chair: *Slings and Arrows: The Complete Collection (2003–2006)*, directed by Peter Wellington (Silver Spring, MD: Acorn Media, 2007), DVD.
 - 18 In *Spenser’s Image of Nature: Wild Man and Shepherd in “The Faerie Queene”* (New Haven, CT: Yale University Press, 1966), Donald Cheney says that “the image of the walled town further hints that the disturbance is as likely to be within the walls as without, and hence that there is no clear boundary between dreamer and dream” (31).
 - 19 Northrop Frye, *The Secular Scripture: A Study of the Structure of Romance* (Cambridge, MA: Harvard University Press, 1978), 126.
 - 20 On the vulnerability of the early modern mind to supernatural invasion, see Guenther, *Magical Imaginations*, 38–61, and Mary Floyd-Wilson, “Some Fury Pricks Me On’: Satanic Thinking in Thomas Heywood’s *A Woman Killed with Kindness*,” in *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind*, ed. Laurie Johnson, John Sutton, and Evelyn Tribble (New York: Routledge, 2014), 71–85. Floyd-Wilson argues that “temptation for the reformed Christian was simultaneously a physiological, mental, and spiritual affliction in which the Devil planted foreign images and thoughts

- in one's mind" (73). She adds that "the home is the frontline for struggles with an insidious and invasive Devil" (82).
- 21 On Spenser's use of parody in the 1590 *Faerie Queene* and in relation to Una, see Judith H. Anderson, *Spenser's Narrative Figuration of Women in "The Faerie Queene"* (Kalamazoo, MI: Medieval Institute Publications, 2018), 17–39.
 - 22 I discuss how Despair's manipulative cherry-picking from classical and biblical texts parodies Spenser's context-sensitive method of alluding to his literary predecessors in "Spenser's Dialogic Voice in Book I of *The Faerie Queene*," *Studies in English Literature* 41 (2001): 71–89 at 72–73, 81–83.
 - 23 In *The Perception of the Environment*, Ingold includes a tree as a kind of dwelling: "Now at first glance we might have no hesitation in regarding the house, but not the tree, as a building, or an instance of architecture . . . On closer inspection, however, this distinction between those parts of the environment that are, respectively, built and unbuilt seems far less clear . . . To the extent that the influence of the human component prevails, any feature of the environment will seem more like a building" (187).
 - 24 On Spenser's imitation of Virgil's famous simile in the context of Arthur's felling of Orgoglio, see Andrew Sisson, "After Rome; or, Why Spenser Was Not a Republican," *Spenser Studies* 28 (2013): 83–118 at 103.
 - 25 Spenser, *The Faerie Queene*, 63.
 - 26 "A Letter of the Authors," in Spenser, *The Faerie Queene*, 714.
 - 27 William Shakespeare, *Richard II*, ed. Peter Ure (London: Methuen, 1961), V.vi.49–50. Future references are to this edition.
 - 28 Shakespeare, *Richard III*, ed. James R. Siemon (London: Arden Shakespeare, 2009), III. i.82.
 - 29 Representations of the Seven Deadly Sins in Renaissance works such as Dekker's *Seven Deadly Sins of London* (1606) "are less a theological heptad than a vehicle of social commentary": Horton, "The Seven Deadly Sins and Shakespeare's Jacobean Tragedies," 245.
 - 30 A. R. Humphreys, ed., *King Henry IV, Part 2* (New York: Routledge, 1991), links grotesque Falstaff, with his vanity for extravagant apparel, to the figure of Pride in Henry Medwall's allegorical morality play *Nature* in which a battle between virtues and vices is central (20, 1516–20). Future references to Shakespeare's play are from this Arden edition. Schell says that in *The Castle of Perseverance* Pride is dressed in "the more grotesque of the late fourteenth-century aristocratic fashions": *Strangers and Pilgrims*, 47.
 - 31 David Quint, "Bragging Rights: Honor and Courtesy in Shakespeare and Spenser," in *Creative Imitation: New Essays on Renaissance Literature in Honor of Thomas M. Greene*, ed. David Quint et al. (Binghamton, NY: Medieval and Renaissance Texts and Studies, 1992), 401.
 - 32 In "Trompart" in *The Spenser Encyclopedia*, Elizabeth J. Bellamy draws an analogy between the pairing of "the boastful soldier" Braggadocchio and Trompart as "the crafty or sycophantic servant" and Shakespeare's captain Falstaff dealing with the traitor Coleville in *2 Henry IV*, act IV, scene iii (701).
 - 33 Spenser, *The Faerie Queene*, 183.
 - 34 William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan (London: Cengage Learning, 1999), 162. Jean E. Feerick discusses *The Tempest* in relation to the element of air in "Shakespeare and Classical Cosmology," in *The Routledge*

- Research Companion to Shakespeare and Classical Literature*, ed. Sean Keilen and Nick Moschovakis (New York: Routledge, 2017), 179–85.
- 35 In *Shakespeare and Spenser* (Princeton, NJ: Princeton University Press, 1950), W. B. C. Watkins argues that “the complex tone of this canto suggests the *Tempest* in its blend of the serious, the comic, and lyric beauty – even in its use of magic. When Archimago without warning spreads his wings and vanishes, he terrifies Spenser’s two buffoons as Ariel terrifies Shakespeare’s. The canto is conceived as dramatically as a scene from Shakespearean comedy” (294).
- 36 In *Dream in Shakespeare: From Metaphor to Metamorphosis* (New Haven, CT: Yale University Press, 1974), Marjorie Garber argues that the association of Ariel with the imagination supports readings of *The Tempest* that are “partly allegorical” (191).
- 37 Peter Bayley mentions that Braggadocchio is “a travesty of all the qualities of the chivalric knight”: “Braggadocchio,” in *The Spenser Encyclopedia*, 109.
- 38 Quint, “Bragging Rights,” 401.
- 39 Anderson, *The Growth of a Personal Voice*, 66.
- 40 Wakefield, “The Harrowing of Hell,” in *Medieval Drama*, ed. David Bevington (Boston: Houghton Mifflin, 1975), line 206, p. 601.
- 41 Critics focusing on similarities between the House of Holiness and the Castle of Alma tend to emphasize the idealism of the latter structure. In *The Structure of Allegory* (Oxford: Oxford University Press, 1961), A. C. Hamilton cites parallels between *Faerie Queene* I.ix and II.ix (102–4, 114–15). Hamilton reads the Castle of Alma as “the perfection of man’s natural body governed by temperance and upheld by divine grace” (102). In “Flesh, Spirit, and the Glorified Body: Spenser’s Anthropomorphic Houses of Pride, Holiness, and Temperance,” *Spenser Studies* 15 (2001): 17–52, Kenneth Borris argues that Alma and her Castle represent “the most full human realization of temperate ideals” (41). Anderson counters Borris’s argument by stating that if Alma figures “the glorified or spiritual body . . . this body is nonetheless, besieged . . . and implicitly vulnerable to Maleger”: “Body of Death: The Pauline Inheritance in Donne’s Sermons, Spenser’s Maleger, and Milton’s Sin and Death,” in *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*, ed. Jennifer C. Vaught (Farnham, UK: Ashgate, 2010), 181.
- 42 John Milton, *Complete Prose Works of John Milton*, ed. Don M. Wolfe, vol. 1 (New Haven, CT: Yale University Press, 1953), 758.
- 43 Mikhail Bakhtin, *Rabelais and His World*, trans. Helene Iswolsky (Cambridge, MA: MIT Press, 1968), 26.
- 44 Barkan, *Nature’s Work of Art*, 165.
- 45 In *Spenser’s Ruins and the Art of Recollection* (Toronto: University of Toronto Press, 2012), Rebeca Helfer says that “such ruins may well connect the symbolic space of Alma’s Castle of the Soul with Spenser’s ruined castle in Ireland, Kilcolman” (24).
- 46 Spenser, *The Faerie Queene*, 237.
- 47 Spenser, *The Faerie Queene*, 239. In *Spenser’s Irish Work*, Herron observes that Spenser lends local color to his *Epithalamion* by describing pike and trout from “the Awbeg river near his estate” (14). He discusses Books I, V, VI, and VII of *The Faerie Queene* but not the House of Alma in Book II in terms of its Irish resonances.
- 48 In his edition of Spenser’s *Faerie Queene*, Hamilton observes that Spenser’s locating phrase “far from Ireland” associates the House of Alma with English country houses (239); Anderson in *Words That Matter* remarks that the walls of Sir Robert Sidney’s estate Penshurst “were built of stone newly taken from local quarries” (110). Whether

- imaginatively situated in Ireland or England, the Castle of Alma is fashioned from nearby materials, illustrating its foundation on native soil.
- 49 See Barkan, *Nature's Work of Art*, 165.
- 50 In *The Allegorical Temper: Vision and Reality in Book II of Spenser's "Faerie Queene"* (New Haven, CT: Yale University Press, 1957), Harry Berger, Jr. says that the Castle of Alma is situated "on ground" and remarks that the ambivalent qualities of this fortress illustrate that "a man is faced, in spite of himself, toward the real world in which there is death and slime as well as glory" (71, 88).
- 51 Shakespeare, *Henry IV, Part 1*, 53.
- 52 See Patricia Parker, *Literary Fat Ladies: Rhetoric, Gender, Property* (New York: Methuen, 1987), in which she discusses Shakespeare's Falstaff, who is "repeatedly associated with the copiousness or dilation of discourse," followed by Jonson's Ursula in relation to Circe (21–26). Both Circe and Spenser's Acrasia turn men into pigs. In *Sleep, Romance, and Human Embodiment: Vitality from Spenser to Milton* (Cambridge: Cambridge University Press, 2012), Garrett A. Sullivan, Jr. observes, "Parker tacitly aligns Falstaff with Acrasia. As counterintuitive as the comparison of 'fat knight' and Circean temptress might seem, it is also illuminating" (82). He continues, "In Henry's performance of reformation, Falstaff is his Acrasia, the figure for intemperance onto whom Hal's own apparent dissoluteness can be displaced" (87). In *Shakespeare, Spenser and the Contours of Britain: Reshaping the Atlantic Archipelago* (Hatfield, UK: University of Hertfordshire Press, 2004), Joan Fitzpatrick adds that Shakespeare was likely influenced by Spenser's episode of the Bower of Bliss when composing *1 Henry IV*. Fitzpatrick notes in particular that "Acrasia, the Circe figure who leads military men astray, is undoubtedly similar to Glyndwr's daughter" (131). She continues that Terence Hawkes "used the term 'bower of bliss' to describe the scene set in Wales without specifically saying it comes from Spenser's *Faerie Queene*" (131). See also Hawkes, *Shakespeare in the Present* (New York: Routledge, 2002), 31.
- 53 Ben Jonson, *Bartholomew Fair*, ed. G. R. Hibbard (New York: W. W. Norton, 1998), II.ii. 52–54. See Joan Fitzpatrick, "Shakespeare's Sir John Oldcastle and Jonson's Ursula the Pig Woman," *Cahiers Élisabéthains* 79 (2011): 45–46.
- 54 See Reid on Falstaff in *Shakespeare's Tragic Form*, 99, and David Lee Miller about Alma in *The Poem's Two Bodies: The Poetics of the 1590 "Faerie Queene"* (Princeton, NJ: Princeton University Press, 1988), 168.
- 55 William Shakespeare, *The Merry Wives of Windsor*, ed. H. J. Oliver (New York: Methuen, 1985), IV.ii.157. In *Playing Dirty: Sexuality and Waste in Early Modern Comedy* (Minneapolis: University of Minnesota Press, 2011), Will Stockton identifies Falstaff's vices in *The Merry Wives of Windsor* as masculine and feminine (32).
- 56 In "From Scaffold to Discovery-Space: Change and Continuity," in *Medieval Shakespeare: Pasts and Presents*, ed. Ruth Morse, Helen Cooper, and Peter Holland (Cambridge: Cambridge University Press, 2013), Janette Dillon notes that *The Castle of Perseverance* offers "the clearest visual evidence of place-and-scaffold staging" (194).
- 57 In "Gendering Allegory: Spenser's Bold Reader and the Emergence of Character in *The Faerie Queene*," *Criticism* 30, no. 1 (1988): 1–21, Susanne Lindgren Wofford argues that "with its three chambers, the House of Busirane resembles in structure the picture of the human mind given in the House of Alma. There we learned that the mind's three chambers correspond to the faculties of Foresight, Reason and Memory (II, ix, 49)" (10).

