“Ryse Up *Elisa*” – Woman Trapped in a Lay: Spenser’s “Aprill”

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Summary: *In Edmund Spenser’s “Aprill,” Colin Cloute, by creating and controlling an idealized woman, has silenced the source of his own creative power. However, Colin’s lay contains hints that Elisa is neither perfect nor passive: complex natural and mythological allusions reveal her vitality and strength. Spenser allows the woman’s voice to undermine the male poet’s authority, thus demonstrating the difficult power struggle between masculine and feminine qualities, between art and life, that both limits and frees the poet in his attempt to create art.*

Edmund Spenser, in *The Shepheardes Calender*, presents multiple perspectives on love, life, religion, and poetry. All the speakers, however, are male. Women are spoken of and sung about in these eclogues, but do not speak themselves. These women are of two types, both symbolic of forces which affect male existence, one preserving, the other disrupting it. In the April eclogue, the idealized, virginal goddess, represented by Elisa, symbolizes poetry, peace, and cosmic harmony, while the human lover, Rosalinde, symbolizes for Colin his failure as a lover and a poet. These women are silent, confined by the limits of the songs in which they are contained, the male discourse by which they are described – or absent, spoken about but never seen by the reader. They are nevertheless powerful figures, creators and destroyers of the life and happiness of the male speakers, particularly Colin Cloute.

There are no successful love relationships between males and females, or between males and males, in the poem. In fact, Colin has withdrawn from society and from his poetic career because of his failure to win the love of Rosalinde. Nevertheless, his song extolling Elisa exists without him, sung by Hobbinol and enjoyed by Thenot. Because Hobbinol sings Colin’s song of Elisa, she is seen secondhand and from two male perspectives: Colin’s perspective, which is one of awe and fear of the feminine, an idealization

which renders her goddess-like, combined with an attempt to control her; and Hobbinol's viewpoint, a more practical one which recognizes her power but also her humanity. Also present in the poem, by means of a gloss, is the voice of E.K., who identifies Elisa as Queen Elizabeth and Colin Cloute as Spenser, idealizing both Elisa and Rosalinde while at the same time reading them as actual persons.¹

Colin Cloute's Elisa appears to be an ideal female figure, a powerful goddess or queen; however, she has been re-defined by a masculine point of view. She therefore becomes a passive icon, the woman of the courtly love tradition, a woman who has no power to act and no voice with which to speak. Hélène Cixous writes,

Courtly love is two-faced: adored, deified, assimilated to the idol that accepts homage, she has the rank and honors of the Virgin. Conversely, and the same position, in her powerlessness, she is at the disposition of the other's desire, the object, the prostitute.²

Colin, by deifying Elisa, has repressed and iconized the feminine, causing his own separation from his society and from his art.

As a poet he needs inspiration from the feminine, which is the source of creativity, for centuries symbolized by the Muses. Colin has repressed and silenced part of himself by rejecting the vitality of his feminine aspect – he has become obsessed with Rosalinde, has entrapped Elisa, and has rejected the love of Hobbinol. Cixous writes of the value of bisexuality – the fantasy of a complete being which “veils sexual difference,” the “location within oneself of the presence of both sexes.”³ Colin Cloute has repressed that bisexuality; he has not learned what Edmund Spenser learned – the importance of the co-existence of masculine and feminine characteristics within the poet, the value of circular, labyrinthine patterns subverting the hierarchical path. Colin Cloute, in his attempt to control the feminine, his failure to recognize that other as part of himself, may have silenced himself as a poet.

Nevertheless, by writing this lay, Colin is attempting to find his muse, to find the feminine part of himself from which he can write. He does this, however, by appropriating for himself the role of mother, attempting to give birth to a female, to stage a play, direct the actors, and then uncreate them at the end. His manner of creating is masculine, wielding power and control over a powerful female figure. He has thus taken away from Elisa her greatest strengths – power, humanity, and voice. Elisa is trapped in a lay, forced to play a part. Elizabeth has been disempowered – even four letters of her name have been chopped off. She has become an icon⁴ and is in danger of becoming

an idol,⁵ but Colin pulls back, in fear, from his idealization of her, alluding to Niobe, who was turned to stone because she praised her children too highly. Yet Colin has not succeeded in giving Elisa voice. Jonathan Goldberg calls Colin's lay an elegy, suggesting that Elisa is petrified by the same process that elevates her, the process that transforms her into a static icon.⁶

