out in Helgerson's now-classic book. Helgerson does not find imperialism inherent or even implicit in his "forms." Lim presumably thinks otherwise (p. 23). In this reviewer's opinion, he is correct in doing so. But the continuities of a discourse (or more ambitiously, a poetics) that brings the forms of nationhood and the imperial imagination into engagement with each other need to be brought out more strongly if the book is to proceed in the direction of its title. There is a basis in the essays for this move forward.

The individual case studies are thoughtful, well-documented, and lucidly argued. It is sad, however, to see Donne's *Elegy XIX* studied without any reference to his puns. In a discourse of liaisons — particularly when the participants subvert or even invert each other — the pun can be considerably more than a verbal device. There is no reference to the Trinity of post-colonial thought — Said, Bhabha, and Spivak — but the book has unobtrusively benefited from their thinking.

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Patrick Cheney. *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood*. Toronto: University of Toronto Press, 1997. Pp. xii, 402.

This important new book follows Cheney's 1993 study of Spenser's literary career, *Spenser's Famous Flight*. Here he turns his attention to a more difficult subject, the brief and brilliant career of Christopher Marlowe, which has never appeared to possess the clear sense of purpose so self-consciously embraced and advertised by Spenser. Cheney argues, however, that Marlowe's career was fashioned in an equally deliberate manner. In opposition to Spenser's Virgilian poetics of nationhood, Marlowe's Ovidian "tragic poetics of counter-nationhood . . . foregrounds a bitter objection to the power structure's tyrannical, deterministic suppression of individual freedom" (p. 21). Where Spenser's Virgilian path took him from pastoral to epic, the Ovidian path pursued by Marlowe leads from amatory poetry (*Ovid's Elegies*) through tragedy (the seven plays) to epic (*Lucan's First Book, Hero and Leander*). Supporting this re-imagined career path are some assumptions regarding the dating of Marlowe's work that will no doubt be debated: of particular importance to Cheney is that the rarely considered translation of Lucan is no apprentice piece, but a late work to be set alongside *Hero and Leander* in the final Ovidian epic phase of the poet's brief career. *Marlowe's Counterfeit Profession* offers helpful and insightful readings of individual texts (the chapter devoted to "The Passionate Shepherd to His Love" is something of a *tour de force*), but the real contribution of this worthy book lies in its comprehensiveness (*all* of Marlowe's work is examined) and in its attempt to find coherence in a canon that has always appeared something of a jumble.

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