- 58 Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990), 52.
- 59 Hamilton cites this relevant line from Sidney's *Defence of Poesy* in relation to Spenser's Phantastes in Spenser, *The Faerie Queene* (244).
- 60 In "Memory Works in *The Faerie Queene*," Owens interprets memory as a "creative faculty" aligned with "imagination," which in Spenser's epic romance "is seldom fettered to material reality" (29).
- 61 William Shakespeare, *A Midsummer Night's Dream*, ed. Harold F. Brooks (London: Methuen, 1979), V.i.3–4, 7–8.
- 62 Carruthers, *The Book of Memory*, 35.
- 63 Spenser, *The Faerie Queene*, 64.
- 64 In "'Worme-Eaten, and Full of Canker Holes,'" Stewart and Sullivan read Thomas Tomkis's play *Lingua* (ca. 1604) as a comedic expansion upon the dramatic interchange between Eumnestes and Anamnestes (222).
- 65 Spenser, *The Faerie Queene*, 246.
- 66 In "Spenser and the Ruins of Time," in *A Theatre for Spenserians: Papers of the International Spenser Colloquium, Fredericton, New Brunswick, October 1969*, ed. Judith M. Kennedy and James A. Reither (Toronto: University of Toronto Press, 1973), Millar MacLure wittily says that "Spenser's Memory is the librarian of the Society of Antiquaries, and has a research assistant" (9).
- 67 Evelyn B. Tribble, *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* (New York: Palgrave Macmillan, 2011), 138.
- 68 In *Spenser's Ruins and the Art of Recollection*, Helfer argues in particular that "Spenser constructs Alma's Castle as a memory theatre" (10).
- 69 In *Power in Verse: Metaphor and Metonymy in the Renaissance Lyric* (University Park: Pennsylvania State University Press, 1988), Jane Hedley comments that both Shakespeare and Spenser use the term "monument," which is "carried over from sculpture and architecture," as a metaphor for "the function or purpose of poetry" (96).
- 70 Spenser, *The Faerie Queene*, 256.
- 71 In *Cognitive Ecologies and the History of Remembering*, Tribble and Keene remark that "Foxe himself was explicit about the mnemonic designs of his book, implied in the very title: 'actes' and 'monuments'" (87). Both Foxe's Oldcastle and Shakespeare's Falstaff serve as sacred or secular monuments providing mnemonic traces of the past.
- 72 In "Hamlet in Motion," Raman compares Spenser's House of Alma, an allegory of "the body and its senses under assault," to corporeal metaphors involving the besieging of the senses in *Hamlet* (142–45). In *Shakespeare, National Poet-Playwright* (Cambridge: Cambridge University Press, 2004), Patrick Cheney argues that in *The Rape of Lucrece* "Shakespeare rewrites Spenser's Castle of Alma episode along Marlovian lines, as if Prince Arthur, the human minister of divine grace, had not simply failed to protect the besieged castle but become its principal attacker" when Tarquin violates Lucrece's "temple" imagined by him as "heavenly" (129–30).
- 73 Horst Breuer, "Shakespeare's *Hamlet*, III.i.56–88," *Explicator* 40, no. 3 (1982): 14–15 at 14.
- 74 James P. Bednarz, "Alençon," *The Spenser Encyclopedia*, 15.
- 75 Spenser, *The Faerie Queene*, 263.
- 76 Anderson says that Maleger's name means "both evil and disease" and that Arthur assumes the role of Everyman during their battle: "Body of Death," 178, 184.

- 77 In *Sleep, Romance, and Human Embodiment*, Sullivan remarks that “Hal’s selfhood is bound up in Falstaff’s” (84). Robert N. Watson calls Falstaff and Hotspur Hal’s “alter egos”: *Shakespeare and the Hazards of Ambition* (Cambridge, MA: Harvard University Press, 1984), 65. Watson cites Edward Pechter’s comment about Hal’s interaction with Falstaff and Hotspur, “we are made to experience a kind of psychomachia or internal civil war”: Pechter, “Falsifying Men’s Hopes: The Ending of *1 Henry IV*,” *Modern Language Quarterly* 41, no. 3 (1980): 211–230 at 216. Alan C. Dessen links the stage direction at the end of the battlefield scene, “*He takes up Hotspur on his back*,” to “the Vice’s exit to Hell on the Devil’s back” in late morality plays (V.iv.129): “Allegorical Action and Elizabethan Staging,” *Studies in English Literature* 55, no. 2 (2015): 391–402 at 393.

Chapter 2

- 1 Alexander Leggatt notes the “general sense of ruin” that pervades *Richard II: Shakespeare’s Political Drama: The History Plays and the Roman Plays* (New York: Routledge, 1988), 58.
- 2 Potter, *The English Morality Play*, 130.
- 3 Eriksen, *The Building in the Text*, 153.
- 4 In *Shakespeare and the Late Moral Plays* (Lincoln: University of Nebraska Press, 1986), Alan C. Dessen argues that “events and relationships” in *2 Henry IV* are “structured in a manner analogous to the moral plays” performed during the sixteenth century (111). Although Dessen admits that “Shakespeare and his fellow dramatists could have found” allegorical devices “in nondramatic poems like *The Faerie Queene*,” he doesn’t explore this possibility (139).
- 5 Shakespeare, *Henry IV, Part 1*, 48. In *The Drama of Memory in Shakespeare’s History Plays* (Cambridge: Cambridge University Press, 2015), Isabel Karremann adds that Falstaff “is emptied of the clear moral values which once imbued the medieval morality play” (113).
- 6 In *Shakespeare and the Allegory of Evil*, Spivack says that the opposition between Falstaff and the Lord Chief Justice closely resembles a contest between vice and virtue in the allegorical morality play (90).
- 7 In “The Passing of Falstaff: Rethinking History, Refiguring the Sacred,” in *Shakespeare and Religion: Early Modern and Postmodern Perspectives*, ed. Ken Jackson and Arthur F. Marotti (Notre Dame, IN: Notre Dame University Press, 2011), Joan Pong Linton argues that the scenes involving Falstaff’s passing “inhabit the *platea*, that fluid, often nonrepresentational space of traffic between actors and audience” (207). In *Shakespeare and the Materiality of Performance* (New York: Palgrave Macmillan, 2012), Erika T. Lin asserts that “the more a character articulates awareness of the playhouse conventions upon which audience members relied and the more he or she can manipulate these conventions within the represented fiction, the more that character is in the *platea*” (36).
- 8 In *Shakespeare, Spenser and the Matter of Britain* (New York: Palgrave Macmillan, 2004), Andrew Hadfield contends that “England is not an island and it is not protected from invasion in the way that Gaunt hopes it will be” (8). Moreover, Gaunt’s deathbed speech exposes “the fragile nature of a nation surrounded by hostile territories eager to exploit its weaknesses rather than a confident assertion of patriotic pride, exactly the situation

- of England in 1595” (9). In *Shakespeare, Spenser and the Contours of Britain*, Joan Fitzpatrick remarks that Gaunt’s famous speech about sea-walled England in relation to surrounding nations “is a fiction which ignores the unsettling presence of other regions beyond its borders, particularly Ireland, which proves pivotal in relation to the future of Richard, England’s king” (86–87). In *Shakespeare, Spenser, and the Crisis in Ireland* (Cambridge: Cambridge University Press, 2007), Christopher Highly examines how works by Shakespeare and Spenser are “shaped by the larger English discourse about Ireland” (1). In *The Island Garden: England’s Language of Nation from Gildas to Marvell* (Notre Dame, IN: University of Notre Dame Press, 2012), Lynn Staley argues that “the image of the island garden during the medieval and early modern periods was neither simple nor stable but used variously to express those concerns and anxieties belonging to national identity” (2).
- 9 Christopher Marlowe, *“Doctor Faustus” and Other Plays*, ed. David Bevington and Eric Rasmussen (Oxford: Oxford University Press, 1995), p. 353. Future references to Marlowe’s plays are from this anthology.
- 10 According to Charles Stanley Ross in *The Custom of the Castle: From Malory to Macbeth* (Berkeley: University of California Press, 1997), the name change from Oldcastle to Falstaff “buried an important line of imagery that reinforces the theme of transition from the old ways to the new in these history plays” (135). See also Ross’s treatment of Falstaff in relation to architectural and legal metaphors in *The Merry Wives of Windsor* in which Mr. Ford compares adultery to “building on another man’s land”: *Elizabethan Literature and the Law of Fraudulent Conveyance: Sidney, Spenser, and Shakespeare* (Aldershot, UK: Ashgate, 2003), 5. Addressing this same dialogue between Falstaff and Mr. Ford, Patricia Parker discusses multiple meanings of the building term “construction” as “translation,” “edifice,” and “property” in “*The Merry Wives of Windsor* and Shakespearean Translation,” *Modern Language Quarterly* 52, no. 3 (1991): 225–61 at 231.
- 11 Ross, *The Custom of the Castle*, 134.
- 12 Shakespeare, *Richard II*, 109.
- 13 Ronald Levaio, *Renaissance Minds and Their Fictions: Cusanus, Sidney, Shakespeare* (Berkeley: University of California Press, 1985), 323.
- 14 Pauline Reid says that the “conception of the book also drew from an English tradition of mirror imagery in late medieval and early modern book titles that included the terms *Mirror*, *Speculum*, or *Glass*”: “Eye and Book: Species and Spectacle,” in *Object Oriented Environs*, ed. Jeffrey Jerome Cohen and Julian Yates (New York: Punctum Books, 2016), 97.
- 15 In “Gendering Allegory,” Wofford notes that Britomart views her interior world in the mirror (9).
- 16 Shakespeare, *Richard II*, 43. For a discussion of *Richard II*, the law, and personhood distributed among a world of things, see Kevin Curran, *Shakespeare’s Legal Ecologies: Law and Distributed Selfhood* (Evanston, IL: Northwestern University Press, 2017), 23–48.
- 17 Hillary Eklund, *Literature and Moral Economy in the Early Modern Atlantic: Elegant Sufficiencies* (Farnham, UK: Ashgate, 2015), 149. Other ecocritical readings of *Richard II* include those by Gabriel Egan, *Green Shakespeare: From Ecopolitics to Ecocriticism*, 89–90, and Lynne Bruckner, “Consuming means, soon preys upon itself: Political Expedience and Environmental Degradation in *Richard II*,” in *Shakespeare and the Urgency of Now: Criticism and Theory in the 21st Century*, ed. Cary DiPietro and Hugh Grady (New York: Palgrave Macmillan, 2013), 126–47. Whereas Egan discusses “analogies

- between plant and human life” in *Richard II* (90), Bruckner focuses on how “the play offers images of human/nature hybridization: plants and humans repeatedly mix” (140).
- 18 In *Nature’s Work of Art*, Barkan remarks that “the world of *Richard II* is medieval . . . in the relatively emblematic style of its metaphors and analogies for the State. Under Richard’s reign, England is an organic body which is ailing and a garden which is untended” (110). In *Shakespeare’s Memory Theatre*, Wilder observes that Falstaff, like Richard II, is defined not only by recollection but also by invention. His “forgetive” wit “‘forges’ new worlds, new words, new ideas,” and his “corporeality is figural rather than intrinsic” (92, 101).
- 19 See Mullaney, *The Reformation of Emotions in the Age of Shakespeare*, 107; West-Paviov, *Bodies and their Spaces*, 30; and Barkan, *Nature’s Work of Art*, 281–82, on the crumbling faith in the analogical link between the macrocosm and microcosm by the mid-seventeenth century.
- 20 Fitzpatrick notes that in contrast to John of Gaunt, who focuses myopically on England, the Gardener refers wisely to “the whole land,” signifying the entire commonwealth of Britain: *Shakespeare, Spenser and the Contours of Britain*, 90.
- 21 In “Panic’s Castle,” *Representations* 120 (2012): 1–16, Jeff Dolven discusses “panic as a structuring principle” for *The Faerie Queene* in which the poet creates “a mighty structure built with constant crisis” (2, 11). In *The Prophetic Moment: An Essay on Spenser* (Chicago: Chicago University Press, 1971), Angus Fletcher argues that “the demonic parody of the temple, that is, the sinister form of the labyrinth, is thus always a prison,” a space epitomized by Shakespeare’s Pomfret Castle where Richard II is murdered (35–36).
- 22 “Epistle” of *The Shepheardes Calender*, in Spenser, *The Yale Edition of the Shorter Poems of Edmund Spenser*, 15.
- 23 Barkan, *Nature’s Work of Art*, 136.
- 24 In “Definitions: Renaissance and Baroque, Grottesque Construction and Deconstruction,” *Modern Language Studies* 13, no. 2 (1983): 60–67, Frances K. Barasch argues that “native grotesque forms found coherent space in the compatible worlds of Shakespeare’s *Henry IV* where they are embodied in Falstaff, England’s finest free-standing grotesque,” a kind of architecture (60).
- 25 In *Showing Like a Queen: Female Authority and Literary Experiment in Spenser, Shakespeare, and Milton* (Philadelphia: University of Pennsylvania Press, 1999), Katherine Eggert says, “When Falstaff parodies first Hal’s father and then Hal, he ends with a plea for the necessity of Eastcheap’s theatricality, in all its multifarious seduction: ‘banish plump Jack, and banish all the world’ . . . We can hardly help associating that world, which Hal indeed eventually banishes, both with Falstaff’s roundness and with the ‘wooden O’ of Shakespeare’s theater, a theater that soon (beginning sometime in 1599) would be the ‘Globe’ itself” (80).
- 26 See Bruce Danner, *Edmund Spenser’s War on Lord Burghley* (New York: Palgrave Macmillan, 2011), on Spenser’s criticism of Burghley’s ambitious building projects that distinguished Burghley, as a new peer of the realm, from “ancient” nobles suffering economic decline (164). Danner allies Burghley at Theobalds with the Fox erecting “loftie towres” in *Mother Hubberds Tale*: Spenser, *The Yale Edition of the Shorter Poems of Edmund Spenser*, 373. Rachel E. Hile argues that *Mother Hubberds Tale* appears to be an analogue for *Hamlet*: “*Hamlet*’s Debt to Spenser’s *Mother*

