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John Derrick's *The Image of Ireland: with a Discoverie of Woodkarne*

Essays on text and context

EDITED BY THOMAS HERRON, DENNA J. IAMMARINO
AND MARYCLAIRE MORONEY



A Here creeps out of Saint Filchers denne, a packe of prowling mates,
 Wholl befall to the English pale, and noyome to the states:
 Which spare no more their country byty, then those of the english race,
 But yeld to each a lyke good turne, when as they come in place.
 B They spoyle, and burne, and beate away, as fitt occasions serue,
 And thinke the greater ill they doe, the greater payre deliue:

2 They paffer not for the poore mans cry, nor yet respect his teares,
 But rather loy to see the fire, to stabb about his eares,
 To see both flame, and smouldring smoke, to dulke the chaffall eyes,
 Next to their pay, therein I say, their second glory lies.
 C And thus derauing him of house, of cattell and of store,
 They do retorne backe to the wood, from whence they came before.



Plate III



Plate IV



Plate V



FD
 For if his valure once be mow'de, reuenge on them to take,
 Whych doe our soueraigne princes lawes, like beastly beastes forsake:
 'Tis not the cruell stoupy rage, nor gathered force of those
 Nor yet the crooked crabbtree lookes, of greasye gibbed foes,
 Can make him to reuoke the thing, his hono^r hath pretended
 But that same Justice must proceede, 'gainst those that haue offended.

9

For Mars will see the finall end, of trait'rous waged warres,
 To plucke the hartes of Rebels downe, that lately pearst the starres.
 To yelde them gurdon for desertes, by rigour of his blade,
 And with the same to gall their hartes, which such vyproyes haue made.
 Noe where it is in open sight, most perfect to be seene
 Whych sheweth the fatall end aright, of rebels to our Queene.

Plate IX

‘Aspice spectator sic me docuere parentes’:
aesthetico-political misprision in Derricke’s
A Discoverie of Woodkarne

Thomas Cartelli

In *Drama, Performance, and Polity in Pre-Cromwellian Ireland* (2000), Alan Fletcher offers the possibility of variant readings of a provocative section of one of John Derricke’s more notorious woodcuts in *A Discoverie of Woodkarne*, the set of captioned illustrations appended to his *Image of Irelande* (1581).¹ Though Fletcher does not expressly claim that the behaviour of the two bare-bummed kern in the lower right corner of Plate III of the *Discoverie* (Figure 16.1) is designedly flatulent rather than excremental in orientation – as, for example, Nerys Patterson does when she identifies them as *braigetoir* or *braigetori* and as Vincent Carey assumes in ‘Icons of Atrocity’² – his exhaustive knowledge of the varied ensemble of presenters and entertainments on offer in early modern Irish banquet settings leads him to qualify the grosser form of negative ethnic stereotyping in which Derricke may be implicitly (or expressly) engaging. As Fletcher writes:

The explanation of what these men were up to is not necessarily so readily apparent as it may at first seem. A scene of public defecation, if that is what it really was intended to be, would certainly have handed Derricke’s English readers a convenient epitome of Irish lack of couth. ... But the men in Derricke’s woodcut do not adopt the hunkering position described by Captain Josias Bodley only a few years later, nor is excrement depicted. If xenophobia haunts the woodcut, it may be that it does so rather more subtly. It is not utterly beyond possibility that the bare-bottomed posturers are meant to be entertainers, this time dealers in low humour, of whom gentle society should doubtless not approve, but for rather different reasons: ‘Aspice spectator sic me docuere parentes’ (‘See, viewer, thus did my parents teach me’) declares one of them in a self-justification that becomes a self-discommendation.³

As he proceeds, Fletcher deploys a ‘diagram of the *Tech Midchuarda*, the medieval banquetting hall of Tara, pictured in its earliest versions in the Book of Leinster’,⁴ as an interpretive index to help him read other texts, artefacts, and ‘traces of a variety of Gaelic performing art that could appropriately be called dramatic’.⁵ He notes, for example, that the banquetting hall’s seating plan flatteringly places a class of professional entertainer called ‘*braigetori* (“farters”) at the lower end of the near-right rank’ next to the ‘*druth rig* (“royal jester” [or] “king’s jester”)⁶ in the process of describing a broad, frequently overlapping array of skilled performers (jugglers, clowns, contortionists) inclusive of entertainers devoted to the art of farting. More pertinent still is Fletcher’s identification of the frequent association of ‘the practice of satire in early Gaelic society [...] with the *druth* and with other species of Gaelic entertainer like the *braigetoir*.’⁷ At an earlier stage of Derricke scholarship, D.B. Quinn could claim that our



Figure 16.1 Detail from Derricke, Plate III.