Hélène Cixous and Luce Irigaray⁷ have described the male definition of femininity as "lack, negativity, absence of meaning, irrationality, chaos, darkness – in short, as non-Being."⁸ Julia Kristeva sees the male tendency to label and categorize as the cause of the marginalization of women. Women, according to this phallogentric view, represent "the necessary frontier between man and chaos,"⁹ symbolizing sometimes the darkness of chaos, sometimes the virgin motherhood which protects against the chaos. Women are consequently either vilified or idealized, both acts effectively silencing a woman's individuality and humanity. Elisa is controlled and silenced by the poet who brought her into being. She is marginalized by her confinement in the poem within a poem and by the absence of her creator. She is marginalized, as well, by the poet's praise, which makes her a Virgin, as well as a mother, a creature of a perfection which is unattainable for a human being.

Perhaps, however, she is not so perfect, nor so static, as she first seems. Spenser, the poet beyond the poet, allows tension to exist within the poem and an underlying questioning of the goddess-status of this woman. The framing of the lay by a conversation which reveals the disruptions and dissatisfactions within this pastoral world and the fact that the composer of the lay has left the pastoral world and separated himself from his poem disrupt the harmonious vision of the poem, as do the references to the fictionality of the lay and to its creation by a human being.

Even a historical reading of the poem, as Spenser writing about Queen Elizabeth, uncovers undercurrents of dissent. Spenser, perhaps because he wished the favour of Queen Elizabeth, perhaps because he feared her power and the consequences of presenting her as an ordinary human being, or perhaps because he sincerely approved of her rule, follows the conventional practice of painting her as a virginal goddess. Because it was difficult for the Elizabethans to reconcile the fact of a powerful woman ruler with their patriarchal, hierarchical system, they ignored her humanity and saw her as a symbolic figure, one usually associated with particular goddesses. Nevertheless, as Frances A. Yates points out, the symbolic effect of these goddess figures is ambiguous.¹⁰ Spenser's poem, too, uses symbols which question this deification even while seeming to participate in that process. Critics have proposed that underlying *The Shepheardes Calender* is a veiled criticism of

Elizabeth's possible marriage to the Duc d'Alençon, as well as other hidden reminders of her humanity and fallibility. These undercurrents create a tension between the humanity and divinity, and between the sexuality and virginity, of Elisa, as well as between the power and powerlessness of the poet. Although, as Montrose writes, "... poetic power helps to create and sustain the political power to which it is subservient,"¹¹ Spenser can not make his idealized picture reality, nor forget that he is indeed less powerful than the woman whose favour he wishes to receive.

Spenser reveals this uneasy power relationship between himself and Elizabeth, Colin and Elisa, poem and poet, by showing Colin's failed attempts to control Elisa and by layering the identity of the speaker of the poem. The repeated use of the personal pronoun keeps the reader aware that the song is a created fiction, whose creator is present in the song. The question of whether the "I" is Colin, Hobbinol, or Spenser adds to the paradox and to the recognition of multiple layers of narration in the poem. Nancy Jo Hoffman writes of a strongly manipulative "I" in the lay and of a "you" voice which involves the audience.¹² Thus is the reader frequently reminded that this song is the creation of a created human being whose identity is enigmatic and multiple and that its audience is always changing.

The fact that the identity of the singer is questioned, or has even been erased, makes us further question Colin's ability to control his subject – makes visible to us the irony of Colin's attempts at asserting authority. Colin attempts to assert a form of masculine control over Elisa by claiming that it is he who is deifying her, he who is accomplishing this harmony and perfection which she represents. His frequent use of the first person and his use of the imperative demonstrate his attempt to assert authority over this idealized figure. He asserts his presence in the poem and his own importance throughout the lay: "I sawe *Phoebus* thrust out his golden hedde, / vpon her to gaze" (73-4); "I will not match her with *Latonaes* seede" (86); "To her will I offer a milkwhite Lamb" (96). He even claims possession of Elisa: "Shee is my goddesse plaine, / And I her shepherds swayne" (97-8).¹³ He gives orders throughout the lay: "Shewe thy selfe *Cynthia*, with thy silver rayes" (82); "Let that rowme to my Lady be yeuen" (115). He gives extensive orders to the young maidens, scolding them, insisting on their good and chaste behaviour:

