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EDITOR: DARRYL J. GLESS
ASSOCIATE EDITORS: JERRY LEATH MILLS, S. K. HENINGER, JR.

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between the publication of the article and the report on it.

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TO OUR READERS

88.35 Although this issue has been delayed by the editor's decanal obligations, which were exceptional this summer, readers can be assured that the autumn issue will be published in November. That return to normality will be due in large part to the recent and future assistance of a number of generous and able people. Deborah Price's graduation has been a loss to us, but we expect that her undergraduate work-study successor, Mary Sturgell, will improve our day-to-day operations, as Deborah increasingly did over the past two years. Mary Ellen O'Shields will again bring us rare computer expertise, and though working at a distance Anthony M. Esolen will help in the preparation of abstracts, and, this year, the report on MLA. A band of energetic graduate students, Kevin Farley, Jonathan Simmons, and Phoebe Jensen will soon join in our continuous endeavor to discover and epitomize the good work industrious Spenserians are persistently producing.

The US Post Office's price increases have obliged us to follow suit. We hope, however, that our readers will continue to find the *Newsletter* a bargain at the prices that take effect for volume 20, 1989. Beginning in January, subscription rates, institutional and private, will be: \$6.50 per year in the USA, \$6.50 (US funds or the equivalent) in Canada. Overseas rates will be \$11 (US currency).

Subscribers whose accounts are in arrears should be aware, too, that the *Newsletter* will need to be somewhat less generous than in the past -- in order to keep the price as reasonable as possible for all. If your account is past due and you would like to continue receiving the *Newsletter*, please pay now.

Our thanks to J. B. Lethbridge and to Anthony M. Esolen, who contributed abstracts for this issue. Thanks, also, to Jerome S. Dees, for the concise and (in spite of opposition from the postal service) timely report on Spenser at Kalamazoo.

88.36 Readers will welcome the publication of *Spenser Studies: A Renaissance Annual* VII (New York: AMS Press, 1987), edited by Patrick Cullen and Thomas P. Roche, Jr. Abstracts of each article appear below, but I should add here that Professors Roche and Cullen have produced another rich volume, this one running to 341 pages, adorned with 23 plates (for Simonds's and Vink's essays), and rounded off with the first presentation of new sections titled "Forum" and "Gleanings." "Forum" presents Anne Lake Prescott's response to Deborah Cartmell (abstracted below, item 88.56); "Gleanings" contains James Vink's article (item 88.65).

BOOKS: REVIEWS AND NOTICES

88.37 NOTABLE RECENT ARRIVALS.

Armitage, Christopher M. *Sir Walter Raleigh, An Annotated Bibliography*. Chapel Hill:

University of North Carolina Press, 1987. xiii + 236 pp. \$14.95

This useful volume, long a desideratum for Renaissance scholarship, lists and describes "nearly two thousand items published between 1576 and 1986." The entries include "all works written by or attributed to Raleigh; biographies of him; works on particular aspects of his life and career connected with England, Ireland, or other parts of Europe; and an extensive section on Raleigh's activities in the New World. The remaining sections of the bibliography discuss literary criticism of Raleigh's work; treatments of Raleigh in painting, music, fiction, and poetry; and earlier Raleigh bibliographies."

Kinney, Arthur F., and Dan S. Collins. *Renaissance Historicism: Selections from "English Literary Renaissance."* Amherst: University of Massachusetts Press, 1987. xv + 411 pp. \$12.95

This important collection reprints a number of articles first published in *ELR* 16:1 (Winter 1986), plus several pieces that have appeared since. As the editor's preface says, many represent "newer methods" of interpreting "the relationships between history and literature" -- methods influenced by Raymond Williams and Louis Althusser, by Foucault, by recent social history, by structuralism and post-structuralism, and by Gadamer's treatment of "history as hermeneutics." Some of the essays, however, employ more traditional methods. Although fresh and various, "the ideas presented here," Kinney writes, "are inherently not only as old as the period they examine; they go back beyond that to the classical heritage of ancient Greece and Rome." Several of the essays are of special interest to scholars interested in Spenser and in current interpretations of Elizabethan culture: Jean E. Howard's "The New Historicism in Renaissance Studies," Louis Adrian Montrose's "'Eliza, Queen of shepherdes,' and the Pastoral of Power"; Annabel Patterson's "Re-opening the Green Cabinet: Clement Marot and Edmund Spenser"; and Jonathan V. Crewe's, "The Hegemonic Theater of George Puttenham."

Kinney, Arthur F., and the editors of *ELR*, eds. *Sidney in Retrospect: Selections from "English Literary Renaissance."* Amherst: University of Massachusetts Press, 1988. ix + 273 pp. \$10.95

Spenserians and students of Renaissance culture will find this book as useful as *Renaissance Historicism*. As Kinney's Preface points out, the contents focus not on Sidney the "mythic hero," who was largely a product of Fulke Greville's admiring but inauthentic anecdotes, but on his "most lasting accomplishments ... the first (and still most important) statement of English poetics, the first (and for 150 years the most published and most read) novel in England, and the first (and for a decade imitated, by Spenser and Shakespeare among others) English sonnet sequence, all three of astonishing power and lasting beauty." F.J. Levy and Charles S. Levy consider Sidney's life and letters; S.K. Heninger, Jr., O.B. Hardison, Jr., and D. H. Craig his theory of poetry; and Frank J. Fabry and Richard A. Lanham his lyrics; A.C. Hamilton, Robert W. Parker, Nancy R. Lindheim, and Myron Turner his *Arcadia*. Charles Levy includes the text of the Sidney-Hanau correspondence, and the volume concludes with bibliographies (by Derek B. Alwes, A.J. Colaianne, and William Godshalk) of studies published between 1940 and 1986.