presumptive *braigetori* are rather 'relieving themselves' in a picture 'mainly intended as a satire on Irish residual primitiveness'.⁸ Fletcher – claiming 'not only satire's heavy investment in scurrility [...] but also that its delivery might often have been [...] a more highly wrought and energetic affair than mere recitation'⁹ – indicates satire's *embeddedness* in the behaviour on display, which is likely directed by one set of Irish performers (the *braigetori*) against another, the reciter and the harpist. As Valerie Allen notes, 'Much of such entertainment [was] mere buffoonery, as [Derricke's depiction] of the rude, mooning Irish suggests, but butt humor also sustains satire', remarking how in a 'late-eleventh century Irish tale', a single performer 'began clowning for [his] host ... and satirizing and farting and singing songs'.¹⁰ Indeed, the mistaken impression Derricke may have wished to convey by visually conflating the image of artful farting with artless defecation may well have been compounded by Derricke's own incapacity to discern, or appreciate, the *braigetoir's* satiric aim or intent, and, with it, aspects of Gaelic cultural practices alien to his English Protestant sensibility.

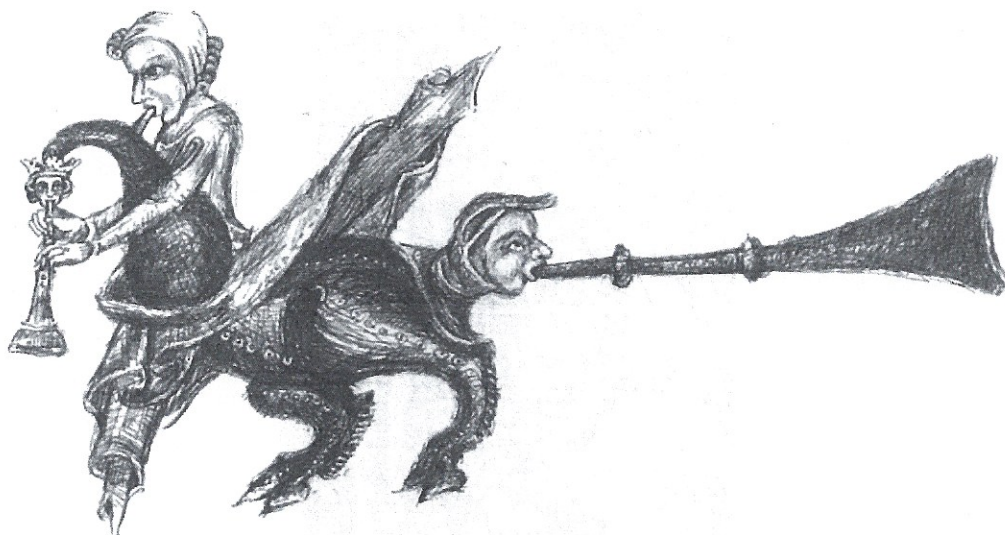


Figure 16.2 Man-instrument, *Luttrell Psalter* (fourteenth century). Hand-sketched detail reproduced by permission of Gary Zaragovitch.

Whether he drew the contents of his 'images' and 'discoveries' from first-hand observation or indirect report – either experiencing for himself, or merely hearing about, the rough music fashioned by self-identifying *braigeteri* – we have no reason to believe that Derricke was a good faith (much less accurate) recorder of Irish social and cultural practices. With respect to the plate in question, we have, moreover, just as little reason to assume that *braigeteri* would have performed their art bare-bummed as that the song and music of the bard and harpist would be conducted by a twice-imaged tonsured priest (a subject I return to), or that so seemingly dissonant an ensemble as priest, harpist, bard, and *braigeteri* would 'perform' together in the first place in such a 'Guernica-like' confabulation.¹¹ Yet as Allen pointedly observes, 'The musical butt is ubiquitous in the Middle Ages, and presupposes a larger analogy between the human body and musical instruments', supplying as an example 'The fourteenth-century English Luttrell Psalter [which] offers a bizarre conglomerate of man-instrument, part two-legged animal and part bagpipe, with a human face at the ends of the chanter and the drone'.¹² Allen supplies the following detailed description of this image (Figure 16.2):

The regally crowned head at the top plays a shawm-like pipe, of discrete size. At the other end is the cowed head of a peasant, who blows a huge shawm, cheeks bulging. The legs turn the bagpipe into an animal, with the chanter as the head and the drone as the butt ... By functioning here as a drone, the large shawm produces continuous sound ... thunderous and incessant wind issues from the churlish backside of the biped bagpipe, threatening with its clamor to drown the finer voice of the chanter.¹³

This, we may imagine, closely resembles how the sounds issuing from the butts of the two *braigeteri* threaten to drown the voice of the chanter and the more pleasing music of the harp in Derricke's illustration.

