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ABSTRACTS

Kemble's Second Edition of Beowulf and Cardale's Criticism *J. R. Hall, University of Mississippi*

BEOWULF WAS UNKNOWN to the literary public until 1815, when Grímur Thorkelin, an Icelander living in Denmark, published the first edition. Thorkelin's Anglo-Saxon text and Latin translation were so deficient, however, that the way lay open for the young John M. Kemble to publish an English edition in 1833, with a preface, text, and select glossary. When the book sold out in three months, Kemble's publisher asked him to undertake a second edition. Published in 1837, the second edition appeared in two volumes, including a somewhat revised text in volume 1 and a new preface, prose translation, detailed philological notes, and comprehensive glossary in volume 2. Before his second edition came out, however, Kemble found himself enveloped in controversy. He had been crowing in print on the superiority of Continental Germanic philology over traditional English Anglo-Saxon scholarship. Traditional English Anglo-Saxonists published indignant replies. One reply—a letter from J. S. Cardale to Joseph Bosworth in August 1837—was kept private at Cardale's request but is preserved among Bosworth's papers in the Bodleian Library. Cardale faults Kemble's work in painstaking detail, with stress on the translation. His unpublished letter bears silent witness that traditional English Anglo-Saxonists, mercilessly hammered by Kemble, could forcefully dispute points of scholarship in Kemble's celebrated second edition.

Early Middle English in Trilingual Manuscripts: Eruptions, Collisions, Colloquies

Susanna Fein, Kent State University

EARLY MIDDLE ENGLISH often appears in intimate colloquy with other languages. In trilingual miscellanies dated ca. 1270 to ca. 1350, we find English increasingly included as a vernacular mode produced with aesthetic precision. Sometimes in non-English texts a bit of English interrupts for special effect. More robustly, macaronic texts set different languages in provocative balance, English contending on an equal basis. And most tellingly, a range of innovative early Middle English lyrics, debates, and romances were being adroitly composed and recorded in trilingual contexts. With a particular focus on the contents of Oxford, Jesus College 29 (Part II), Oxford, Bodleian Library, Digby 86, and London, British Library, Harley 2253, this article explores not merely how early Middle English found its voice in a vast sea of French and Latin literature, but also how it vigorously spoke back to these languages and their traditions, while accruing an overtly written presence in manuscript miscellanies.

Why Did Renaissance Florence Fail to Develop a Carpet Industry?

Gerald Pollio, Fordham University, London Study Centre

THE PURPOSE OF this paper is to investigate the reasons why Italy, unlike many other European countries, failed to develop an indigenous carpet industry. Explanations fall into two broad categories: those that stress economic factors and others that emphasize cultural values. Economic arguments would appear to have favored the introduction of domestic carpet weaving; moreover, official reforms were launched in sixteenth-century Florence to revitalize the declining textile industry, though the production of tapestries was favored over carpets. While the economics of the two activities were similar their semiotic value was not: because the former were more potent symbols of “princely magnificence,” the Grand Duke’s choice was unsurprising. Cultural explanations fare less well. Growing interest in Near Eastern carpets have been viewed as a tangible reminder of the Holy Land, the birthplace of Christianity, or classical civilization that only then was being rediscovered, though it is odd that a patently Islamic object was selected to represent either. Perhaps the

simplest explanation is that in the absence of subsidization, as was true for tapestry weaving, imports remained the more cost-effective alternative.

“Yt is myche lesse harme to bylle thane to kylle:” Bill-Posting and the Destruction of the Duke of Suffolk in 1450
Clementine Oliver, California State University, Northridge

THIS ESSAY EXAMINES the media campaign surrounding the sensational murder of the most powerful political figure in 1440s England, William de la Pole, Duke of Suffolk. Once a great war hero, Suffolk became unpopular when the English suffered military defeat in France and were losing control over Normandy in 1449, a disaster for which Suffolk was singularly blamed by the public at large. He was impeached by Parliament only to be saved and sent into exile by King Henry VI. On his journey to the Continent his ship was intercepted by another called *Nicholas of the Tower*, and he was beheaded by the ship’s sailors in the name of vigilante justice. This essay considers the political verses or bills put in circulation prior to Suffolk’s murder that satirized and lambasted the duke’s role in Henry VI’s faltering government. The bill-posting campaign deliberately encouraged the duke’s downfall and eventual murder, and so Suffolk might be considered the first great victim of proto-tabloid journalism in England, signaling the importance of both publicity and public opinion during the ensuing Wars of the Roses.

Two Fifteenth-Century Contemporary Rulers an Ocean Apart: Nezahualcoyotl Acolmiztli of Texcoco, Mexico, and Lorenzo de’ Medici of Florence, Italy

J. David Puett, University of Georgia and University of North Carolina at Chapel Hill, and Susan Brunn Puett, Independent Scholar

A COMPARISON OF effective fifteenth-century rulers of city-states yields obvious similarities in terms of requisite abilities, both military and political, for maintaining control of their polities. That those successful in preserving power were motivated by comparable factors comes as no surprise. This article, however, examines the parallels between two unique city-states, each of which became centers of culture: Texcoco

(Mexico) and Florence (Italy) led by Nezahualcoyotl and Lorenzo de' Medici, respectively. A critical perusal of their achievements suggests that the successes of those city-states were directly related to the passions of their leaders. Their commitment to the arts, education, and humanities, as well as an individual dedication to poetry, philosophy, and architecture, fueled the two renaissances. Equating the underlying attributes of the intrepid Nezahualcoyotl and Lorenzo provides insight into their common energies directed toward the accomplishments for which they have been lauded.

Converting Ovid: Translation, Religion, and Allegory in Arthur Golding's *Metamorphoses*

Andrew Wells, Brigham Young University-Idaho

THIS ARTICLE PLACES Arthur Golding's 1567 translation of Ovid's *Metamorphoses* in its religious context. I argue that Golding risked censure from his fellow Protestants in bringing Ovid's irreverent and often racy epic into English. Golding avoided criticism by offering an allegorical reading of the poem through his prefatory materials but was careful to show that Ovid intend the *Metamorphoses* to be read figuratively. Examination from books 1, 6, and 10 demonstrates how Golding succeeded in retelling the stories of the *Metamorphoses* in a way that satisfied Protestant readers by transforming Ovid into an allegorist, making Deucalion an interpreter, Orpheus a moralist, and Athena a godly judge. Golding's strategies also shed light on how Protestants compromised their commitment to literalism in reading difficult episodes in the Old Testament such as Lot's incest with his daughters and King Nebuchadnezzar's madness.

Reading Dante in the Sixteenth Century: The Bentley Aldine *Divine Comedy* and Its Marginalia

Paul Dover, Kennesaw State University

THIS ARTICLE EXAMINES a heavily glossed Aldine 1503 *Divine Comedy* housed in Kennesaw State University's Bentley Rare Book Collection. The glossator, likely the book's first owner, added frequent, learned commentary on Dante's classical, biblical, and theological allusions. But he also related his reading to his experiences and the events of his day. These

include events in and around his native Faenza, the unearthing of the famed *Laocoön* statue in Rome, and even the European annular eclipse of 1502. He also engages in strong invective against Pope Alexander VI and the church. Taken together, these glosses suggest an active reading of Dante's work, in which the temporal and physical distances between poet and reader dissolve. As the *Comedy* has done for so many readers, the poem held up a mirror to one man's own life and times.