- Hubberds Tale: A Satire on Robert Cecil?*” in *Shakespeare and Spenser*, ed. J. B. Lethbridge, 188.
- 27 Quint, “Bragging Rights,” 413.
- 28 In “‘And is Old Double Dead?’: Nation and Nostalgia in *Henry IV Part 2*,” in *Shakespeare Survey* 63 (2010): 78–88, Naomi Conn Liebler remarks that “Shakespeare’s regard for the power of undocumented data such as reminiscence is nowhere more obvious in *2 Henry IV* than in the presence of the Inductor, Rumour” (83). She adds that “ordinary folks – soldiers, draftees, old country justices – measure time differently and take its passing personally” (88).
- 29 Shakespeare, *Henry IV, Part 2*, 105–6.
- 30 Falstaff’s analogy of the body as a building is further supported by the meaning of the verb “frame” as “to cut or prepare (timber) for the use of building work” or to perform a carpenter’s craft of building a house or ship (*OED* “timber,” II.4. *trans*).
- 31 In *The Building in the Text*, Eriksen notes that Lord Bardolph’s speech in Shakespeare’s *2 Henry IV* (I.iii.36–62) “brings sharply into focus the alignment between notions of textual and architectural plotting” (1).
- 32 Benjamin Bertram remarks that Falstaff’s paean to sack is a parody of the body politic and its analogical order and makes a mockery of the traditional notion of the King’s two bodies: “Falstaff’s Body, the Body Politic, and the Body of Trade,” *Exemplaria* 21, no. 3 (2009): 296–318 at 297, 314.
- 33 Whitehead, *Castles of the Mind*, 223.
- 34 Shakespeare, *Henry IV, Part 2*, 57.
- 35 In *Customs of the Castle*, Ross argues that “Falstaff represents . . . not only the old castle where good and bad customs obtain but also the old and eventually discredited ways of the past” (135–36).
- 36 Shakespeare, *Henry IV, Part 2*, 78.
- 37 In “Why is Falstaff Fat?” *Review of English Studies* 47, no. 185 (1996): 1–22, David Womersley links Falstaff to this Pauline concept of the body of sin through Oldcastle in Foxes’s *Actes and Monuments* (3).
- 38 Richard Strier reads Falstaff’s key phrase “my heart” as antonymic to the concept of “impartial justice,” which he argues “is hardly to be celebrated” in *2 Henry IV*: “Shakespeare and Legal Systems: the Better the Worse (but not Vice Versa),” in *Shakespeare and the Law: A Conversation Among Disciplines and Professions*, ed. Bradin Cormack, Martha C. Nussbaum, and Richard Strier (Chicago: University of Chicago Press, 2013), 183–84.
- 39 In *Sovereign Amity: Figures of Friendship in Shakespearean Contexts* (Chicago: University of Chicago Press, 2002), Laurie Shannon points out that Hal’s rejection of his private affection for Falstaff and his embracing of his public office instead serve as acts of good governance (14). In “Rumor’s Reign in *2 Henry IV*: The Scope of a Personification,” *English Literary Renaissance* 16 (1986): 467–95, Richard Abrams says that “Falstaff stands in for Henry, the father Hal would like to assault; hence his rejection is a symbolic killing that purifies the land” (491).
- 40 In *Shakespeare and Memory* (Oxford: Oxford University Press, 2013), Hester Lees-Jeffries identifies the “O” and the circular “cockpit” of the Globe with the heads or minds of the audience, making “a direct and physical connection between the shape of the theatre and those whose imaginative participation and complicity are being so urgently solicited” (72).

- 41 Robert Weimann provides this useful gloss for the term *platea*, a word meaning “piazza” in Italian, in *Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function* (Baltimore: Johns Hopkins University Press, 1978), 74, 79, 80.
- 42 According to Karremann, Henry V diminishes the common soldiers to “the anonymity of others”: *The Drama of Memory in Shakespeare’s History Plays*, 142.
- 43 Maurice Hunt, “The Hybrid Reformations of Shakespeare’s Second Henriad,” *Comparative Drama* 32, no. 1 (1998): 176–206 at 196.
- 44 Alison Thorne remarks on “the extremely localized nature” of Shallow’s oral history characteristic of communal memories in “There is a History in All Men’s Lives: Reinventing History in *2 Henry IV*,” in *Shakespeare’s Histories and Counter-Histories*, ed. Dermot Cavanagh, Stuart Hampton-Reeves, and Stephen Longstaffe (Manchester: Manchester University Press, 2006), 56.
- 45 In *Sleep, Romance, and Human Embodiment*, Sullivan reminds us that even though Henry V banishes Falstaff, Sir John “represents a vitality that finally cannot be erased . . . Even in death, Falstaff abides” (96). Jonathan Baldo adds that “to audiences still filled with vivid memories of Falstaff . . . Henry’s systematic forgetting of him and his other tavern companions must have seemed powerfully contrary to their own experience”: “Wars of Memory in *Henry V*,” *Shakespeare Quarterly* 47, no. 2 (1996): 132–59 at 140. In *Shakespeare and Memory*, Lees-Jeffries discusses the forgetfulness of both Henry V and Fluellen (75).
- 46 Shakespeare, *Henry V*, 37.
- 47 Walter notes in his edition of Shakespeare, *Henry V* that Fox in *Acts and Monument*, 3.338, refers to Oldcastle’s enemies issuing a repentance allegedly written by him after his trial that was disseminated by “babbling sir Johns” (47).
- 48 In “Warmth and Affection in *1 Henry IV*: Why No One Likes Prince Hal,” in *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind*, ed. Laurie Johnson, John Sutton, and Evelyn Tribble (New York: Routledge, 2014), Emma Firestone concludes that “the future Henry V is really a cold fish” (62).
- 49 Michel Serres, *Conversations on Science, Culture, and Time: Michel Serres with Bruno Latour*, trans. Roxanne Lapidus (Ann Arbor: University of Michigan Press, 1995), 58.

Chapter 3

- 1 In *Renaissance Psychologies*, Reid argues that the Houses of Holiness and Alma are analogous structures (122–30). By contrast, I consider the House of Alma, an episode in which Reid claims “the heart is central,” as paired through opposition with the House of Busirane, an episode focused on Amoret’s heart (128).
- 2 In “A Closer Look at Spenser’s ‘Clothes of Arras and of Toure,’” *Spenser Studies* 23 (2008): 303–307, Rebecca Olson makes an excellent case that the word “Toure” might refer to “the Tournai workshop’s distinctive mark – a tower – and thus underscore his fictional tapestries’ correspondence to those on display in Elizabeth courts” (303).
- 3 Spenser, *The Faerie Queene*, 299.
- 4 On the deceptiveness of “Fancy” see Hamilton, ed., *The Faerie Queene*, 399. Felicity A. Hughes states in her entry on “Imagination” in *The Spenser Encyclopedia* that “Fancy

and *fantasy* in Spenser are usually accompanied by disparaging modifiers such as *fond, frail, vain, weak, falsed, feigning, wandering, light, lustful, idle*" (392).

5 Hamilton, ed., *The Faerie Queene*, 297.

6 In *The "Inward" Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne* (Chicago: University of Chicago Press, 1983), Anne Ferry notes that the mirror, which Britomart finds in her father's closet, was commonly a metaphor for introspection and gazing into it was considered an intimate act (50). In *Vanities of the Eye*, Clark argues that "the common image of the imagination as a mirror might have worked to shore up its cognitive accuracy, but at the same time it served to undermine it" because "lenses and mirrors can multiply, colour, or otherwise distort the likeness of any sensible object" (47–48). Wofford remarks that "'closet' is an early term for an inner moral and emotional self": "Gendering Allegory," 8. In *Cultural Aesthetics*, Fumerton adopts architectural terms when reporting that "the history of the Elizabethan self, in short, was a history of fragmentation in which the subject lived in public view but always withheld for itself a 'secret' room, cabinet, case, or other recess locked away (in full view) in one corner of the house" (69). See Richard Rambuss, *Closet Devotions* (Durham, NC: Duke University Press, 1989) for a discussion of the closet as a space for private devotion in seventeenth-century religious writing. In "Alsemero's Closet: Privacy and Interiority in *The Changeling*," *The Journal of English and Germanic Philology* 96, no. 3 (1997): 349–68, Bruce Boehrer says that the noun "closet" is commonly used "as a conventional metaphor for anatomical and spiritual interiors" and "is distinctly and regularly applied to the feminine reproductive system" (362).

7 Hamilton, ed., *The Faerie Queene*, 305.

8 David Hawkes concludes that the practice of torture counters "the twenty-first century" belief "that the human self is material and contingent, identical with the body." A prisoner enacts the profound difference between body and mind through unwillingness to submit to the demands of a torturer despite suffering physical confinement or assault: "Proteus Agonistes: Shakespeare, Bacon, and the 'Torture' of Nature," in *Embodied Cognition and Shakespeare's Theatre: The Early Modern Body-Mind*, ed. Laurie Johnson, John Sutton, and Evelyn Tribble (New York, Routledge, 2014), 24.

9 In *Inwardness and Theater in the English Renaissance*, Maus demonstrates that "in vernacular sixteenth- and early seventeenth-century speech and writing, the whole interior of the body – heart, liver, womb, bowels, kidneys, gall, blood, lymph – quite often involves itself in the production of the mental interior, of the individual's private experience" (195).

10 Emily A. Bernhard Jackson explains that "the heart was responsible for regulation of the emotions and passions": "Ah, who can love the worker of her smart?: Anatomy, Religion, and the Puzzle of Amoret's Heart," *Spenser Studies* 20 (2005): 107–35 at 108. Bernhard Jackson cites Robert Erickson's extensive research about the importance of the heart in the Renaissance: *The Language of the Heart, 1600–1750* (Philadelphia: University of Pennsylvania Press, 1997), 1–23.

11 Hamilton, ed., *The Faerie Queene*, 307.

12 Hamilton, ed., *The Faerie Queene*, 309. On the poet's description of Britomart's passion for Artegall in rhetorical terms of a volcano and earthquake, see Rebecca Totaro, *Meteorology and Physiology in Early Modern Culture: Earthquakes, Human Identity, and Textual Representation* (New York: Routledge, 2018), 88–93.

- 13 Shakespeare, *Romeo and Juliet*, ed. Brian Gibbons (New York: Routledge, 1980), prologue, 6.
- 14 Shakespeare, *Julius Caesar*, ed. T. S. Dorsch (New York: Routledge, 1955), I.ii.138–39. Future references are to this edition.
- 15 Egan, *Green Shakespeare*, 134, 171.
- 16 Hamilton, ed., *The Faerie Queene*, 319. In the words of Lina Bolzoni, St. Teresa of Avila in *El Castillo Interior* (1577) imagines a castle representative of “human interiority, the inner realm of the soul”: *The Gallery of Memory: Literary and Iconographic Models in the Age of the Printing Press* (Toronto: University of Toronto Press, 2001), 257.
- 17 “Dedicatory Sonnet 8,” line 7, in Spenser, *The Faerie Queene*, 730.
- 18 In “‘The Charnes Backe to Reverse’: Deconstructing Architecture in Books II and III of *The Faerie Queene*,” *Comitatus* 13 (1982): 64–83, Crystal Nelson Downing adds that “the walls fall down as we recognize that the Bower of Bliss and the House of Busyrane are metaphoric worlds” (81).
- 19 Hamilton, ed., *The Faerie Queene*, 390.
- 20 In *Transforming Desire: Erotic Knowledge in Books III and IV of “The Faerie Queene”* (Berkeley: University of California Press, 1995), Lauren Silberman says that “Busirane can only pen Amoret. He can only confine her, he cannot move her emotionally” (67).
- 21 Shakespeare, *Henry VI, Part 3*, ed. Andrew S. Cairncross (New York: Methuen, 1964), I.ii. 50–51.
- 22 Shakespeare, *Venus and Adonis*, in *Poems*, ed. E. T. Prince (New York: Methuen, 1960), lines 423–24.
- 23 In “‘Secret Powre Unseene’: Good Magic in Spenser’s Legend of Britomart,” *Studies in Philology* 85 (1988): 1–28, Patrick Cheney notes that Britomart relies on her magic shield to enter the castle (23). He adds that critics “have not examined the allegory” of the House of Busirane in terms of its “dominant thread: magic” (21). William J. Kennedy links Spenser’s interest in magic and poetry in terms of the former’s provoking of motion in things and the latter’s inspiration of action through rhetoric: *Authorizing Petrarch* (Ithaca, NY: Cornell University Press, 1994), 233.
- 24 In “Petrarch’s Mourning, Spenser’s Scudamour, and Britomart’s Gift of Death,” *Comparative Literature Studies* 42, no. 1 (2005): 25–49, Joseph Parry argues that “lying next to a fountain, pouring out his grief, Scudamour seems to flow into Petrarch’s fiery, icy mold of immobilized restlessness. Nevertheless, his imprisonment in the Petrarchan *persona* allows Spenser to ask some of the same questions about the nature and constitution of the desiring soul that Petrarch asks in his poetry” (25).
- 25 See Brad Tuggle, “Memory, Aesthetics, and Ethical Thinking in the House of Busirane,” *Spenser Studies* 23 (2008): 119–51 at 121.
- 26 In *Spenser and Ovid* (Aldershot, UK: Ashgate, 2005), Syrthe Pugh argues that “Busirane’s selective edition of the *Metamorphoses* in the tapestries of the first chamber collapses the all-important diversity of Ovid’s treatment of the erotic into a mere representation of its most aggressive and bestial forms, ignoring the portrayals of faithful mutual love which balance and contrast with such depictions of love as violence” (145).
- 27 See Tribble, *Cognition in the Globe*, 2. In chapters 1, 2, and 3 Tribble applies modern theories of cognition based largely on recent brain research to early modern practices of apprenticeship, performance training, and the material properties of Shakespeare’s stage. Tribble doesn’t discuss the relation of memory to the rhetorical tradition of Cicero.