Operating within the constraints of a largely visual art form (supplemental captions notwithstanding), Derricke, of course, had to forgo replicating the action-specific sonic register of his diachronically rendered picture, relying largely on physical detail to identify the behaviour

of the farters (or defecators) in question. But Derricke's mixed-media art form was no more exclusively silent than most latter-day pieces of cartoon art (or comix) are. Though Fletcher tells us that comparative visual precedents suggest that the two individuals are *not* positioned to indicate defecation, Derricke arguably chooses to court that very possibility by failing to add an identifying caption embodying or suggesting a fart's sound to the one that he does choose to append to this illustration. Through the sarcastic, defamatory tenor of this caption, which is directly addressed by *each* kern (or *braigetoir*) in turn to their extramural English beholders – '*Aspice spectator sic me docuere parentes / Me quoque maiores omnes, virtute carentes*' ('See, beholder, this is how my parents taught me / All my worthless ancestors taught me that too') – Derricke effectively prompts his readers to glean the least savory impression (why, after all, would one need to be bare-bummed to express the characteristically muffled sound made by a fart?), in the process transforming a work of transparently biased, primitive ethnography into a cleverly crafted act of testamentary misprision. And this despite allowing the presumptive defecating kern a perfect command of rhyming Latin fourteeners as they engage in reputedly 'plain Irish' behavior.¹⁴

In the face of such jarring collisions between factitiousness and proposed fact, the plate nonetheless seeks to indicate the narrative/dramatic continuity of each of its constituent parts, as if all are integral components of the aesthetico-political design on display. Note especially the crucial role played by Derricke's twinned, twice-gesturing priest as inciter, motivator, ideologist, and conductor of Irish cultural difference and defiance.¹⁵ As Derricke's supplemental text observes:

These thieves attend upon the fire for serving up the feast,
And Friar Smellfeast sneaking in, does press amongst the best.
Who plays in Romish toys the Ape, by counterfeiting Paul;
For which they do award him then, the highest room of all.
Who being set, because the cheer is deemed little worth,
Except the same be intermixed and laced with Irish mirth.
Both Bard and Harper is prepared, which by their cunning art,
Do strike and cheer up all the guests with comfort at the heart.¹⁶

The additional commentary that vertically creeps in to highlight or explain the *braigetori*'s performance is notably spelled out in a language at once alien to the performers themselves – who are presumed to speak these lines or at least to serve as conduits of their engravers' ventriloquism – but more easily attributable to the priest who is represented here as elsewhere – specifically, in the caption and the images it supplements in the next plate on display – as the inciter and sanctifier of the Irish lord's acts of theft, violence, and aggression. As the narrating text adds:

Mark what ensues, a plain discourse, of Irish sleights I tell:
The friar then absolves the thief, from all his former sin,
And bids him plague the prince's friends, if heaven he mind to win.
Which being said, he takes his horse, to put in practice then,
The spoiling and destroying of her grace's loyal men.¹⁷

Of course, the true, originary source of the words themselves, and the sentiments expressed, is 'John Derricke', the engraver, designer, author, and first begetter of the illustration itself: a fact which reflects the purpose or aim of the ensemble of other texts and illustrations of which this text and illustration form (and play) an integral part.

The starting point of this chapter is Derricke's representation of conspicuously primitive behaviour by participants in an outdoor feast in Plate III of *A Discoverie of Woodkarne*. But rather than seeking merely to affect the displacement of uncivil defecators by slightly more civil *braigeteri* in Derricke's graphic narrative, I want to explore more broadly here Derricke's engagement in aesthetico-political misprision in his other visual (and verbal) representations of uncivil kern, Irish bards, friars, and lords alike. I especially want to address Derricke's penchant for designing woodcuts that stage sequential actions in single and polyscenic frames, which, as in the present instance, invite viewers to assume or imagine both continuous connections and discontinuous collisions between juxtaposed actions or events. In so doing, I plan to apply to these scenes an understanding of the 'aesthetico-political' – a term Jacques Rancière and others employ to identify aesthetic transactions that cross and complicate established orders of reason and channels of perception – that mainly signifies a politically motivated and ideologically informed aesthetic choice, premised on strategic acts of misrepresentation.¹⁸ In Derricke's case, these deformations operate both on the level of idealization (of Sir Henry Sidney and his fellow Englishmen) and of demonization (of the Irish) to appeal to already established English assumptions of religious and cultural superiority, while promoting or intensifying their application to the English reader's understanding of Ireland and the native Irishry.