Prestwich, Menna, ed. *International Calvinism, 1541-1715*. Oxford: Clarendon Press, 1985; paperback 1986. vi + 403 pp. \$49.95; 12.50 paper.

Scholars interested in the religious contexts of Spenser's era will find this an illuminating volume, one that the (recently arrived) paperback will make more widely influential than it appears so far to have been. For many Spenserians, the most useful essay will be Patrick Collinson's "England and International Calvinism" (197-223). Among Collinson's central arguments are (1) that "English Calvinism was not equivalent to Puritanism" but "broadly consistent with the Reformed consensus on" its concepts of "salvation, faith, grace, and predestination," and yet (2) that its origins in patristic and Continental Reformed theology were extremely eclectic and its content and emphases correspondingly various. Such views and the scholarship that supports them provide antidotes to the easy and misleading generalizations that loosely employed religious labels have sometimes induced us literary scholars to commit.

The main purposes of Prestwich's volume as a whole are to treat Calvinism "as an international religion which sought to cast society in a new mould, and ... to consider how it affected, and was affected by, the very different societies in which it took root." It therefore includes useful essays describing variations of Calvinism as it appeared in Geneva itself, as well as in France, Germany, the Netherlands, Hungary, Scotland, and colonial North America.

88.38 Beilin, Elaine V. *Redeeming Eve: Women Writers of the English Renaissance*. Princeton: Princeton University Press, 1987. 346 pp. \$33.00.

In this aptly-titled study, Elaine Beilin examines some thirty Renaissance women who struggle against their own sense of female weakness and sinfulness in order to find a speaking voice. Because "the image of a disobedient and talkative Eve reaching for the apple had threatened all women ... their first task was to redeem her" (270). Many of these women developed alternative myths of Eden: Rachel Speght presents a "counter-Eden" in which the poet "partakes only of 'good' knowledge"; Ester Sowernam argues that Eve could not be degenerate since "She is a Paradician" who was tempted by a "Serpent of the masculine gender" (260); Aemilia Lanyer "transforms a literary landscape into a redeemed Eden inhabited by three women" (202).

Beilin uses as her organizing metaphor Christine de Pizan's *Cité des Dames*. Part I, "The sturdy foundation," begins with a survey of humanists who defended education for women because "the soil of a woman be naturally bad" and therefore "a woman's wit is the more diligently to be cultivated, so that nature's defect may be redressed by industry," as Thomas More said (22). Women internalized "this message and often felt compelled to reveal how their learning had indeed increased their virtue" (4). Margaret More Roper, the apparent personification of this ideal, is identified only as a "vertuous and well lerned gentlewoman" on the title page of her translation of Erasmus. Praised in terms which indicate that she was superior to other women, she was nevertheless confined by her gender to anonymous translation. Ann Askew, before her accusers and on the rack, challenged the norms for women. Presented by John Bale as an example of "The strength of God ... made perfyght by weakeness," Askew depicts herself as a "learned, argumentative, courageous woman who defied the male hierarchy of both Church and State" (31). In subsequent chapters Beilin examines lesser-known writers

who developed "solutions to the difficulties inherent in being a female author" (49). One strategy was the "ventriloquism" of translation; another, more daring strategy was writing poetry to "instruct the godly." Few today would read for delight Isabella Whitney, Anne Dowriche, or Elizabeth Colville, but Beilin demonstrates that their pious works "evolved into a poetic apprenticeship for their sex" (87).

In Part II, "Mighty towers and strong bastions," Beilin gives insightful readings of four major women writers from 1590-1621: Mary Sidney, Countess of Pembroke; Elizabeth Cary, Aemilia Lanyer; Lady Mary Wroth. Spenserians will be most interested in her analysis of "The Dolefull Lay of Clorinda." Accepting Sidney's authorship as non-problematic, Beilin sees in Clorinda a solution to the problem of the female poetic voice: Clorinda "is actually enabled as a poet by her perception of the divine" (142). Analyzing Sidney's dedicatory poems to her *Psalmes*, Beilin suggests that the queen became an empowering figure; Mary Sidney's "legitimacy as a divine maker comes, not because she herself is God's chosen, but because she provides a song for the chosen, for God's new David, Elizabeth" (143). Equally perceptive readings enlighten the works of other major figures, demonstrating that "the impetus to glorify virtuous women ... was crucial to the development of women's poetry" (177). Aemilia Lanyer, for example, "implies that her dedicatees are precedents for other women," thereby circumventing the masculine poetry which "treated such figures as extraordinary or as mediators for the poet" (187).