Ye shepherds daughters, that dwell on the greene, hye
 you there apace:
 Let none come there, but that Virgins bene,

to adorne her grace.
 And, when you come, wheras shee is in place,
 See, that your rudenesse doe not you disgrace:
 Binde your fillets faste,
 And girde in your waste,
 For more finesse, with a tawdrie lace. (127-135)

He instructs the maidens to bring certain kinds of flowers, then ends the poem by ordering Elisa to “ryse vp” and the other maidens to depart. He has underlined his authority throughout the lay by proclaiming the dominance of a male culture, a culture which is based on a system of morality which depreciates physical and sexual pleasures (hypocritically perhaps, since he desires Rosalinde) and which categorizes and renders symbolic the female’s position in the hierarchy.

Despite these seemingly confident assertions of his power, Colin’s lack of confidence is at times indicated by his own words. Perhaps he is not so sure that he can create, or imitate, this feminine beauty. He calls on the nymphs and the Muses: “Helpe me to blaze / Her worthy praise” (43-4). He frequently asks questions: “Tell me, have ye seene her angelick face, / Like *Phoebe* fayre?” (64-5); “Where have you seene the like, but there?” (72). Colin ends his poem with an apology, “I feare, I haue troubled your troupes to longe” (149), and a condition, “And if you come hether, / When Damsines I gether, / I will part them all you among” (151-3). His attempts to control have been only attempts, and he has not completely succeeded. He is aware that Rosalinde has power to reject his love and perhaps realizes that Elisa is too perfect to be real. He desires what he cannot possess; as Hobbinol says, he “loves the thing, he cannot purchase” (159).¹⁴

Perhaps his lack of confidence is what also leads him to pull back from his idealization of Elisa. His praise of Elisa, who “in her sexe doth all excell” (45), is a praise with qualifications, a back-handed compliment. He does not compare her to men, only to other women. He allows her “[n]o mortall blemishe” (54) – no humanity. When he says “ryse up *Elisa*, decked as thou art, / in royall aray” (45-6), he seems to be indicating that she is not always dressed this way, nor is she always a queen, but that she is his creation, wearing the costume he provided. This goddess is obviously fictional, as is his power over her. Colin’s fear of the feminine, or perhaps his unconscious realization that this idealized woman cannot exist in the real world, causes him to release his characters, paradoxically indicating their fictionality while freeing them into the real world.

Colin Cloute has not succeeded in maintaining control of his own poem. He cannot even be certain that future singers of his song and future audiences will interpret it as he wishes them to: Hobbinol and Thenot hear it with admiration yet pity his sorrow and naivete. Colin's poem is now separate from him, just as Spenser is distant from Colin Cloute. The poem is left to be read and interpreted by others. Our contemporary readers of the April lay may seek Colin's, or Spenser's, unconscious inclusions, as well as conscious ones, and look for tensions and contradictions. Women may read with sympathy for Elisa and may attempt to see the poem from her viewpoint.

To consider the poem from Elisa's viewpoint, rather than Colin's, Hobbinol's, or Thenot's, is to turn the poem inside out. Colin has withdrawn to the woods, thinking himself a failure, leaving Elisa to subvert his song and steal his power. Colin's attempt to idealize her and his attempt to release her have both met with failure: Elisa is goddess-like and human, fictional and real, as she subtly contradicts his messages. Elisa and the maidens, nymphs, and goddesses have a life to them which goes beyond the moment of the poem's creation. Not only does the poem live on when its creator departs, but the idealized goddesses become human beings at the end of the poem, about to slip into the everyday world of humanity.

For Elisa has found hidden ways to assert herself in the poem, to declare herself as alive and complex. The subtext of the lay reveals an image of the real woman behind the idealized one, someone who is more than Colin's other, more than angel or monster,¹⁵ though she has been created fictionally by Colin Cloute and actually by Edmund Spenser, a male writer. Elisa subverts Colin's poem, no matter who is singing her song, asserting her own humanity and power. The poet beyond the text, Edmund Spenser, subtly reveals to readers both Colin's inadequacies and Elisa's hidden strengths by the inclusion of complex natural and mythological allusions which contradict assumptions of Elisa's staticity and of Colin's control of the feminine. The poem's subtext also reveals the power and life which Colin could not repress, the subversion by an unconscious feminine presence of his conscious attempt to control. Elisa appears passive, but she is a powerful ruler and a goddess. She is presented as a virgin, but is surrounded by images of sexuality and fertility. She is a symbol, a frozen icon, but her human element is hinting that it will appear, that she will enter the real world, that she will speak. As Cixous writes of woman,