The polyscenic narrative illustration that immediately precedes the feasting scene dramatizes a cattle raid on what is represented as either a native Irish or old English settlement, which helps supply both the meat and occasion for the celebratory banquet visualized and described in Plate III and its legend, respectively (see Plate II: *Discoverie of Woodkarne*). The kern are first positioned – as mapped by the letter [A] – in close military-ordered ranks, led on by a piper. But as letter [B] indicates, their quarry is not an equally well-ordered troop of English soldiers, but a seemingly terrified pair of Old English or native Irish landholders, whose home and barns are set ablaze by kern whose arms are unartfully represented as extended torches. Section [C] portrays the victorious kern leading their captured horses and cattle away, presumably in the direction of the lord of Plate III (identified elsewhere in Derricke's text as 'Mac Swine', presumably a member, or head, of the MacSweeney clan),¹⁹ who will happily preside over a banquet underwritten by one or more of the butchered cattle.

Plate IV, which succeeds the banquet 'discoverie', presumably dramatizes the same feasting lord's subsequent defeat at the hands of a well-armed band of English soldiers evidently sent (or seeking) to redress the raid on the settlement (dramatized in Plate II). What seems to be the same priest – who appears both sitting and standing in the same section [B] of the banquet scene in Plate III, in both instances seemingly giving directives to the bard or reciter and his harpist consort – appears here in three of the four letter-marked, diachronic sequences.²⁰ He is twice seen blessing the lord – who is kneeling in scene [A], on horseback in scene [B] – prior to the lord's engagement with English troops. In his last appearance, the priest is the central figure in a tableau in the image's lower right corner (marked [D]), lamenting over – in captioned words that read 'Ough ough hone', that is, 'Ochone', a commonplace Gaelic expression of grief or regret – the seemingly lifeless figure of the mortally wounded lord, whose body is carefully held aloft (or being lowered to the ground) at the shoulders and feet by two loyal, surviving kern (Figure 16.3).

For his part, the lord himself appears four (arguably *five*) times in the space of the plate's five image clusters. Once [A] the lord is on his knees receiving blessing from the priest. Twice he is on horseback [B], again receiving blessing from the priest and then, with sword drawn, leading his forces into battle. In his fourth appearance in [D], as noted above, the lifeless body of the

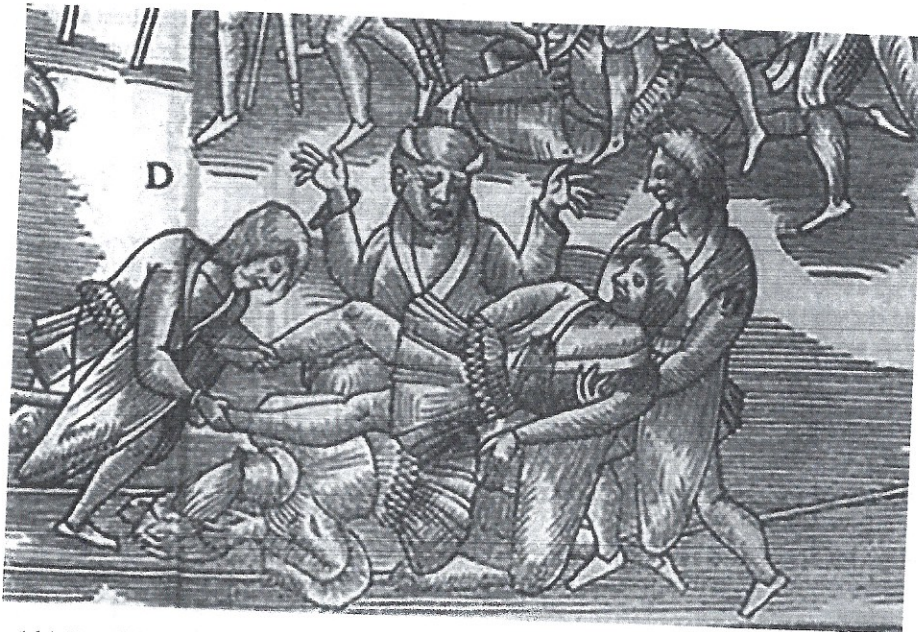


Figure 16.3 Detail from Derricke, Plate IV.



Figure 16.4 Detail, Plate IV.

lord is ministered to by the priest and two kern (Figure 16.3). But his body also unaccountably seems to appear again in the form of a similarly dressed but headless trunk with blood pouring from the stump of his neck, positioned immediately below and in an inverted direction from his freshly killed corpse (Figure 16.4). It is, of course, uncertain whether this image is intended to evoke the imminent mutilation of the same lord's body at the hands of the English, or simply intended to represent another, anonymous kern's body in order to indicate the extent of the day's slaughter of the lord's party. But given Derricke's penchant for making diachronic events seem visually synchronic – as in the Banquet scene in Plate III where the same priest appears both standing and seated in the same image cluster – it may not be amiss to assume he is at once marking here the immediacy of punitive justice visited on the rebellious Irish by their English overlords, while supplying his viewer with an anticipatory identifier of one of the heads that will be carried off in triumph in the ensuing Plate V.