- She briefly mentions Quintilian's discussion of the orator and the art of hand gestures (98–99).
- 28 In *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000), Tiffany Stern describes an early modern actor's preparation for a role, usually with a teacher who taught through imitation (61, 72–76, 79, 121). The actor learned his part by using a script, which contained written cues, "a few property notes," and instructions about gestures. Such individual preparation was most likely followed by group rehearsal. Stern hypothesizes that "perhaps Holmes is right in his suggestion that the Swan drawing, with its full stage and empty auditorium, illustrates a group rehearsal in progress" (79). See Martin Holmes, "A New Theory about the Swan Drawing," *Theatre Notebook* 10, no. 3 (1955): 80–83.
- 29 In "Spenser's *Faerie Queene* and Cicero's *De oratore*," *Spenser Studies* 25 (2010): 365–70, Judith Anderson notes that Cicero's *De oratore* has not yet been fully recognized as a shaping influence for *The Faerie Queene* (365). Seth Lerer has examined Ciceronian faculty psychology in terms of the allegorical buildings in Chaucer's *House of Fame* and Stephen Hawes's *Pastime of Pleasure* (1509), but he doesn't address the Ciceronian dimension of *The Faerie Queene*: "The Rhetoric of Fame: Stephen Hawes's Aureate Diction," *Spenser Studies* 5 (1985): 169–84 at 170. Although Anderson discusses the House of Busirane in relation to the rhetorical term *abusio*, which she defines as "a common Renaissance term for catachresis, understood either as a necessary use of metaphor, as a wrenched or extravagant use, or as both," she doesn't take up architectural rhetoric in particular: *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England* (New York: Fordham University Press, 2005), 112.
- 30 See Jeff Dolven, *Scenes of Instruction in Renaissance Romance* (Chicago: University of Chicago Press, 2007), 168, 170. In Bruce R. Smith's discussion of the Castle of Alma and the House of Busirane in *The Key of Green: Passion and Perception in Renaissance Culture* (Chicago: University of Chicago Press, 2009), he "attempts to apply cognitive science to fictional texts," but he does so "by insisting on a model of perception based on Aristotelian philosophy and early modern physiology rather than contemporary brain research" (6). He defines "'green thought'" as "ambient thought: it happens over the course of movement through space and time" (14). Smith's discussion is limited to the Castle of Alma and the House of Busirane, not Book III as a whole, and he doesn't compare Spenser and Shakespeare (92–93, 153–58).
- 31 Medieval theologians as well as modern literary critics and philosophers argue that cognition is linked to movement of the body and affective experience. In *The Craft of Thought*, Carruthers notes that for St. Augustine, the journey to the house of God "is not only psychological and interior, but one made with feet and eyes through physical spaces, and colored by bodily sensation and emotion" (262).
- 32 In *Elizabeth I: The Competition for Representation* (Oxford: Oxford University Press, 1993), Susan Frye compares the architectural typography of the House of Busirane to "Elizabeth's presence chambers at Hampton Court" (124).
- 33 In *Literature and the Visual Arts in Tudor England*, Evett links the term "antic" to Renaissance Grottesque décor and adds that the "antিকে" tapestries in the first room of the House of Busirane allude to "the Renaissance commonplace according to which unreasonable lovers become prisoners in the Grottesque spaces of their own deformed and deforming imaginations" (142–43). In "Art and Objectivity in the House of Busirane," *Spenser Studies* 27 (2012): 133–61, Rachel Eisendrath comments that Vitruvius in Book VI

- of *De Architectura*, which was “the only surviving ancient critical manual on architecture and sculpture,” condemns grotesques “for their lack of fidelity to the real” (144).
- 34 In *The Key of Green*, Smith notes the recurring association of “antic work” with “female imagination” (149). Yet in their edition of Shakespeare’s *Hamlet* Ann Thompson and Neil Taylor state with reference to Hamlet’s “antic disposition” (I.v.170) that Gaveston in Marlowe’s *Edward II* (I.i.59–60) uses the term “antic” to describe the “wild, fantastic or clownish manner or behavior” of the male entertainers he imagines enjoying in the company of the King (225). In “Newes of devils’: Feminine Sprights in Masculine Minds in *The Faerie Queene*,” *English Literary Renaissance* 23, no. 3 (1993): 363–81, Dorothy Stephens points out that Spenser’s Phantastes produces “idle fantasies” of “fooles, louers, children, Dames” (II.ix.50.9), which “according to a common Renaissance belief . . . belong in the same category with ‘Dames’ precisely because of the feminine, untethered nature of their thoughts” (372). Stephens remarks that Spenser transforms the Petrarchan motif of the beloved as a besieged castle by having “Arthur and Guyon become an image,” neither “beautiful or rational,” in Alma’s “mind” instead of hers in theirs: *The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell* (Cambridge: Cambridge University Press, 2004), 60.
- 35 See Elizabeth Porges Watson, “Mr. Fox’s Mottoes in the House of Busirane,” *Spenser Studies* 13 (1999): 285–90, who argues that these mottoes would have been recognizable to “any young girl of Spenser’s generation” (287), evoking “childhood terrors” (285) and “unsophisticated and irrational horror” (288). Stephens cites this phrase from the fairytale *Mr. Fox* in *The Limits of Eroticism in Post-Petrarchan Narrative*, 32.
- 36 Shakespeare, *Much Ado About Nothing*, ed. A. R. Humphreys (New York: Routledge, 1981), I.i.200–201. Mary Ellen Lamb provides the date of 1821 for this tale in the context of a number that were in oral circulation long before they were written down: *The Popular Culture of Shakespeare, Spenser, and Jonson* (New York: Routledge, 2006), 233.
- 37 For useful discussions of the Aristotelian basis for early modern understandings of the brain, its division into three chambers, and the location of common sense and reason near the forefront, see Jennifer Summit, *Memory’s Library: Medieval Books in Early Modern England* (Chicago: University of Chicago Press, 2008), 123.
- 38 Juliet Fleming, *Graffiti and the Writing Arts of Early Modern England* (Philadelphia: University of Pennsylvania Press, 2001), 46–48.
- 39 “Colin Clouts Come Home Againe,” in Spenser, *The Yale Edition of the Shorter Poems of Edmund Spenser*, 776.
- 40 In *Materializing Space at an Early Modern Prodigy House*, Sutton remarks that “Spenserian prisons” such as the House of Pride, the Bower of Bliss, and the House of Busirane “illuminate the dark side of spaces” like Lord Burghley’s country house at Theobalds (78). He continues that “the building materials and architectural elements comprising the House of Pride . . . mirror Theobalds uncannily: the two places are seeming look-a-likes” (76).
- 41 Hamilton, ed., *The Faerie Queene*, 399.
- 42 See William Blackburn, “Merlin,” in *The Spenser Encyclopedia*, 471.
- 43 See Judith H. Anderson, “Acrasian Fantasies: Outsides, Insides, Upsides, Downsides in the Bower of Bliss,” in *A Touch More Rare: Harry Berger, Jr., and the Arts of Interpretation*, ed. Nina Levine and David Lee Miller (New York: Fordham University Press, 2009), 89, 119. In *Translating Investments*, Anderson remarks that Ovid’s tale of

- Arachne, an artist with a “cunning web” found in the House of Mammon, was inscribed on Spenser’s memory and appears subsequently throughout *The Faerie Queene* in connection to the theme of art and the role of the artist (119). In “Lover, Poisoner, Counterfeiter: The Painter in Elizabethan Drama,” *The Ben Jonson Journal* 7 (2000): 129–56, Marguerite A. Tassi argues that “the very terms used commonly to refer to painting – cunning, shadowing, counterfeiting, and tricking – carried the negative connotations of inauthenticity and moral baseness” (131).
- 44 In *Translating Investments*, Anderson compares Amoret, who disappears from the story in Book IV, to “the disappearing Fool in *King Lear*” (127). In “The Conspiracy of Realism: Impasse and Vision in *The Faerie Queene* and Shakespeare’s *King Lear*,” in her *Reading the Allegorical Intertext*, Anderson notes that Shakespeare borrows the name “Cordelia” as well as her method of death by hanging from Book II, canto x, stanzas 27–32 of *The Faerie Queene* (192). “Books II and VI,” she demonstrates, are “most immediately relevant to *Lear*” (188). “Much as Spenser’s Mammon debases the material means of living,” she adds, “Goneril’s and Regan’s misused words corrupt and debase meaning itself” (195). In “*King Lear* and *The Faerie Queene*,” *Notes and Queries* 31 (1984): 205–7, Martin Coyle examines Shakespeare’s use of this *Lear* story from *FQ* II.x. In “*Lear*,” *The Massachusetts Review* 17, no. 4 (1976): 617–712, Arthur F. Kinney notes that Shakespeare incorporated Spenser’s spelling of “Cordelia” from Book II of *The Faerie Queene* and that in *King Lear* he “plays on the Elizabethan use of *Delia* as the sonneteers’ anagram for *ideal*” (684). Geraldo U. de Sousa compares the mysterious vanishing of the House of Busirane to that of the castle of Shakespeare’s *King Lear*: *At Home in Shakespeare’s Tragedies* (Farnham, UK: Ashgate, 2010), 25.
- 45 In *English Literature of the Sixteenth Century* (Oxford: Clarendon, 1954), C. S. Lewis links the houses, bowers, and gardens of *The Faerie Queene* with “‘inner weather’” (391).
- 46 Shakespeare, *King Lear*, ed. R. A. Foakes (London: Cengage Learning, 1997), III.iv.12–20. Future references are to this edition.
- 47 In *Transforming Desire*, Silberman provides the useful gloss on not “denay” as not “to withhold anything desired” (63).
- 48 In “Spenser’s Ravishment: Rape and Rapture in *The Faerie Queene*,” *Representations* 70 (2000): 1–26, Katherine Eggert adds that “the ‘weake feete’ upon which Amoret totters through Busirane’s masque might belong as much to the measures of Busirane’s verse as to Amoret herself” (14).
- 49 In “Spenserian Paralysis,” *Studies in English Literature* 41, no. 1 (2001): 49–70, William A. Oram says that while Busirane “embodies an imprisoning literary tradition, he also embodies that tradition as it is internalized in the imaginations of his female readers – in women like Britomart or Amoret” (60). I extend Oram’s insight to Busirane’s embodiment of a literary tradition internalized by male characters and readers as well.
- 50 In “‘Secret Powre Unseene,’” Cheney comments that Busirane is “a false Merlin” who practices black rather than white magic (36).
- 51 The *impresa*, popular in Elizabethan and Jacobean England, was “an essential feature of court tournaments”: Michael Leslie, “The Dialogue Between Bodies and Souls: Pictures and Poesy in the England Renaissance,” *Word and Image* 1 (1985): 16–30 at 24.
- 52 In “Spenser’s Crowd of Cupids and the Language of Pleasure,” in *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*, ed. Jennifer C. Vaught (Farnham, UK: Ashgate, 2010), William A. Oram argues that Spenser attempts to

- “valorize sexual pleasure” in *Amoretti and Epithalamion* and *The Faerie Queene* despite suspicions of sexual pleasure in the Renaissance (88).
- 53 See Pugh, *Spenser and Ovid*, 145; Silberman, *Transforming Desire*, 68–71; and Cheney, “‘Secret Powre Unseene,’” 28. In “Gendering Allegory,” Wofford notes that Scudamour and Amoret’s embrace results in a “loss of human form” (14). Silberman emphasizes that Spenser shields Amoret and Scudmour from the reader’s gaze to avoid the peril of erotic voyeurism focal in the Bower of Bliss: *Transforming Desire*, 70.
- 54 In “Pulchritudo vincit?: Emblematic Reversals in Spenser’s House of Busirane,” *Spenser Studies* 16 (2001): 23–54, Laurel L. Hendrix characterizes Amoret and Scudamour’s love in the closing stanzas of the 1590 *Faerie Queene* as “reciprocal,” “mutual,” “spiritual,” and “sensual,” and as one that replaces mastery with willingness (35, 42–43, 45).
- 55 In “‘Ariachne’s broken woof’: The Rhetoric of Citation in *Troilus and Cressida*,” *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman (New York: Taylor and Francis, 1984), Elizabeth Freund comments on the dramatist’s “meditation on the parasitism of texts and on the plight of a belated writer who knows that all the stories have already been told” (34).
- 56 In *Drama and the Market in the Age of Shakespeare* (Cambridge: Cambridge University Press, 1992), Douglas Bruster notes an outpouring of English works on the Troy story from 1596 to 1602, the latter the likely date of the satirical comedy *Troilus and Cressida* (99). In “Emulous Factions and the Collapse of Chivalry: *Troilus and Cressida*,” *Representations* 29 (1990): 145–79, Eric S. Mallin says that “despite its renowned military force and well-fortified capital city, England suffered a pervasive fear of attack” (46). He continues that “the neurosis of invasion made England something of a Troy” (153). In relation to his discussion of *Troilus and Cressida*, he invokes Spenser’s myth of London as the New Troy: “For noble Britons sprong from Troians bold, and Troynouant was built of old Troyes ashes cold” (III.ix.38.8–9).
- 57 Anderson, *Reading the Allegorical Intertext*, 305.
- 58 Shakespeare, *Troilus and Cressida*, ed. Kenneth Palmer (London: Methuen, 1982), IV.v.22. Future references are to this edition.
- 59 In “The Metamorphosis of Malbecco: Allegorical Violence and Ovidian Change,” *Studies in Philology* 97, no. 3 (2000): 308–30, Louise Gilbert Freeman reads Malbecco’s counting here as a cruel realization of his prior equation of Hellenore to “a worn coin” (318). Harry Berger, Jr. notes the pun in “Helen-whore” in “The Discarding of Malbecco: Conspicuous Allusion and Cultural Exhaustion in *The Faerie Queene* III. ix–x,” *Studies in Philology* 66, no. 2 (1969): 135–154 at 137, and Bruster remarks on the “ell” pun, in *Drama and the Market in the Age of Shakespeare*, 101.
- 60 Hillman, *Shakespeare’s Entrails*, 60.
- 61 Freeman, “The Metamorphosis of Malbecco,” 314.
- 62 Mihoko Suzuki, *Metamorphoses of Helen: Authority, Difference, and the Epic* (Ithaca, NY: Cornell University Press, 1989), 160.
- 63 Kelly Lehtonen, “The Abjection of Malbecco: Forgotten Identity in Spenser’s Legend of Chastity,” *Spenser Studies* 29 (2014): 179–96 at 188.
- 64 See, for example, Theresa M. Krier on Malbecco in *Gazing on Secret Sights: Spenser, Classical Imitation, and the Decorums of Vision* (Ithaca, NY: Cornell University Press, 1990), 181, and Carol Cook on *Troilus and Cressida* with its “concentric structure of voyeurism, Thersites watching Ulysses and Troilus watching Cressida”: “Unbodied Figures of Desire,” *Theatre Journal* 38, no. 1 (1986): 34–52 at 50.