She has never “held still”; explosion, diffusion, effervescence, abundance, she takes pleasure in being boundless, outside self, outside same, far from a “center,” ... She doesn’t hold still, she overflows.¹⁶

Elisa’s power and her sexuality become more obvious if one considers the connection of the April eclogue to the calendar of which it is part, and therefore to the month, season, and zodiac sign of this time of year. April is a time of fertility, of pagan and Christian rituals of rebirth and resurrection. Major festivals of April honoured mother goddesses such as Venus, Cybele and Ceres,¹⁷ and powerful goddess figures permeate the lay. Venus, the planet and the goddess, usually associated with sexual love, presides over April.¹⁸ The sign of the month, Taurus, is named for the shape of a bull which Jupiter took when pursuing Europa, another woman representing both chastity and fertility;¹⁹ or it may have been named for Io,²⁰ turned into a cow by Jupiter but guarded from him by Argos, whom Mercury sang to sleep by telling him the story of Pan and Syrinx.²¹ Io and Europa were both honoured as moon goddesses,²² as were Diana or Cynthia and her mother Latona, both mentioned in “Aprill,” and Astraea, as discussed by Yates. The women figures of the April lay are mother goddesses, fertility goddesses representing nature and the earth, birth and rebirth. These goddesses are extremely powerful and may even become violent: Cynthia killed Niobe’s children, then turned her to stone;²³ this story in fact causes Colin to pull back from his praise of Elisa in fear that the moon goddess will destroy him.

Other female figures in the poem are the Muses, who bring the poet the necessary inspiration and who honour Elisa; the Graces, who dance and sing;²⁴ the shepherds’ daughters, who bring flowers to strew before the lady. Elisa and all those who honour her are powerful and active women.

Elisa’s chaste fertility and feminine power are further emphasized by the emblems. “O quam te memorem virgo?”, or “What shall I call you, Virgin?”, from Virgil’s *Aeneid*, I.327-28, is an allusion to Venus, disguised as a nymph of Diana. The answer to the question asked in the emblem is “O dea certe.”²⁵ She is surely a goddess – but which goddess is paradoxical. Elisa refuses to be represented as merely a virgin, an epithet indicating passivity. She is active and alive, like Venus. She is struggling in the poem to come to life. She is trying to sing.

The flowers presented to Elisa indicate her vitality as well, by means of their symbolic representations of human characteristics and their relationships to female goddesses.²⁶ While some flowers, such as lilies and primroses, signify purity, youth, and innocence (OED),²⁷ others are associated with

young love and sometimes lust: the rose represents love and passion, and symbolizes attributes of both Venus and the Virgin Mary;²⁸ several other of the flowers mentioned were considered sacred to Venus – roses,²⁹ prim-roses,³⁰ violets,³² and cowslips;³² daffodils are a flower of early spring and were, according to Gerard, the flowers Europa was gathering when attacked by Jupiter in the form of a bull³³ – therefore representing both innocence and fertility, as well as rape and deception; the violet is connected to the story of Io³⁴, another tale of rape; the columbine with its horned nectaries sometimes symbolizes lust and cuckoldry (OED); coronations, gillyflowers, and sops in wine are associated with revelries (OED) and pawnee, or pansies, are also called “love-in-idleness” (OED); and the “flowre Delice” or fleur de lys, an iris, because of its phallic shape can be seen to “mate” with another flower, suggesting sexual intercourse, as has been pointed out by A. K. Hieatt:³⁵ in Colin’s song “The pretie Pawnee, / And the chevisaunce, / Shall match with the fayre flowre Delice” (142 - 144). Perhaps this contradictory symbolism indicates Elisa’s combination of humanness with divinity, virginity with love,³⁶ but whether it is a peaceful union, or an active struggle, is difficult to discern.

Elisa remains in the pastoral world after Colin has gone: this is appropriate since the feminine has often, like the pastoral, symbolized the earth, nature, the unconscious mind, and the pre-Oedipal or Lacanian Imaginary stage of life. Colin has entered the Symbolic world of patriarchal hierarchy and consequently has lost contact with the source of his creativity. Although he has dispersed his actresses, they remain and he departs. The song lives on, separated now from its creator – from both Colin and Spenser.