This last plate, and the verbal commentary appended to it, offers perhaps the best example of the rebound effect generated by the unreflective reflexivity of Derricke's art of aesthetico-political misprision:

And though the prey recovered be, yet are not all things ended:
 For why: the soldiers do pursue, the Rogues that have offended.
 Who never cease till in the blood, of these light fingered thieves.
 Their blades are bathed to teach them how, they after prowl for Beeves.
 To see a soldier toze a Kern, O Lord it is a wonder:
 And eke what care he takes to part, the head from neck a sunder.
 To see another lead a thief, with such a lordly grace:
 And for to mark how loathe the knave, does follow in that case.
 To see how trim their glibbed heads, are borne by valiant men,
 And guarded with a royal sort, of worthy soldiers then.

Derricke's casually obscene use of the verb 'toze' (historically, a word meaning to tear, disentangle, or pull apart violently, almost exclusively used to describe the shearing of sheep) to describe the separation of a kern's head from his body, expedited by the holding of the kern's glib in the soldier's left hand, highlights both the craft and callousness of the act of decapitation, which, at the time, was more often than not attributed to the *Irish* as a characterizing cultural practice. Indeed, as Patricia Palmer has recently noted, not only do we see here – as the sequence unwinds – the triumphal parading of two males' heads at the end of two soldiers' swordpoints, but also the Medusa-like display of a woman's head at the far right, lower-end of the panel (Figures 16.5 and 16.6).²¹

As Palmer observes, 'Derricke invites us to "see how trimme their glibbed heades are borne," the two males "impaled on blood-spattered swords held aloft by a duo of nonchalant soldiers" as a third "soldier, making a moue of distaste, carries [the head of a woman] by the hair [while] blood still spurts from her neck"'.²² Palmer goes no further toward identifying the woman in question than to follow Ken Nicholls's suggestion that she may well be 'Margaret Byrne, wife of Rory O'More', whose own head speaks in extended ventriloquy towards the end of Derricke's *Image*,²³ thereby breaking with the established association of the cattle raiders with the MacSweeney clan.²⁴ But I wonder whether a more graphically intramural accounting of the identity of the woman might be intended, given the possibility that she represents the wife of the lord in the banquet scene, enjoying the fruits of the kern's cattle, and then suffering with him the pain of the successful English counter-assault. This 'discoverie' has the benefit of rendering internally coherent the generic allegory Derricke is inscribing both on the level of narrative and visual portrayal. It closes the circle begun in the first of Derricke's woodcuts where preparation for the ill-fated cattle raid is depicted in the form of the arming of the 'trimly dressed' lord who is destined soon to lose all he holds dear, including his own and his wife's head:²⁵ an event, which, ironically, visually replicates Rory Og's poignant recounting of how 'My spoused wife, the garland of my youth', was 'put to sword' by Sidney's troops in an oddly sympathetic turn in the ventriloquized self-portrait of Rory that Derricke engraves on the penultimate page of his volume.

The closing of this circle also helps elide the extent to which the prospect of English soldiers 'glibly' parading the heads of Irish men and women contradicts received ideas of decapitation as a predominantly (if not peculiarly) Irish cultural practice. Since representation in this kind is a one-way street, proceeding from the English 'witness' to the unwitting (but presumably



Figure 16.5 Detail from Derricke, Plate V.



Figure 16.6 Detail, Plate V.

equally biased) English viewer, Derricke could deploy the beheadings of members of a generic Irish raiding party – all of whom may be conveniently construed as ‘MacSwines’ rather than MacSweeneys – as extreme gestures answerable to the extreme actions that provoked them. Moreover, he could do so without worrying that English readers would have acquainted themselves with the fact that beheadings of the sort displayed here, as well as punitive and preemptive massacres of entire domestic settlements, were well-established English military and civil practices in Ireland, recounted in page after page of campaign journals inscribed by the like of Humphrey Gilbert and William Pelham in addition to Sir Henry Sidney, which were inaccessible to civilian readers.²⁶