- 65 Freeman, "The Metamorphosis of Malbecco," 317.
- 66 René Girard notes that in the epilogue to *Troilus and Cressida* Pandarus almost turns into "an allegory of the contagious power of mimetic desire": "The Politics of Desire in *Troilus and Cressida*," in *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman (New York: Taylor and Francis, 1984), 208.
- 67 On Malbecco's self-absorption and his lack of connection to other people, see Linda Gregerson, "Protestant Erotics: Idolatry and Interpretation in Spenser's *Faerie Queene*," *ELH* 58, no. 1 (1991): 1–34 at 2.
- 68 *Ibid.*, 7.

Chapter 4

- 1 In "After Rome; or, Why Spenser Was Not a Republican," Sisson contrasts how Shakespeare and Spenser respond to the idea of Rome. Shakespeare is fascinated with "those turning-points at which the city faced a transformation of its ruling institutions" like "the rise of the tribunate," whereas Spenser barely mentions "Rome's *internal* political history" (87). Spenser focuses instead on the figure of Rome as a "mediator, a conduit running between a prehistory and an afterlife, between Troy and Troynovant" in passages such as Britomart's dialogue with Paridell about the legendary founding of London by the Trojan Brute, great-grandson of Aeneas, in Book III of *The Faerie Queene* (87).
- 2 A number of critics approach Du Bellay's *Les Antiquitez de Rome*, Spenser's *Ruines of Rome: by Bellay*, and Shakespeare's *Sonnets* in Petrarchan terms. In "Du Bellay's Imperial Mistress: *Les Antiquitez de Rome* as Petrarchist Sonnet Sequence," *Renaissance Quarterly* 33, no. 4 (1980): 609–22, Wayne A. Rebhorn notes that Du Bellay, "like the Petrarchist love poet, responds to Rome by producing a series of blazons celebrating her grandeur and uniqueness and elevating her into a goddess" (612). Andrew Fichter adds, "Spenser's narrator is in a sense a Petrarchan lover who has shifted his attention from a lady to a city": "'And nought of Rome in Rome perceiu'st at all': Spenser's *Ruines of Rome*," *Spenser Studies* 2 (1981): 183–92 at 185. In "*Complaints: Ruines of Rome: By Bellay*," in *The Spenser Encyclopedia*, Margaret W. Ferguson says, "Excavating and transforming the Petrarchan subtext of Spenser's translations, Shakespeare endows his male beloved with some of Rome's wondrous qualities – and also with her capacity to be immortalized in verse" (186).
- 3 In "*Cymbeline* and the Intrusion of Lyric into Romance Narrative: *Sonnets*, 'A Lover's Complaint,' Spenser's *Ruins of Rome*," in *Unfolded Tales: Essays on Renaissance Romance*, ed. George M. Logan and Gordon Teskey (Ithaca, NY: Cornell University Press, 1989), A. Kent Heatt argues with respect to the commonality of the term "ruinate" in architectural contexts from Spenser's and Shakespeare's poems and plays that "it is difficult not to see *Ruins of Rome* somewhere behind many of Shakespeare's other evocations of ruined buildings," not only in the history plays and *Sonnets* but also in the romance *Cymbeline* (116), in which Lucius says when he sees beheaded Cloten, "Soft ho, what trunk is here? / Without his top? The ruin speaks that sometime / It was a worthy building": Shakespeare, *Cymbeline*, ed. J. M. Nosworthy (New York: Methuen, 1955), IV.ii.353–55.

- 4 In “Embodying the Catholic Ruines of Rome in *Titus Andronicus*: du Bellay, Spenser, Peele, and Shakespeare,” *Spenser Studies* 31/32 (2018): 319–48, Ryan J. Croft reads Shakespeare’s *Titus Andronicus* in relation to Spenser’s *Ruines of Rome*, concluding that “Shakespeare circles back to the Catholic starting point of du Bellay, subverting Spenser’s and Peele’s Protestant poetics” (340).
- 5 Several critics examine architectural and elemental figuration in *Coriolanus*. In *The Imperial Theme: Further Interpretations of Shakespeare’s Tragedies, Including the Roman Plays* (London: Methuen, 1954), G. Wilson Knight discusses representations of Coriolanus’s intractability in terms of buildings, city walls, and hard materials like stone or metal (155–57). Lawrence Danson remarks that the recurrence of metonymy and synecdoche contributes to the iron, “frigid style” of *Coriolanus* in *Coriolanus: The Tragic Alphabet: Shakespeare’s Drama of Language* (New Haven, CT: Yale University Press, 1974), 155–59. Gail Kern Paster argues that Coriolanus “becomes increasingly associated with monumental form” and is identified with the Capital itself in *The Idea of the City in the Age of Shakespeare* (Athens: University of Georgia Press, 1985), 80. In “Civility and the City in *Coriolanus*,” *Shakespeare Quarterly* 54, no. 4 (2003): 406–23, Cathy Shrank says that Menenius’s criticism of Coriolanus as “ill-schooled / In bolted language” (III.i.323–24) indicates how he “fails to connect semantically with those around him” (420).
- Others describe Coriolanus in architectural rhetoric of their own making. In *Is There a Text in this Class? The Authority of Interpretive Communities* (Cambridge, MA: Harvard University Press, 1980), Stanley Fish comments on Coriolanus’s “desire, to stand alone, without visible or invisible supports” (206), and Cynthia Marshall perceives “the uneasy foundation of Martius’s masculine identity”: “Wound-man: *Coriolanus*, Gender, and the Theatrical Construction of Interiority,” in *Feminist Readings of Early Modern Culture: Emerging Subjects*, ed. Valerie Traub, M. Lindsay Kaplan, and Dympna Callaghan (Cambridge: Cambridge University Press, 1996), 108.
- 6 In “*Coriolanus*: The Rhythms and Remains of Excess,” in *The Forms of Renaissance Thought: New Essays in Literature and Culture*, ed. Leonard Barkan, Bradin Cormack, and Sean Keilen (New York: Palgrave Macmillan, 2009), Peter Holland says that Martius’s journey between Rome, Corioles, and Antium reminds us “that this is a play of cities” (156).
- 7 In *Disowning Knowledge in Six Plays of Shakespeare* (Cambridge: Cambridge University Press, 1987), Stanley Cavell argues that Coriolanus “dies in a place irrelevant to his sacrifice, carved by many swords, by hands that can derive no special nourishment from him” (161).
- 8 *Ruines of Rome: by Bellay*, in Spenser, *The Yale Edition of the Shorter Poems of Edmund Spenser*, 385. Future citations are from this edition.
- 9 In “Spenser and the Ruins of Time,” MacLure notes this fact about Elizabethan pronunciation and cites Cassius’s line from *Julius Caesar*, which makes use of this homophone (377): “Now is it Rome indeed, and room enough / When there is in it but one only man” (I.ii.154–55).
- 10 Shakespeare, *Sonnets*, ed. Katherine Duncan-Jones (London: Thomson Learning, 1997). Future citations are from this edition.
- 11 Oram, ed., *Ruines of Rome: by Bellay*, in *The Yale Edition of the Shorter Poems of Edmund Spenser*, 387. See also *The Geneva Bible: A Facsimile of the 1560 Edition*, intro. Lloyd E. Barry (Madison: University of Wisconsin Press, 1969). Future references are to this edition.

- 12 Helen Vendler, *The Art of Shakespeare's Sonnets* (Cambridge, MA: Harvard University Press, 1997), 451. See Patrick Cheney, "Shakespeare's Sonnet 106, Spenser's National Epic, and Counter-Petrarchism," *English Literary Renaissance* 31, no. 3 (2001): 331–64 at 332.
- 13 A. Kent Hieatt, "The Genesis of Shakespeare's *Sonnets*: Spenser's *Ruines of Rome: by Bellay*," *PMLA* 98, no. 5 (1983): 800–814 at 801.
- 14 See *ibid.*, in which Hieatt illustrates with respect to the word "ruinate" that Spenser's *Complaints* influenced a variety of Shakespeare's poems and plays and that the dramatist was not recalling Du Bellay's corresponding verb "atterre" in *Antiquitez* when he borrowed Spenser's term "ruinate" from *Ruines of Rome* in his revisions of *Titus Andronicus* and *Comedy of Errors* (805–806). See also Anne Lake Prescott, "Shakespeare and Spenser," *PMLA* 100, no. 5 (1985): 820–22.
- 15 Duncan-Jones, ed., *Sonnets*, 130.
- 16 Rebhorn, "Du Bellay's Imperial Mistress," 622.
- 17 Oram, ed., *Ruines of Rome: by Bellay*, in *The Yale Edition of the Shorter Poems of Edmund Spenser*, 399.
- 18 In *Supernatural Environments in Shakespeare's England: Spaces of Demonism, Divinity, Drama* (Cambridge: Cambridge University Press, 2014), Kristen Poole notes that Lord Bardolph uses "this building metaphor . . . to put a biblical gloss on the planned rebellion against King Henry" (200).
- 19 See A. B. E. Coldiron, "How Spenser Excavates Du Bellay's 'Antiquitez'; or, The Role of the Poet, Lyric Historiography and the English Sonnet," *The Journal of English and German Philology* 101 (2002): 41–67 at 49.
- 20 Duncan Jones, ed., *Sonnets*, 120.
- 21 Tom Muir, "Specters of Spenser: Translating the *Antiquitez*," *Spenser Studies* 25 (2010): 327–61 at 350.
- 22 In *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), Edward S. Casey remarks in his larger discussion of early modern philosophy, science, and geometry that "Husserl traces the origins of the seventeenth-century passion for mathematizing nature to the ancient art of measurement as it first emerged in the practical activity of surveying land" (221). See Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology*, trans. David Carr (Evanston, IL: Northwestern University Press, 1970), 27. The strong possibility that Shakespeare composed Sonnet 100 in the early 1590s suggests that the penchant for mathematizing nature, which Casey attributes to the seventeenth century, existed in the sixteenth century as well. A. Kent Hieatt, Charles W. Hieatt, and Anne Lake Prescott convincingly propose this period of composition for Sonnets 61 through 103 based on their statistical analysis of the occurrence of rare words in Shakespeare's canon: "When Did Shakespeare Write *Sonnets* 1609?," *Studies in Philology* 88 (1991): 69–109.
- 23 See Jonathan Gil Harris, "'The Enterprise is Sick': Pathologies of Value and Transnationality in *Troilus and Cressida*," *Renaissance Drama* 29 (1998): 3–37 at 5.
- 24 A number of critics discuss this play in terms of mathematics, counting, and measurement. See Edward Wilson-Lee, "Shakespeare by Numbers: Mathematical Crisis in *Troilus and Cressida*," *Shakespeare Quarterly* 64, no. 4 (2013): 449–72; Patricia Parker, *Shakespeare from the Margins: Language, Culture, Context* (Chicago: University of Chicago Press, 1996), 223–24; Lawrence D. Green, "'We'll dress him up in voices': The Rhetoric of Disjunction in *Troilus and Cressida*," *Quarterly Journal of Speech* 70, no. 1 (1984): 23–40 at 30; and Danson, *The Tragic Alphabet*, 73.

- 25 Many deal with *Troilus and Cressida* in terms of disjunction or division. In “The Inaction of *Troilus and Cressida*,” *Essays in Criticism* 32, no. 2 (1982): 119–39, Barbara Everett says that “matter and mind, soul and body . . . drift apart” in the play (134). J. Hillis Miller focuses on “the division of the mind into two” in relation to Troilus’s line, “This is, and is not *Cressid*” (V.ii.145): “Ariachne’s Broken Woof,” *The Georgia Review* 31, no. 1 (1977): 44–60 at 44. Arnold Stein concludes that the play enacts “a grim and extended exercise of the dramatic imagination against itself”: “*Troilus and Cressida*: The Disjunctive Imagination,” *ELH* 36, no. 1 (1969): 145–67 at 167.
- 26 Heather James points to “the hybrid character of *Troilus and Cressida*” in *Shakespeare’s Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge University Press, 1997), 90; David Bevington, ed., notes its “broad parody” in Shakespeare, *Troilus and Cressida* (London: Bloomsbury, 2012), 24; and Mary Ellen Rickey describes it as a “comic satire” in “Twixt the Dangerous Shores: *Troilus and Cressida* Again,” *Shakespeare Quarterly* 15, no. 1 (1964): 3–13 at 3.
- 27 See Egan’s discussion of the division of labor among honey bees as an analogy between human and insect life in *Henry V* in *Green Shakespeare*, 70–72.
- 28 Palmer, ed., *Troilus and Cressida*, 127.
- 29 René Girard, *A Theater of Envy: William Shakespeare* (Oxford: Oxford University Press, 1991), 165.
- 30 Milton, *The Riverside Milton*, ed. Roy Flannagan (Boston: Cengage Learning, 1998), line 254.
- 31 Walter Ong, *Orality and Literacy: The Technologizing of the Word* (New York: Routledge, 1992), 121.
- 32 Neil Powell argues that the Greek warrior is “neither pompous or stupid”: “Hero and Human: The Problem of Achilles,” *Critical Quarterly* 21, no. 2 (1979): 17–28 at 19.
- 33 See Janet Adelman, *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare’s Plays, “Hamlet” to “The Tempest”* (New York: Routledge, 1992), 59.
- 34 Palmer, ed., *Troilus and Cressida*, 161.
- 35 In *Shakespeare and “The Faerie Queene*,” Potts explores parallels between Spenser’s Bower of Bliss and *Troilus and Cressida* (216–17).
- 36 In *Shakespeare and Spenser*, Watkins not only compares *The Faerie Queene* to *Troilus and Cressida* but also to *Othello* (47).
- 37 Palmer, ed., *Troilus and Cressida*, 178.
- 38 On Troilus’s susceptibility to fantasy and imaginary conceptions of women, see Green, “We’ll dress him up in voices,” 33; Cook, “Unbodied Figures of Desire,” 36; and Girard, “The Politics of Desire in *Troilus and Cressida*,” 198.
- 39 Hamilton, ed., *The Faerie Queene*, 271, and Brenda M. Hosington, “Ferryman,” in *The Spenser Encyclopedia*, 305.
- 40 Palmer, ed., *Troilus and Cressida*, 194.
- 41 According to David Hillman, all of the characters in *Troilus and Cressida* are “pre-scripted: they have become public property”: “The Worst Case of Knowing the Other?: Stanley Cavell and *Troilus and Cressida*,” *Philosophy and Literature* 32, no. 1 (2008): 21–61 at 78.
- 42 Bevington briefly links *Troilus and Cressida* to “the morality play” in Shakespeare, *Troilus and Cressida*, 4, and Heather James says that the connection of this play to “literary psychomachia” is “rarely acknowledged” in *Shakespeare’s Troy*, 91. In *Author’s Pen and Actor’s Voice: Playing and Writing in Shakespeare’s Theatre*, ed. Helen Higbee and William West (Cambridge: Cambridge University Press, 2000), Robert Weimann uses