This song displays on the surface an ideal harmony which is undercut by the tension between Colin’s masculine urge to control and Elisa’s feminine creativity. Elisa will not stay within the boundaries supplied by the poet; she slips out from categorization as Virgin or Monster, Mother or Whore, rejecting non-Being, chaos, symbolization, as she slides among identities, inhabiting a paradoxical place which combines art and life, frame and poem, masculine and feminine, power and submission. The lively activity of her struggle indicates not only her power, but also the talent of the poet Edmund Spenser, who allowed contradiction and varied points of view to remain, who is an iconoclast, as Gross points out, refusing to let his symbols freeze into idols. Spenser succeeds by juxtaposing Colin’s plight with the voices of others, by allowing the woman’s voice, humanity, and life to peer out from the borders and between the lines of the masculine categorization of her. We move among these several points of view – Colin’s view of Elisa, Hobbinsol’s

view of Elisa and of Colin, and Elisa's complex and contradictory self – as we experience this attempt at interweaving complex gender relations, at balancing the masculine and the feminine into the identity of a creative artist.

But we must leave Elisa still struggling for freedom, forced to fight in subtle ways with hidden weapons. If the Elisa of the poem obeys orders, she is a static figure; if she subverts the poem and the poet's intention, he loses control. Will she rise up to obey the poet's bidding ... or will she rise up to escape from the poem and enter the human world to assert her own identity? She is still silent ... but the tension in the poem prevents her from freezing into staticity.

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Notes

1. Although Elisa most certainly represents Queen Elizabeth on one level, Colin Cloute, I believe, is only one persona, one voice in the poem, of the many with which Spenser provides us. Spenser remains separate from these voices, allowing each one to speak without providing his own commentary. Patrick Cullen, in *Spenser, Marvell, and Renaissance Pastoral* (Cambridge, Mass.: Harvard University Press, 1970), states that E.K. is only partially correct when he identifies Colin as Spenser. Cullen claims that "It is Immerito [Spenser's pseudonym], not Colin, who 'equals' Spenser" and that "Colin's antipastoral actions cannot possibly be equated with Spenser's rejection of pastoral poetry since, obviously, it is Spenser who is writing the pastoral *Calender*" (pp. 78-9).
2. Hélène Cixous, "Sorties: Out and Out: Attacks/Ways Out/Forays," in *The Newly Born Woman* (with Catherine Clément), trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1975; 1988), p. 117.
3. Cixous, pp. 84-85.
4. See Thomas H. Cain's *Praise in The Faerie Queene* (Lincoln: University of Nebraska Press, 1978), pp. 14 - 24, for a discussion of Spenser's iconization of Elizabeth in the April eclogue.
5. Kenneth Gross, in *Spenserian Poetics: Idolatry, Iconoclasm, & Magic* (Ithaca: Cornell University Press, 1985), writes, "Spenser always multiples and opposes perspectives in his poem, always sets one mode of imagination against another – not for the sake of rhetorical display but to keep his ideals from turning into idols, his tropes into traps" (p.15). He is writing of *The Faerie Queene*, but this technique is already evolving in *The Shepheardes Calender*. Colin Cloute has not quite achieved this feat, though he is beginning to in his lay to Elisa.
6. Jonathan Goldberg, *Voice Terminal Echo: Postmodernism and English Renaissance Texts* (New York: Methuen, 1986), p. 53.
7. Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca: Cornell University Press, 1985).