Derricke’s interest in sequential narrative design, both within and between woodcuts, essentially ends with the recorded defeat of the cattle-raiding kern and successive decapitations: one in process, two already ‘processed’ – the heads having been impaled on swords – and one rawly left in the form of the bleeding female head held by its hair. Derricke’s scene next shifts to Dublin where a uniformly more seemly display of heads graces Sir Henry Sidney’s headquarters at Dublin Castle, and where Sidney and his soldiery are represented in more rigorously detailed, panoramic ‘single shot’ (unitary) display instead of in an early modern version of polyscenic montage. Indeed, Derricke indulges in only one additional ‘action’ sequence through the next five frames, no one of which (except, perhaps, for the ninth Plate) is either polyscenic or divided into successive diachronic clusters. Indeed, whereas the first group of five woodcuts, which centers on the kern’s cattle raid and the successful punitive mission led against it by the English, may be said to be *representational*, all but one of the five woodcuts that follow (devoted to Sidney’s triumphs), are predominantly *presentational*, bringing the overwhelming discipline, numbers, habiliments, weaponry, and sheer might of the English soldiery, and the authority, dignity, and command of Sidney himself into prominent and flattering display. As James A. Knapp (2001) observes: ‘While four of the first five cuts (depicting the kern) contain a sequence of events in the same frame (keyed to the lettered legends), the next five illustrations memorialize moments in Sidney’s deputyship. While together they convey a narrative account of Sidney’s campaign against the kern, each individual cut is temporally constrained’ (238) in a manner that renders them determinedly emblematic. Only Plate IX displays an action sequence of Sidney’s forces in battle against the Irish. But the battle presented is so unequal that Sidney’s cavalry – which occupies close to a third of the left and right parts of the frame – looks on utterly becalmed atop their mounts as the rest of the English put the Irish to flight in the center-rear and foreground of the frame; they do so in a manner that visually embodies a relaxation of effort entirely at odds with Sidney’s own accounts of tireless exertions against an intractable enemy, as recounted in his memoirs of service and letters to Sir Francis Walsingham and the Privy Council (Plate IX).²⁷

In short, the ethos of the first five woodcuts is *disorder*, that of the ensuing five *order*, with the additional two woodcuts Derricke possibly added at the last minute featuring the lonely, posthumous complaint of Rory Og O’More in the wild forest and the submission of Turlough Luineach O’Neill in Sidney’s orderly encampment effectively echoing and replicating in couplet form the parallel format of the preceding ten. While all of Derricke’s print and picture ensembles are biased in the interest of degrading the disorderly Irish and honoring the orderly English, particularly Lord Deputy Sidney, the form and format of their presentation aim to produce different effects in their viewers consistent with their different aesthetico-political design. The four sequential, generally polyscenic woodcuts that follow Derricke’s arguably emblematic representation of the Irish lord in the first plate of his series not only prompt viewers to unpack

the sequence of constitutive actions embedded in each successive frame, but encourage them to reconstitute (by means of *interpretation*) the 'event sequences' with the help of their accompanying captions or legends. This process would seem to be straightforward were it not for the several sections of the 'discoveries' that are left unremarked or unidentified by their accompanying caption. For example, who exactly are the victims of the cattle raid in Plate II, Old English or native Irish, and what difference does knowing that make? What *exactly* are the presumed *braigeteri* doing in Plate III, and how does what they are doing relate to the song being sung by the bard or reciter? Why the doubled image of the same priest, and who is that fellow sitting at the upper right end of the table, and what is he looking at? More pressing, perhaps, would be the bewilderment of Derricke's more inquisitive viewers in trying to ascertain what that second headless body is doing below that of the dying or dead lord in Plate IV. Is this an early modern example of *mise-en-abyme*?²⁸ And if so, how might it reflect back on the doubled image of the priest? And what *was* the mortal identity of the seemingly female head being so gingerly handled in Plate V? What is the effect on the viewer in merely perceiving her identity as a *woman*?²⁹

Andie Silva suggestively attributes such prompting of 'multiple interpretive options for illustrations and accompanying captions' alike to Derricke's creation of 'a multimodal text that in many ways transcends the print medium itself – something akin to early modern "hypertext"'.³⁰ I am tempted to concur. However, the *active* viewing prompted by these indeterminacies is, in turn, contested by the implied or embedded bias of Derricke's use of what we today would recognize as *montage*, here presented as editing within the frame. Derricke's irregular, doctored deployment of multiple priest figures in Plates III and IV, for example, plainly seeks to persuade the viewer to absorb the crucial role played by ubiquitous priestly agency in determining the behavior of the Irish lord and his raiding party, thus closing down rather than opening up avenues of interpretation. And the sequence editing of Plates II–IV insistently calls attention to the narrative and dramatic continuity of each of the plates' individual parts, as if all are complicitous with one another in producing the degraded and degrading behaviors on display. The editing specifically interpellates priests but also bards and musicians as motivators, recorders, ideologues, and celebrators of Irish cultural difference and of their lords' political defiance, and, possibly, identifies defecators or *braigeteri* as embodiments of Ireland's degraded humanity.