- the terminology *locus* and *platea* from the morality play tradition to denote “Calchus’s tent” and “the placement of Thersites” on stage, respectively (67).
- 43 John Donne, *The Complete Poems of John Donne*, ed. Robin Robbins (New York: Routledge, 2013), 259–60.
- 44 Shakespeare, *Coriolanus*, ed. Peter Holland (London: Bloomsbury, 2013), 149. Future citations are from this edition.
- 45 David L. Kranz describes Coriolanus as “an inconstant, intemperate boy of tears”: “Shakespeare’s New Idea of Rome,” in *Rome in the Renaissance: The City and the Myth. Papers of the Thirteenth Annual Conference of the Center for Medieval and Early Renaissance Studies*, ed. P. A. Ramsey (Binghamton, NY: Center for Medieval and Early Renaissance Studies, 1982), 376.
- 46 Steve Hindle, “Imagining Insurrection in Seventeenth-Century England: Representations of the Midland Rising of 1607,” *History Workshop Journal* 66, no. 1 (2008): 21–61 at 43. Warren Chernaik demonstrates that “the Roman plebeians” are presented positively as “capable of rational deliberation”: *The Myth of Rome in Shakespeare and His Contemporaries* (Cambridge: Cambridge University Press, 2011), 192.
- 47 In *Shakespeare and the Popular Voice* (Oxford: Basil Blackwell, 1991), Annabel Patterson notes that Shakespeare “imagined the body politic without the head, while retaining some of the head’s least attractive attributes (the confidence, in particular, of natural superiority) in Coriolanus himself” (143).
- 48 See David Wilson-Okamura, “Republicanism, Nostalgia, and the Crowd,” *Spenser Studies* 17 (2003): 253–73 at 262, 266.
- 49 See Potts, *Shakespeare and “The Faerie Queene,”* 198–99.
- 50 See Holland, ed., *Coriolanus*, 22–23; Jane Elisabeth Archer, Richard Marggraf Turley, and Howard Thomas, “The Autumn King: Remembering the Land in *King Lear*,” *Shakespeare Quarterly* 63, no. 4 (2012): 518–43 at 519; and Bruce Boehrer, *Environmental Degradation in Jacobean Drama* (Cambridge: Cambridge University Press, 2013), 86–91.
- 51 Jonathan Goldberg, “The Anus in *Coriolanus*,” in *Historicism, Psychoanalysis, and Early Modern Culture*, ed. Carla Mazzio and Douglas Trevor (New York: Routledge, 2000), 261.
- 52 Chernaik, *The Myth of Rome in Shakespeare and His Contemporaries*, 175.
- 53 Michael Schoenfeldt describes Spenser’s Castle of Alma and Menenius’s fable of the belly in *Coriolanus* as extended metaphors or allegories for digestion in “Fables of the Belly in Early Modern England,” 247–49. Barkan denotes Spenser’s Alma and Menenius’s fable of the belly in *Coriolanus* as body allegories for the commonwealth in *Nature’s Work of Art*, 94–104, 162–74. In *Foreign Bodies and the Body Politic*, Harris considers these two extended metaphors as analogies for the body politic but doesn’t compare them (28–29, 38–40).
- 54 Zvi Jagendorf attributes the architectural figure of the walled city to Coriolanus’s self-sufficiency in “*Coriolanus*: Body Politic and Private Parts,” in *Coriolanus: Critical Essays*, ed. David Wheeler (New York: Garland, 1995), 239.
- 55 Chernaik, *The Myth of Rome in Shakespeare and His Contemporaries*, 187.
- 56 In *Disowning Knowledge in Six Plays of Shakespeare*, Cavell remarks that “the vagueness of the man’s identity” whose “house,” a word that can mean “family” in Plutarch, Martius shared indicates that the unnamed individual is “an image of his father” (157).
- 57 See Leah S. Marcus, “*Coriolanus* and the Expansion of City Liberties,” in *Puzzling Shakespeare: Local Reading and its Discontents* (Berkeley: University of California Press, 1988), 202–211.

- 58 Holland, ed., *Coriolanus*, 230.
- 59 In *The Idea of the City in the Age of Shakespeare*, Paster discusses Volumnia's phrase "buildings of my fancy" in relation to "architectural imagery of desire or accomplishment" in *Coriolanus* (79). Although Paster doesn't mention this shared phrase in *King Lear* and *Coriolanus*, Holland notes that the names Cordelia and Coriolanus foreground the Latin word for heart, "cor," in "*Coriolanus*," 151. In *Shakespeare's Rome* (Cambridge: Cambridge University Press, 1983), Robert S. Miola describes Coriolanus in terms evocative of Cordelia when he says, "Because the voices of civilized men lie, Coriolanus expresses himself in the language of prayer – free, spontaneous, heartfelt, and truthful" (191). In this respect, Coriolanus parallels Cordelia.
- 60 In "The Belly Politic: *Coriolanus* and the Revolt of Language," *ELH* 59, no. 1 (1992): 53–75, Arthur Riss comments that "Coriolanus commits himself to a paranoid theater of eternal warfare in which his body is ceaselessly invaded by and must endlessly be defended from others" (56–57).
- 61 Weimann, *Shakespeare and the Popular Tradition in the Theater*, 79–80.
- 62 In "Unbuilding the City: Coriolanus and the Birth of Republican Rome," *Shakespeare Quarterly* 58, no. 2 (2007): 174–99, James Kuzner proposes that Coriolanus's exile to a "world elsewhere" (III.iii.134) beyond city walls not only exposes his vulnerability but also asks "how we ought to live out our exposure, how we can manage and inhabit open life" (199).
- 63 Holland, ed., *Coriolanus*, 215.
- 64 In "*Coriolanus*: The Death of a Political Metaphor," *Shakespeare Quarterly* 22, no. 3 (1971): 197–202, David G. Hale says, "From the middle of Act III, scene I, it is obvious to all that the Roman body is violently ill" (200).
- 65 See Potts, *Shakespeare and "The Faerie Queene"*, 192–99.
- 66 Chernaik, *The Myth of Rome in Shakespeare and His Contemporaries*, 183.
- 67 Fish, *Is There a Text in This Class?*, 217.
- 68 In *Shakespeare's Rome*, Miola cites Spenser's *Faerie Queene*, the Bible, and works by Homer and Virgil as analogues for Shakespeare's dragon metaphor, one of a number of instances of his fusion of "epic images into rich and resonant symbols" (198).
- 69 In *Disowning Knowledge in Six Plays of Shakespeare*, Cavell reads the separation of mother from son as equivalent to the separating of "Rome from Rome" (161).

Chapter 5

- 1 Luce Irigaray, *The Forgetting of Air in Martin Heidegger*, trans. Mary Beth Mader (Austin: University of Texas, 1983), 8.
- 2 Dan Brayton remarks that the insistence on green as the color of environmentalism is limiting in *Shakespeare's Ocean: An Ecocritical Exploration* (Charlottesville: University of Virginia Press, 2012), 38. Jeffrey Jerome Cohen and Lowell Duckert examine "not-very-green ecomaterialism" in their introduction to *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire*, ed. Cohen and Duckert (Minneapolis: University of Minneapolis Press, 2015), 22. *Ground-Work: English Renaissance Literature and Soil Science*, ed. Hillary Eklund (Pittsburgh, PA: Duquesne University Press, 2017), is the first collection of essays dealing with soil, which was "humorally linked to the black, melancholy earth" (2–3).

- 3 See Boehrer, *Environmental Degradation in Jacobean Drama*, 20, and Todd A. Borlik, *Ecocriticism and Early Modern English Literature: Green Pastures* (New York: Routledge, 2012), 162.
- 4 Critics have discussed Spenser's episode of the Giant in terms of politics, language, and science, but few invoke Shakespeare as a point of comparison. Stephen Greenblatt reads the Giant as Spenser's representation of "the radical leader as literally monstrous": "Murdering Peasants: Status, Genre, and the Representation of Rebellion," in *Representing the English Renaissance*, ed. Stephen Greenblatt (Berkeley: University of California Press, 1988), 19. Annabel M. Patterson argues that Artegall's debate with this sympathetic creature "stands for a confrontation between two" equally valid "ways of conceptualizing justice, the abstract and the applied": *Reading Between the Lines* (Madison: University of Wisconsin Press, 1993), 91, 93, 96. Kirsten Tranter interprets the Giant as "a grotesque parody of Artegall" and "of rebellious politics": "'The sea it selfe doest thou not plainly see?': Reading *The Faerie Queene*, Book V," *Spenser Studies* 21 (2006): 83–107 at 86, 92. In "The Death of the Knight with the Scales and the Question of Justice in *The Faerie Queene*," Hadfield emphasizes that Artegall, the Knight of Justice, ironically destroys the scales of justice and is left only with a sword (27). He points out that radical, anti-court reader responses to Artegall's dialogue with the Giant are in keeping with skepticism that Shakespeare endorsed the conservative bent of Ulysses's speech about degree in *Troilus and Cressida* or of Menenius's fable of the belly in *Coriolanus* (13). Anderson focuses on the pertinence of Spenser's Giant for demonstrating the materiality of words in *Words That Matter*, 167–231. Mary Thomas Crane grounds her reading of this episode on Spenser's double awareness of Aristotelian physics and of the rise of the new science during the early modern period: *Losing Touch with Nature: Literature and the New Science in Sixteenth-Century England* (Baltimore: Johns Hopkins University Press, 2014), 94–122.
- 5 Miola, *Shakespeare's Rome*, 117. John Michael Archer says that Rome and Egypt "are simply not antithetical in the way much criticism persists in declaring them to be": "Antiquity and Degeneration in *Antony and Cleopatra*," in *Race, Ethnicity, and Power in the Renaissance*, ed. Joyce Green MacDonald (Madison, NJ: Fairleigh Dickinson Press, 1997), 157.
- 6 In "'To the Very Heart of Loss': Renaissance Iconography in Shakespeare's *Antony and Cleopatra*," *Shakespeare Studies* 22 (1994): 220–76, Peggy Munoz Simonds links Cleopatra to Fortuna, a figure often conflated in Renaissance poetry and art with Occasion, Furor's mother in Book II of *The Faerie Queene* (227).
- 7 In *The Sound of Shakespeare* (New York: Routledge, 2002), Wes Folkerth discusses the public ear in *Antony and Cleopatra* and the lack of aural receptivity, or deafness in *Coriolanus* (34–86). The noisy House of Care in Book IV of Spenser's *Faerie Queene* provides as exception to his claim that such a "receptive acoustic disposition . . . simply doesn't appear with equal prevalence in the work of any other poet except Shakespeare" (68).
- 8 Clifford Davidson says that Shakespeare's apocalyptic imagery like Antony's "new heaven, new earth" (I.i.17) anticipates the second coming of Christ in Revelation 14: "*Antony and Cleopatra*: Circe, Venus, and the Whore of Babylon" in *Bucknell Review* 25, no. 1 (1980): 31–55 at 38.
- 9 In *The Acoustic World of Early Modern England: Attending to the O-Factor* (Chicago: University of Chicago Press, 1999), Bruce R. Smith remarks that "classical and medieval