8. Toril Moi, *Sexual/Textual Politics* (London: Routledge, 1985), p. 166.
9. Moi, p. 167.
10. Frances A. Yates, *Astraea: The Imperial Theme in the Sixteenth Century* (London and Boston: Routledge & Kegan Paul, 1975). Yates writes, "The complex and opposite mythological ingredients of Elizabeth Virgo as a symbol are thus a suitable reflection of the conflicts and antitheses which the Elizabethan settlement tried to evade. Her 'imperial peace' covered, not without deep internal strains, divided religious opinions" (p. 87).
11. Louis Adrian Montrose, "'Eliza, Queene of Shepheardes,' and the Pastoral of Power," *ELR*, 10 (1980), p. 168.
12. Nancy Jo Hoffman, *Spenser's Pastorals: The Shepheardes Calender and "Colin Clout"* (Baltimore: The Johns Hopkins Press, 1977), p. 100.
13. All quotations from "Aprill" are from the edition of *The Shepheardes Calender* collected in *Spenser: Poetical Works*, ed. by J.C. Smith and E. de Selincourt (Oxford: Oxford University Press, 1979), pp. 431-435.
14. See Cain, pp. 19-20, for another analysis of Colin's use of imperatives and interrogatives – one which comes to different conclusions from mine.
15. These two kinds of female characters appearing in male-authored novels were defined and discussed by Sandra M. Gilbert and Susan Gubar in *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1979).
16. Cixous, p. 91.
17. Ovid. *Fasti*. Book IV. *Ovid's Fasti*, trans. Sir James George Frazer (Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd., 1959).
18. See J. Michael Richardson's study of astrological references in *The Shepheardes Calender*, *Astrological Symbolism in Spenser's "The Shepheardes Calender": the Cultural Background of a Literary Text*, Studies in Renaissance Literature 1 (Lewiston, N.Y.: Edwin Mellen Press, 1989). Ovid writes that "kindly Venus claims the month and lays her hand on it" and describes her power: "She indeed sways, and well deserves to sway, the world entire" (*Fasti*, IV. 85-132).
19. Ovid, *Fasti*, V. 603-620, and Ovid, *Metamorphoses*, trans. Frank Justus Miller (Cambridge, Mass.: Harvard University Press, 1971), II. 858-875 and VI. 104.
20. Ovid, *Met.*, I. 611-779.
21. Ovid, *Met.*, I. 689-737. As critics have pointed out, if Elisa is the daughter of Syrinx and Pan, she is song or poetry itself. This myth is a major key to this eclogue, which is at one level about the creation of this poem itself.
22. Robert Graves, *The White Goddess* (London: Faber and Faber, 1961).
23. E.K., in the gloss to "Aprill"; Ovid, *Met.* 6; and Henry Gibbons Lotspeich, *Classical Mythology in the Poetry of Edmund Spenser* (New York: Octagon, 1965), p. 91.

24. E.K., in his gloss to "Aprill," discusses the Graces' symbolic import, and message to us, of giving, receiving, and thanking. L. Staley Johnson, however, in "Elizabeth, Bride, and Queen: A Study of Spenser's April Eclogue and the Metaphors of English Protestantism" (*Spenser Studies* II (1981), 75-91), points out the "broken triad of giving" in the April eclogue, the disruption in friendships, love relationships, and creativity which contradict the message of the Graces.
25. *Virgil's Aeneid, Books I - XII* (New York: American Book Company, 1902). C. Day Lewis translates this section as follows: "O but what shall I call you, maiden? for your face is / Unmortal, and your speech rings not of humankind. / Goddess surely you are. . . ." *The Aeneid of Virgil*, Garden City: Doubleday, 1952.
26. Discussions of Spenser's symbolical use of flowers have been included in works by Cain, Hoffman, Cullen, and others.
27. References to the OED are to *The Oxford English Dictionary*, Compact Edition (Oxford: Oxford University Press, 1971).
28. The rose, and many of the other flowers, are ones which also symbolized Queen Elizabeth and often surrounded her in official portraits, as Yates and others have pointed out. The mingling of the red rose and the white rose, as E.K. reminds us, signified "the uniting of the two principall houses of Lancaster and of Yorke" by Henry VIII, whose birth signified a joining of those two families, and his descendents.
29. *Gerard's Herball* (London: Bracken Books, 1985), pp. 269-70.
30. *Culpeper's Complete Herbal, and English Physician . . .* (Manchester: J. Gleave and Son, 1826; Harvey Sales, 1981), p. 126.
31. Culpeper, p. 191.
32. Culpeper writes that "Venus lays claim to the herb as her own" . . . and that "the ointment or distilled water of it adds beauty, or at least restores it when it is lost," pp. 38-9.
33. Gerard, pp. 29-30. Gerard cites Theocritus, "Eidyl 19 or 20," for the connection between Europa and daffodils.
34. Gerard, pp. 199-200.
35. A.K. Hieatt, "A Spenser to Structure Our Myths (Medina, Phaedria, Proserpina, Acrasia, Venus, Isis)" in *Contemporary Thought on Edmund Spenser*, ed. by Frushell and Vondersmith (Carbondale and Edwardsville: Southern Illinois University Press, 1975), pp. 99-120.
36. Cain, pp. 22-24; Johnson, p. 85.