As opposed to these 'single pictures showing different events and persons in the same pictorial space ... "continuous narratives" or cases of "simultaneous succession," [in which] various phases in an event series are represented simultaneously', Derricke generally represents the Lord Deputy in 'static, monoscenic' illustrations 'linked in a narrative series having a fixed reading order'.³¹ Rather than editing *within* the frame, Derricke effectively edits *between* frames. And rather than carefully linking the pieces of a plainly continuous chain as in four of his first five woodcuts, he supplies a sufficiently easy-to-follow sequence of separate, fully delineated establishing shots, in which all necessary information is included in each individual frame. Moving from cut to cut, as it were, from one speaking picture to another, without requiring more intervening explanation than his narrating captions supply, Derricke presents fully formulated events that require no explanation to be understood. He presents whole, rigorously ordered scenes reflective of a perfectly integrated world and worldview. The most static of these is, predictably, the fifth and last in the series of five he devotes to Sidney's exemplary modesty and generosity, as he bends to congratulate the first in a diagonally ascending line of subordinates for a job well done (Plate X). That this job – like so many others Sidney ordered and executed during his three terms as Lord Deputy – more often than not involved shows of force and

brutality wildly disproportionate to those displayed by the rebellious Irish themselves, scenes of mass killings that would likely make the most hardened Elizabethan viewer blanch, is nowhere evident here. Abetted by a highlighted caption that reads 'O Sidney worthy of triple renown, / For plaguing the traitors that troubled the crown,' this quintessential act of aesthetico-political misprision countenances no indeterminacy at all.

Notes

- 1 Alan J. Fletcher, *Drama, Performance, and Polity in Pre-Cromwellian Ireland* (Cork: Cork University Press, 2000); John Derricke, *The Image of Irelande: with a Discoverie of Woodkarne* (1581), ed. D.B. Quinn (Belfast: Blackstaff Press, 1985).
- 2 Nerys Patterson, *Cattle-Lords & Clansmen: The Social Structure of Early Ireland* (Notre Dame and London: University of Notre Dame Press, 1994), p. 342; Vincent Carey, 'Icons of Atrocity: John Derricke's *Image of Irelande*', *World Building and the Early Modern Imagination*, ed. Allison Kavey (New York: Palgrave Macmillan, 2010), p. 243.
- 3 Fletcher, *Drama, Performance, and Polity*, p. 16.
- 4 Fletcher, *Drama, Performance, and Polity*, p. 10.
- 5 Fletcher, *Drama, Performance, and Polity*, p. 17.
- 6 Fletcher, *Drama, Performance, and Polity*, p. 17.
- 7 Fletcher, *Drama, Performance, and Polity*, p. 25.
- 8 D.B. Quinn, *The Elizabethans and the Irish* (Ithaca, NY: Cornell University Press, 1966), p. 104.
- 9 Fletcher, *Drama, Performance, and Polity*, p. 25.
- 10 Valerie Allen, *On Farting: Language & Laughter in the Middle Ages* (New York: Palgrave Macmillan, 2007), p. 167. In the same passage, Allen claims that 'Farting is insulting in itself, as the Latin verb *oppedere* [to insult] demonstrates, for it literally means "to fart at"'.
 11 Fletcher, *Drama, Performance, and Polity*, p. 16.
- 12 Allen, *On Farting*, p. 28.
- 13 Allen, *On Farting*, p. 28. Allen adds that 'The musical bum figures most of all in Hieronymus Bosch's early sixteenth-century triptych about fallen humanity, the Garden of Earthly Delights, where, in Hell, its nightmarish right panel, one poor sinner's suspended butt on the far left serves as both music stand for and score of a part-song led by a croaking toad decked out as church precentor' (p. 29).
- 14 Note that if the two presumptive *braigeteri* were merely practising their art, they would not likely aver to being taught that art by their parents or ancestors, if only because the art in question was not culturally coded as an exclusively Irish, or for that matter, a degraded cultural practice. As Fletcher (2000) notes, 'England had its professional farters too, but unlike the Irish ones, their names seldom declare their avocation', adding that 'Roland le Fartere, who entertained Henry II, seems exceptional' (p. 326, n. 67).
- 15 See James A. Knapp, *Illustrating the Past in Early Modern England: The Representation of History in Printed Books* (Aldershot: Ashgate, 2001), pp. 235–6. See also Andie Silva, Chapter 8 in this volume, where she observes that: 'Although the narrative seems to make clear that only one friar is present in this scene, the illustration of the two friars contributes to multiple reading positions in this plate: the reader may interpret either a compression of time and space ... or, worse, a display of Catholic excess (two clergy members at the dinner)', p. 143.
- 16 Derricke, *Image of Irelande*, Plate III caption.
- 17 Derricke, *Image of Irelande*, Plate IV caption.
- 18 See, for example, Martin Plot, *The Aesthetico-Political: The Question of Democracy in Merleau-Ponty, Arendt, and Rancière* (London: Bloomsbury, 2014).
- 19 Derricke, *Image of Irelande*, p. 11.
- 20 See Andie Silva's related focus on the ubiquity of Plate IV's friar in Chapter 8 of this volume.
- 21 Patricia Palmer, *The Severed Head and the Grafted Tongue: Literature, Translation and Violence in Early Modern Ireland* (Cambridge: Cambridge University Press, 2014).
- 22 Palmer, *The Severed Head*, p. 22.
- 23 Palmer, *The Severed Head*, p. 151, n. 64.
- 24 See my account of Rory Og O'More's posthumous 'soliloquy' in Thomas Cartelli, 'Beyond the Pale: Difference and Disorder in Sir Henry Sidney's *Memoir of Service in Ireland* and John Derricke's *Image of Irelande* (1581)', *Shakespeare International Yearbook* 11 (2011), pp. 149–76.
- 25 Ken Nicholls's identification of the woman's head as possibly that of Margaret Byrne, wife of Rory Og O'More – whose words and image play so crucial a role at the end of the *Image* and *Discoverie*, respectively (Palmer 151, n. 64) – lacks this sense of internal coherence, the generic narrative that Derricke inscribes in the first five woodcuts of his *Discoverie* failing to replicate the specific domestic tragedy Rory's talking head recounts at the end of