- thinkers sometimes give visual form to the functioning of the human mind by imagining it as a walled city” with “the gate of hearing” and “the gate of seeing” (101).
- 10 Richard Rambuss, *Spenser’s Secret Career* (Cambridge: Cambridge University Press), 104.
 - 11 Hamilton, ed., *The Faerie Queene*, 410.
 - 12 In “Shielded Subjects and Dreams of Permeability: Fashioning Scudamour in *The Faerie Queene*,” *Medievalia et Humanistica* 34 (2008): 71–85, Nathaniel B. Smith argues that Spenser’s term “astonish,” depicting dumbstruck Scudamour, is a pun on “stone,” “stonie,” and “astonied,” the latter of which he describes as “one of Spenser’s favorite words” (77).
 - 13 Joan Heighes Blythe, “Ate,” in *The Spenser Encyclopedia*, 76.
 - 14 Hamilton, ed., *The Faerie Queene*, 448. In *Nature into Myth: Medieval and Renaissance Moral Symbols* (Pittsburgh, PA: Duquesne University Press, 1979), John M. Steadman notes Spenser’s use of the Italian idiom of jealousy as a “martello d’amore” and cites Florio’s definition of a *martello* as “a carpenters mallet” (139).
 - 15 In “‘That troublous dreame’: Allegory, Narrative, and Subjectivity in *The Faerie Queene*,” *Spenser Studies* 18 (2003): 253–71, Galina I. Yermolenko says that the parallel episodes of Redcrosse sleeping at Archimago’s Hermitage in Book I and Scudamour with insomnia at Care’s House in Book IV represent “interiority in figurative terms” (255). In the latter episode “blacksmith tools” enact the “ardent work of the jealous mind” (257).
 - 16 Blythe, “Ate,” 76.
 - 17 In “Sleep, Epic, and Romance in *Antony and Cleopatra*,” in “*Antony and Cleopatra*”: *New Critical Essays*, ed. Sara Munson Deats (New York: Routledge, 2005), Garrett A. Sullivan, Jr. compares Shakespeare’s Antony to Spenser’s Verdant with respect to their forgetfulness and parallels Antony to Grill, a man transformed into a pig by Acrasia in the Bower of Bliss (266–67). In *The Common Liar: An Essay on “Antony and Cleopatra”* (New Haven, CT: Yale University Press, 1973), Adelman comments on Shakespeare’s reworking of Spenser when she says, “If Cleopatra is a witch, she is also the fairy queen” (65). She argues in favor of reading *Antony and Cleopatra* as an allegory in which the force of analogy is strong (19, 97).
 - 18 Shakespeare, *Antony and Cleopatra*, ed. John Wilders (London: Thomson Learning, 2003), II.v.22–23 and III.xi.11. Future references are to this edition.
 - 19 In “Milton’s Principles of Architecture,” *English Literary Renaissance* 35, no. 1 (2005): 102–22, Jeffrey S. Theis argues that “Milton’s ideal architectural forms create permeable boundaries that facilitate dynamic interplay” between a walled structure and its exterior surroundings (103).
 - 20 See Martin Dzelzainis, “*Antony and Cleopatra*, I.iii.102–5 and Spenser’s *Ruines of Rome*,” *Notes and Queries* 45, no. 3 (1998): 345–46, for an intriguing discussion of how Shakespeare was reworking lines from Spenser’s *Ruines of Rome* in his crafting of Antony’s farewell to Cleopatra in a sonnet-like couplet.
 - 21 Hamilton, ed., *The Faerie Queene*, 483.
 - 22 Hamilton, ed., *The Faerie Queene*, 485.
 - 23 Focusing on “the architectural imaginary” of *Antony and Cleopatra*, Colby Gordon describes Cleopatra’s barge as a built environment made of “soft” materials such as “gold . . . silk . . . cloth . . . and perfume”: “Shakespearean Futurity: Soft Cities in *Antony and Cleopatra*,” *postmedieval: a journal of medieval cultural studies* 6 (2015): 429–38 at 430, 433. In *Being Alive*, Ingold implicitly equates a ship with an inhabited place when he defines “what it means to dwell” as “literally to be embarked upon a movement along

- a way of life" (12). "Bark," a little ship, is at the root of Ingold's term "embarked," which he links with dwelling.
- 24 Jonathan Gil Harris comments on the "synaesthetic" detail of Enobarbus's account of Cleopatra on her barge in "'Narcissus in thy Face': Roman Desire and the Difference it Fakes in *Antony and Cleopatra*," *Shakespeare Quarterly* 45, no. 4 (1994): 408–25 at 418.
- 25 Anderson discusses the "double gendering and cross-gendering" of Spenser's Venus and Shakespeare's Cleopatra in *Reading the Allegorical Intertext*, 250–51.
- 26 Hamilton, ed., *The Faerie Queene*, 488, notes the marital symbolism of bound Venus.
- 27 Hamilton, ed., *The Faerie Queene*, 507. In George Wither's *Collection of Emblemes* (1635) a carpenter's square represents "Law": J. Leeds Barroll, "Enobarbus' Description of Cleopatra," *Texas University Studies in English* 37 (1958): 708–20 at 719.
- 28 Geoffrey Chaucer, "General Prologue" to *The Canterbury Tales*, in *The Riverside Chaucer*, ed. Larry D. Benson (Boston: Houghton Mifflin, 1987), p. 32, line 563. Future references are to this edition.
- 29 In "'Degendered': Spenser's 'yron man' in a 'stonie' age," *Spenser Studies* 30 (2015): 393–413, Tiffany Jo Werth remarks that Talus "joins metallic physical hardness with an emotional obdurateness that entangles seemingly nonhuman metal with human bone" (397). His name further denotes that he is flesh and bone. As Lynsey McCulloch reminds us, Talus's name in Latin literally means "knucklebone, a joint": "Antique Myth, Early Modern Mechanism: The Secret History of Spenser's Iron Man," in *The Automaton in English Renaissance Literature*, ed. Wendy Beth Hyman (Burlington, VT: Ashgate, 2011), 61. On stone-man Talus, see also Julian Yates, "Response: Wonder, Stone, and the Outside; Edmund Spenser's Infra-human Aesthetic," *Spenser Studies* 30 (2015): 415–19 at 418.
- 30 Hamilton, ed., *The Faerie Queene*, 522.
- 31 In *The Myth of Rome in Shakespeare and His Contemporaries*, Warren Chernaik notes that in Horace's ode "Cleopatra" she besieges the city of Rome, surrounding it with an intemperate mob (135).
- 32 Archer, "Antiquity and Degeneration in *Antony and Cleopatra*," 157.
- 33 See Peter Stallybrass, "Patriarchal Territories: The Body Enclosed," in *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers (Chicago: University of Chicago Press, 1986), 124, and Bakhtin, *Rabelais and His World*, 320.
- 34 Rhodri Lewis says that in *Antony and Cleopatra* clouds are "closely tied up with the transformative power of the poetic-artistic imagination": "Shakespeare's Clouds and the Image Made by Chance," *Essays in Criticism* 62, no. 1 (2012): 1–24 at 1.
- 35 Crane, *Losing Touch with Nature*, 156, 159.
- 36 Wilders, ed., *Antony and Cleopatra*, 65.
- 37 Donne, *The Complete Poems of John Donne*, 245.
- 38 On spatial deixis in Donne's poetry, see Heather Dubrow, *Deixis in the Early Modern English Lyric: Unsettling Spatial Anchors Like 'Here,' 'This,' 'Come'* (New York: Palgrave Macmillan, 2015), 93–110.
- 39 Wilders, ed., *Antony and Cleopatra*, 143.
- 40 In "'Noises, / Sounds, and Sweet Airs': The Burden of Shakespeare's *Tempest*," *Shakespeare Quarterly* 59, no. 1 (2008): 36–59, Michael Neill says that "instead of seeking to gratify the eyes of its public, *The Tempest* reasserts the primacy of the ears" (37).
- 41 Wilders, ed., *Antony and Cleopatra*, 139.

- 42 Wilders, ed., *Antony and Cleopatra*, 183.
- 43 Kathryn Walls notes that the shapes Antony sees in the clouds – dragon, citadel, perilous landscape, and horse – are common features of chivalric romance, but she doesn't mention the possible influence of Book I of Spenser's *Faerie Queene* on *Antony and Cleopatra* and thus the intertextual connection between works by Spenser and Keats through the intermediary of Shakespeare: "Keat's 'Cloudy Symbols' and the Shape-Shifting Clouds of Shakespeare's Antony (*Antony and Cleopatra* IV.xiv.1–22)," *ANQ* 27, no. 1 (2014): 13–15.
- 44 Wilders, ed., *Antony and Cleopatra*, 254–55.
- 45 Mann, "Allegorical Buildings in Mediaeval Literature," 206.
- 46 In "Cleopatra and the Myth of Scotia," in "*Antony and Cleopatra*": *New Critical Essays*, ed. Sara Munson Deats (New York: Routledge, 2004), Lisa Hopkins discusses Shakespeare's distinctive use of words like "square," "rule," and "hammers" associated with the freemasonry of Scotland (237).
- 47 Ecocritic Steve Mentz uses an architectural metaphor when illustrating that dolphins in early modern culture serve as "bridges" between humans and divinities and between humans and the generative sea, which he discusses in relation to Spenser's marriage of the fecund rivers Thames and Medway in Book IV of *The Faerie Queene*: "'Half-Fish, Half-Flesh': Dolphins, the Ocean, and Early Modern Humans," in *The Indistinct Human in Renaissance Literature*, ed. Ferrick and Nardizzi (New York: Palgrave Macmillan, 2012), 42. See also Mentz, "A Poetics of Nothing: Air in the Early Modern Imagination," *postmedieval: a journal of medieval cultural studies* 4, no. 1 (2013): 30–41, in which he says that "the reservoir of inanimate air inside our bodies reminds us that breadth is only partly human. It's in us and not us at the same time" (37).
- 48 On Cleopatra as surveyor, see Archer, "Antiquity and Degeneration in *Antony and Cleopatra*," 160. For Cleopatra's defiance of physics, see Donald C. Freeman, "The Rack Dislimns': Schema and Metaphorical Pattern in *Antony and Cleopatra*," *Poetics Today* 20, no. 3 (1999): 443–60 at 459.
- 49 In "'I Am Marble-Constant': Cleopatra's Monumental End," *Huntington Library Quarterly* 46, no. 4 (1983): 283–97, John M. Bowers compares Shakespeare's description of Cleopatra's suicide to funereal stonework in early modern England. The dramatist's transposition of Cleopatra's ancient tomb to a native, English monument, which had high, spiked walls and sturdy, oak doors with iron bars, makes Octavius's invasion of it akin to his besieging of a castle (284).

Chapter 6

- 1 Several critics have compared the unholy trinity of Spenser's Archimago, Marlowe's Doctor Faustus, and Shakespeare's Macbeth in terms of magic. See Cheney, *Shakespeare, National Poet-Playwright*, 273; Maurice Evans, *Spenser's Anatomy of Heroism: A Commentary on "The Faerie Queene"* (Cambridge: Cambridge University Press, 1970), 93–94; and Tetzeli von Rosador, "'Supernatural soliciting,'" 42–59. Tetzeli von Rosador concludes that "the relation of magical temptation to an imagination seen as both creative and destructive" in *Macbeth* and its analogues has not been adequately examined (58).

- 2 Those who discuss thematic and linguistic connections between *Doctor Faustus* and *Macbeth* include Jean Macintyre, "Doctor Faustus and the Later Shakespeare," *Cahiers Élisabéthains* 29, no. 1 (1986): 27–37 at 29; James Nosworthy, "Macbeth, Doctor Faustus and the Juggling Fiends," in *Mirror Up to Shakespeare*, ed. J. C. Gray (Toronto: University of Toronto Press, 1984), 210; D. J. Palmer, "Magic and Poetry in *Doctor Faustus*," in *Marlowe: Doctor Faustus; A Casebook*, ed. John D. Jump (London: Macmillan, 1969), 203; and Helen Gardner, "Milton's 'Satan' and the Theme of Damnation in Elizabethan Tragedy," *English Studies* 1 (1948): 46–66 at 61.
- 3 In *Shakespeare: Meaning and Metaphor* (Iowa City: University of Iowa Press, 1987), Ann Thompson and John O. Thompson note the analogy in *Macbeth* that "face is to mind as index is to the whole book" (166).
- 4 Reid says that in *King Lear* "houses increasingly disappear" and "lose all connotation of secure confinement": *Shakespeare's Tragic Form*, 94.
- 5 See Hamilton, ed., *The Faerie Queene*, 251, and Martin Coyle, "Lear," in *The Spenser Encyclopedia*, 432.
- 6 In her discussion of the *Mutabilitie Cantos*, Theresa Krier remarks that "*The Tempest's* relationship to Spenser is the least articulated . . . of the many texts relevant to the play": "Daemonic Allegory: The Elements in Late Spenser, Late Shakespeare, and Irigaray," *Spenser Studies* 18 (2003): 315–42 at 327. Others who discuss connections between *The Faerie Queene* and *The Tempest* include Anderson, *Words that Matter*, in which she argues that "there is a memory of [*The Faerie Queene*], most blatantly in the claims of Prospero's magic, his faerie power" (161). Referring to *Hamlet*, Anderson comments on memory and storytelling as allegorical threads binding Spenser's tale of Fradubio, who is confined in a tree by Duessa, and Ariel's imprisonment in a pine by Sycorax (164). Harry Berger, Jr. reads Ariel and Caliban in allegorical relation to Prospero and links "the baseless fabric" of imaginary "towers . . . palaces" and "temples" in Prospero's masque to the "weak foundation" of Spenser's House of Pride: "Miraculous Harp: A Reading of Shakespeare's *Tempest*," *Spenser Studies* 5 (1969): 253–83 at 255–61, 271. In *Spenser and Shakespeare*, Lethbridge says that "Shakespeare was profoundly influenced by Spenser: not only standing him on his head in *Midsummer Night's Dream*, perhaps putting him back on his feet again in *The Tempest*" (50). In *An Empire Nowhere: England, America, and Literature from "Utopia" to "The Tempest"* (Berkeley: University of California Press, 1984), Jeffrey Knapp remarks that "these texts – More's *Utopia* (1516), Spenser's *Faerie Queene* (1590–96), and Shakespeare's *Tempest* (1611) – prove more closely related than critics have so far allowed" in terms of their placement of "England, poetry, and America . . . Nowhere" (7). In "The Golden Age, Cockaigne, and Utopia in *The Faerie Queene* and *The Tempest*," *The Georgia Review* 26 (1972): 145–55, Judith E. Boss compares Shakespeare's pastoral romance *The Tempest* to the pastoral interlude in Book VI of *The Faerie Queene* and thereby Prospero to Calidore. See also D. C. Kay, "A Spenserian Source for Shakespeare's *Claribel?*," *Notes and Queries* 31 (1984): 217.
- 7 In "Space and Place in *Paradise Lost*," *ELH* 74, no. 1 (2007): 27–57, John Gillies remarks that Milton "is profoundly corporeal and correspondingly placial" (39). In *The Mind is a Collection*, Silver adds that "over the course of his lifetime, Milton would develop a profound sensitivity to the entanglement of minds with places" (39).
- 8 Muir, ed., *Macbeth*, 13.
- 9 Mann, "Allegorical Buildings in Mediaeval Literature," 203.