the *Image*, which includes, prior to his own demise, that of his 'spoused wife, the garland of my youth' (Derricke, *Image of Irelande*, p. 199).

- 26 See David Edwards (ed.), *Campaign Journals of the Elizabethan Irish Wars* (Dublin: Irish Manuscripts Division, 2014), and David Edwards, Padraig Lenihan, and Clodagh Tait (eds), *Age of Atrocity: Violence and Political Conflict in Early Modern Ireland* (Dublin: Four Courts Press, 2007). A latter-day example of such reverse attribution might emerge in comparing the general invisibility of the 'collateral damage' of Afghan civilian deaths generated by American drone strikes with the viral, worldwide circulation of ISIS beheadings on internet sites were it not that the beheadings are reproduced and disseminated by ISIS itself, and suppressed in the interest of good taste by mainstream Western media.
- 27 See, for example, Ciaran Brady (ed.), *A Viceroy's Vindication: Sir Henry Sidney's Memoir of Service in Ireland, 1556-78* (Cork: Cork University Press, 2002), and Cartelli, 'Beyond the Pale'.
- 28 *Mise-en-abîme* occurs within a text when there is a reduplication of images or concepts referring to the textual whole. *Mise-en-abîme* is a play of signifiers within a text, of sub-texts mirroring each other. This mirroring can get to the point where meaning may be rendered unstable and, in this respect, may be seen as part of the process of deconstruction.
- 29 Note how these questions both contrast and compare with questions asked of students in an 'Ireland in Schools' module broadly focused on 'Images of Ireland: Propaganda & observation in medieval and early modern times', and specifically applied to Plate III of Derricke's *Image of Ireland*: '1. How do you know that the meat being cooked is fresh? 2. Describe how you think the meat was cooked? 3. What kind of tableware was used? 4. Do you think cutlery was used? 5. The poet usually stood behind the chief and directed the entertainment. How many entertainers can be seen in this picture? What are they doing? 6. From what was the table made? 7. Are the people at the table sitting on the grass? 8. To whom do you think the sword and headgear belong? 9. What evidence can you find in the picture that the mantle was still a popular garment when this picture was drawn in 1581?' At http://iisresource.org/Documents/OA3_Tudor_Images_Ireland.pdf. 'Ireland in Schools (IiS) is a national network of volunteers which provides free teaching and learning resources for primary and secondary schools in Britain. The aim of IiS is to make Ireland a part of the normal curriculum in Britain, from primary schools to sixth-forms, by making it easy for teachers to draw upon Ireland in their teaching'. See <http://iisresource.org/Pages/aboutus.aspx> (accessed 27 January 2017).
- 30 See Silva, Chapter 8 in this volume, p. 135.
- 31 See Michael Ranta, 'Stories in Pictures (& Non-Pictorial Objects): A Narratological and Cognitive Psychological Approach', *Contemporary Aesthetics* 9 (2011), at <http://quod.lib.umich.edu/c/ca/7523862.0009.006?view=text;rgn=main> (accessed 27 January 2017).