- 10 In “Working Imagination in the Early Modern Period,” Anderson argues with respect to Macbeth’s dagger soliloquy that “This is the landscape of his present, murderous mind, the way the world looks to him; thus, in conception – in poetic ‘conceit’ – it resembles Spenser’s psychic landscapes, for example, those of hell and Despair, not to mention Milton’s most compelling achievement in this mode, Satan’s hell” (194).
- 11 In their “Introduction: Inhabiting the Body, Inhabiting the World,” in *Environment and Embodiment in Early Modern England*, Floyd-Wilson and Sullivan note that “with its memories embedded in clothing and recorded on writing tables, the mind was inevitably distributed across its environment” (8). See also “Hamlet’s Tables and the Technologies of Writing in Renaissance England,” *Shakespeare Quarterly* 55, no. 4 (2004): 379–419, in which Peter Stallybrass, Roger Chartier, John Franklin Mowery, and Heather Wolfe add that the figure of the mind as a writing-tablet, which could be erased, provides a model for human forgetfulness (412).
- 12 Muir, ed., *Macbeth*, 34.
- 13 Wakefield, *The Harrowing of Hell*, lines 146–47, p. 599.
- 14 Glynne Wickham, “Hell-Castle and Its Door-Keeper,” *Shakespeare Survey* 19 (1967): 68–74 at 68. In “Blood begetting blood: Shakespeare and the Mysteries,” in *Medieval Shakespeare: Pasts and Presents*, ed. Ruth Morse, Helen Cooper, and Peter Holland (Cambridge University Press, 2013), Michael O’Connell says that “in *Macbeth* the Porter’s pretense of portraying the scene at the gate of hell refers to the mystery-play scene of Christ’s arrival in the harrowing of hell” (178). In *Author’s Pen and Actor’s Voice*, Weimann argues that in contrast to sacred castles in mystery plays, “a hellish gate” in *Macbeth* performs a secular purpose of signifying “a murderous stronghold” (204).
- 15 In “Here’s a Knocking Indeed!: *Macbeth* and the *Harrowing of Hell*,” in *Shakespeare’s Medieval Craft*, Schreyer argues convincingly that Macduff’s knocking at the gate provides an aural cue that links *Macbeth* to *The Harrowing of Hell* for Shakespeare’s Porter and his audience (135–61).
- 16 De Sousa notes that Lady Macbeth’s use of the term “battlements” is suggestive of her (and Macbeth’s) impending battle with unsuspecting Duncan: *At Home in Shakespeare’s Tragedies*, 153.
- 17 Michael O’Connell, “Blood begetting blood,” 182, 188–89.
- 18 In “Melancholy, Ecstasy, Phantasma,” Roychoudhury adds that Macbeth’s phrase addressed to the dagger, “art thou not . . . sensible” (II.i.36), an adjective which can mean “capable of sensation,” accentuates that “this is a man in dialogue with a projection of himself” (227).
- 19 De Sousa comments on the linguistic derivations and multiple meanings of the word “speculation” in *At Home in Shakespeare’s Tragedies*, 161.
- 20 Muir, ed., *Macbeth*, 133–34.
- 21 Carruthers, *The Book of Memory*, 47–50, and Cicero, *De oratore*, II, lxxxvi, 355.
- 22 Mann, “Allegorical Buildings in Mediaeval Literature,” 204.
- 23 In *At Home in Shakespeare’s Tragedies*, De Sousa says that Holinshed adopts language of military assault in reference to Macduff’s Castle at Fife: “[Macbeth] besieged the castell where Makduffe dwelled,” as cited in Geoffrey Bullough, ed., *Narrative and Dramatic Sources: Volume 7 Major Tragedies: “Hamlet,” “Othello,” “King Lear,” “Macbeth”* (New York: Columbia University Press, 1975), 500.
- 24 Boehrer, *Environmental Degradation in Jacobean Drama*, 76–77.

- 25 In “Macbeth and the Perils of Conjecture,” in *Knowing Shakespeare: Senses, Embodiment and Cognition*, ed. Lowell Gallagher and Shankar Raman (New York: Palgrave Macmillan, 2010), Sean H. McDowell writes that “Macduff simply removes the head Macbeth has already ceased to care about” (49).
- 26 Hamilton, ed., *The Faerie Queene*, 239. In *The Art of Memory*, Yates relevantly notes, “How could the relation of Man to God be better expressed . . . than by building the house of God in accordance with the fundamental geometry of square and circle? This was the preoccupation of all the great Renaissance architects. And it was evidently the preoccupation of the designers of the Globe Theatre” (359).
- 27 On homelessness in *King Lear*, see Heather Dubrow, *Shakespeare and Domestic Loss: Forms of Deprivation, Mourning, and Recuperation* (Cambridge: Cambridge University Press, 1999), 80–141, and Linda Woodbridge, *Vagrancy, Homelessness, and English Renaissance Literature* (Urbana: University of Illinois Press, 2001), 205–237. Woodbridge adds that Edmund creates an analogy between a besieged “home” and the penetrable “body” (207) in the line, “With his preparèd sword he charges home / My unprovided body” (II.i.50–51).
- 28 See William Spates, “Shakespeare and the Irony of Early Modern Disease Metaphor and Metonymy,” in *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England*, ed. Jennifer C. Vaught (Farnham, UK: Ashgate, 2010), 155.
- 29 Foakes, ed., *King Lear*, 263.
- 30 Foakes, ed., *King Lear*, 264.
- 31 In “Embodied Thought and the Perception of Place in *King Lear*,” *Studies in English Literature* 55, no. 2 (2015): 263–84, Andrew Bozio argues that the recurring motif of houselessness in *King Lear* anticipates the writings of René Descartes in which “thought is its own space, with no real place in the world” (273). He continues that “space is ultimately phenomenological,” meaning that we understand or know it through movement and the senses (279).
- 32 In *Reading the Allegorical Intertext*, Anderson describes Lear and Cordelia’s prison cell as a “walled garden of the psyche” (188–89) within which they will “sing like birds i’the cage” (V.iii.9). In *The Book of Memory*, Carruthers notes that “birds are a common image for souls, memories, and thoughts throughout the ancient world” (36).
- 33 See Vaughan and Vaughan, eds., *The Tempest*, 155. In *A Midsummer Night’s Dream* when Titania, Queen of the Fairies, embraces Bottom metamorphosed into an ass, she is “the female ivy” that “enrings the barky fingers of the elm” (IV.i.42–43). In *2 Henry IV*, Poins refers to the emblem of the elm supporting the vine when he calls Falstaff “thou dead elm,” jesting that he provides rotten support for his friends: Shakespeare, *Henry IV, Part 2*, II.iv.328, p. 84. Patricia A. Cahill reminds us that trees “were commonly understood via analogy as human bodies”: “Gloucester’s Chair: Object Entanglements on the Early Modern Stage,” *Object Oriented Environs*, ed. Cohen and Yates, 31–32.
- 34 In “Miraculous Harp,” Berger interprets “Ariel trapped in the tree of fallen human nature” as “an emblem of Prospero’s Milanese experience” (257).
- 35 *Shakespeare Behind Bars*, directed by Hank Rogerson (Santa Fe, NM: Philomath Films, 2006), DVD.
- 36 In *Shakespeare on Film* (Harlow, UK: Pearson Longman, 2005), Judith Buchanan cites *The Forbidden Planet* (1956) as an adaptation of *The Tempest* in which the central character, Dr. Morbius, exhibits a monstrous Id that fulfills the function of a missing Caliban in the film (97).

- 37 Sylvia Plath, *The Unabridged Journals of Sylvia Plath 1950–1962*, ed. Karen V. Kukil (New York: Anchor Books, 2000), 180.
- 38 See *Shakespeare's Memory Theatre*, in which Wilder argues that “like Augustine, Prospero imagines the memory as a vast labyrinth” (177). In “‘The Dark Backward and Abyss of Time’: *The Tempest* and Memory,” *College Literature* 33, no. 1 (2006): 151–68, Evelyn B. Tribble cites St. Augustine’s “famous description of the vast chambers of memory: ‘This power of memory is great, very great, my God. It is a vast and infinite profundity. Who has plumbed its bottom?’” (52). See Augustine, *Confessions*, 187.
- 39 See Shannon Miller, “Constructing the Female Self: Architectural Structures in Mary Wroth’s *Urania*,” in *Renaissance Culture and the Everyday*, ed. Patricia Fumerton and Simon Hunt (Philadelphia: University of Pennsylvania Press, 1999), in which she argues that in Wroth’s *Urania* “female characters travel through rooms, structures, and buildings which serve as metaphors for the discovery of self” (146).
- 40 In the allegorical ethics manual *Libellus super ludo schachorum* (1300) by Jacopo De Cessola, a chessboard provides a mnemonic grid for recalling the virtues and vices of kingship. See Carruthers, *The Book of Memory*, 144, and Whitehead, *Castles of the Mind*, 37.
- 41 In the guide *Famous game of chesse-play* (1614), Arthur Saul depicts each square on the board as a “‘house’”; in Middleton’s play *Game at Chess*, the Spanish and English sides of the board are “‘houses’ in a more dynastic sense”: Anne Lake Prescott, “Housing Chessmen and Bagging Bishops: Space and Desire in Colonna, ‘Rabelais,’ and Middleton’s *Game at Chess*,” in *Soundings of Things Done: Essays in Early Modern Literature in Honor of S. K. Heninger, Jr.*, ed. Peter E. Medine and Joseph Wittreich (Newark: University of Delaware Press, 1997), 223. In “False Play: Shakespeare and Chess,” *Shakespeare Quarterly* 55 (2004), William Poole adds that chess “offers a *memento mori*, a reminder that, just as at the end of the game, all the pieces go into the bag, so too will all mortals finish their games in the grave” (64).
- 42 See Andrew Hadfield, “Republicanism,” in *The Oxford Handbook of Shakespeare*, ed. Arthur F. Kinney (Oxford: Oxford University Press, 2012), in which he concludes that “perhaps republican society, like Montaigne’s cannibals, opened up a critical utopian space which could be used to think constructively about contemporary issues and problems” (603).
- 43 See Frank W. Brevik, “*The Tempest*” and *New World-Utopian Politics* (New York: Palgrave Macmillan, 2012), 35–54.
- 44 See C. S. Lewis, *The Allegory of Love* (Oxford: Oxford University Press, 1936), 335.
- 45 Vaughan and Vaughan, ed., *The Tempest*, 70–71.
- 46 Vaughan and Vaughan, ed., *The Tempest*, 53. See Egan, *Green Shakespeare*, 157.
- 47 See Hamilton, ed., *The Faerie Queene*, 399, and his reference to Alastair Fowler’s observation of the numerical significance of the Masque of Cupid in Fowler’s *Spenser and the Numbers of Time* (London: Routledge and Keagan Paul, 1964), 148–50.
- 48 Smith, *Key of Green*, 192.
- 49 Parallels between Spenser’s House of Busirane, the first room of which is devoted to Ovidian, mythological tapestries, and London theatrical houses and their textile properties further underscore the usefulness of comparing this episode of *The Faerie Queene* to *The Tempest*. At the Bankside Globe the arras concealing the inner stage included “pictures of scenes from classical myths”: Andrew Gurr and Mariko Ichikawa, *Staging in Shakespeare’s Theatres* (Oxford: Oxford University Press, 2000), 6–7.

- 50 In the chapter “Sound and Space in *The Tempest*” in her book *Shakespeare’s Brain*, Crane argues that Prospero’s frustrated attempt to control his physical environment and transcend its impermanence “is exactly the problem of the embodied mind” (208).
- 51 In *The Book of Memory*, Carruthers notes that “especially in the earlier Middle Ages, books were decorated in the same way as shrines” (40). Her insight that a “trained memory” is like “a library” (36) is suggestive of the cognitive dimension of Prospero’s cell where he keeps his books. Prospero bases his professional identity on them when he says to Miranda that his Milan “library / Was dukedom large enough” (I.ii.109–10).
- 52 Vaughan and Vaughan, ed., *The Tempest*, 260.
- 53 In *The Incarnate Text: Imagining the Book in Reformation England* (Philadelphia: University of Pennsylvania Press, 2009), James Kearney argues that Shakespeare’s *Tempest* explores “the book as an icon of European enlightenment and Christian transcendence” (179).
- 54 In “Spenser and Shakespeare: Polarized Approaches to Psychology, Poetics, and Patronage,” in *Shakespeare and Spenser: Attractive Opposites*, ed. J. B. Lethbridge (Manchester: Manchester University Press, 2008), Robert Lanier Reid notes the “moral-religious allegory of *The Tempest*” and compares Prospero’s “I’ll break my staff” and “drown my book” to “Colin Clout’s breaking of pipes” on Mount Acidale in Book VI of *The Faerie Queene*. Reid adds that Prospero’s “is a more comprehensive disavowal of artistic prowess” (98).
- 55 Vaughan and Vaughan, ed., *The Tempest*, 286.
- 56 On Milton and utopianism, see Barbara K. Lewalski, “Milton and the Hartlib Circle: Educational Projects and Epic *Paideia*,” in *Literary Milton: Text, Pretext, Context*, ed. Diana Trevino Benet and Michael Lieb (Pittsburgh, PA: Duquesne University Press, 1994), 211–18.
- 57 Lady Anne Clifford remarks in her diary that when she was a girl, her tutor, the poet Samuel Daniel, read her *The Faerie Queene: The Diary of Lady Anne Clifford*, as cited by Ray Heffner, Dorothy E. Mason, Frederick M. Padelford, and William Wells in “Spenser Allusions in the Sixteenth and Seventeenth Centuries. Part 1: 1580–1625,” *Studies in Philology* 68, no. 5 (1971): 1–172 at 149. Clifford later erected a monument to Spenser at Westminster Abbey.
- 58 *Ibid.*, 1–172, and Jackson C. Boswell, “Spenser Allusions in the Sixteenth and Seventeenth Centuries. Addenda,” *Studies in Philology* 109, no. 2 (2012): 353–530 at 360.

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