Part III "Lofty walls all around," briefly treats defenses of women and mother's advice books; readers will need to consult more detailed studies such as Linda Woodbridge, *Women and the English Renaissance* and Katharine Usher Henderson and Barbara F. McManus, *Half Humankind*. Scholars will be grateful for Beilin's "List of Works by Women, 1521-1624," with complete bibliographic information (even to microfilm reel numbers) for both original editions and modern reprints.

Oppressed by cultural demands for female silence, the Renaissance woman author "confronted major obstacles from the moment she began to write to the moment when she apologized to her writers for having written." Beilin skillfully demonstrates that these women subverted cultural expectations by adopting the persona of the virtuous Christian woman, thereby envisioning "the act of writing precisely as a means for redeeming women from the sins of Eve" (277).

Margaret P. Hannay
Siena College

88.39 Kinney, Arthur F. *John Skelton, Priest as Poet: Seasons of Discovery*. Chapel Hill: University of North Carolina Press, 1987. xiii + 236 pp. \$22.50.

Although Kinney includes no mention of Edmund Spenser in this book, students of Spenser will be grateful for such a thorough and sympathetic study of a poet whose work was significant in the formation of Spenser's own concept of the artist's role as interpreter of the social and ecclesiastical climate of his time.

Kinney provides a comprehensive view of Skelton's aesthetic and poetic practices, a view sustained by a wide and detailed knowledge of late medieval traditions in the visual and decorative arts as well as in letters. He argues, making use of a

methodology used productively on other writers by Rosemond Tuve, that Skelton's poetic art is "figural," drawing upon and reshaping biblical, patristic, and liturgical motifs and symbols to lend anagogical meaning to the scenes and events of his poems. This practice accords both with prior tradition and with Skelton's own priestly vocation, and it gives Skelton affinities with a range of later writers that include George Herbert, James Joyce, and Flannery O'Connor.

Happily, Kinney's work should deal a welcome final blow to the still common notion of Skelton as an undisciplined eccentric writing out of vindictiveness, bufoonery, and whimsy. This notion, one suspects, originated in the strangeness of Skelton's idiom, especially "Skeltonic meter," to later ears. Kinney's second chapter, a demonstration of the metrical and euphonic debt Skelton owes to liturgical chant and music, seems to me the best available treatment of this problematic idiom, and it sets the stage very effectively for the readings of the individual poems that follow.

In these individual discussions Kinney is perceptive, sophisticated, and convincing, generally steering an intelligent course between the hazards of reductive historicism and subjective explication. My single reservation is about his discussion of "The Tunning of Elinour Rummung" as an apocalyptic vision intended to evoke images of black masses and *Walpurgisnacht*. His argument is conducted with logic and consistency but not, I think, with enough regard to *tone*. Granted that its meter was perhaps less humorous to Skelton's immediate contemporaries than to us, "Elinour Rummung" is still clearly different and more insistently outrageous in its movement and diction than other poems in skeltonics, for example "Philip Sparrow." Kinney concedes that humor is there, but stops short of showing how it furthers what he regards as the more serious meaning of the poem. I suspect that this chapter will prove to be the most controversial and therefore potentially the most stimulating part of the debate this book will inaugurate.

I might add that the study is not only a pleasure to read -- made so by Kinney's clear and graceful mode of exposition -- but also to look at, tastefully and relevantly illustrated with photographs by the author.

Jerry Leath Mills
University of North Carolina, Chapel Hill

88.40 Miller, Jacqueline T. *Poetic License: Authority and Authorship in Medieval and Renaissance Contexts*. New York: Oxford University Press, 1986. 223 pp. \$24.95.

For the New Critics, a poem was the form taken by a paradox; the work derived its force from its exercise of mastery over seemingly incompatible ideas. The theory succeeded in redefining the best poem and the best poet as the very antithesis of the sentimental; yet it had the effect of making the verse author seem almost preternaturally self-possessed. Some newer critics have turned away from the view of ideas held in tension as the generating and informing cause of the work, proposing in its place a theory of poetic genesis through anxiety. The poet is a worried man singing a worried song; he worries over the masters who have come before him, whose texts haunt him -- at once provoking his own work and preventing it from achieving the self-canonized perfection of a well-wrought urn. As Jacqueline T. Miller notes in the Introduction to *Poetic*

License, Bloom's *Anxiety of Influence* and Bate's *Burden of the Past* both deal with English literary history *after* the Renaissance. Her book is intended to apply the Worry Theory to some major authors from Petrarch to Spenser, in all of whom Miller finds "a resounding note of unease and qualification that ... echoes throughout the Renaissance" (135).

As she makes clear in her brief Introduction (3-8), all of Miller's key terms are to be taken in a double sense.

Authority and authorship are sometimes complementary, sometimes conflicting concepts ... Their complexity mirrors the difficult relation that exists between a writer's desire for, on the one hand, individual authority or creative autonomy and, on the other hand, the authoritative sanction that external sources provide. Authority, both when it resides with the author and when it does not, implies restraint as well as freedom, limitation as well as power. (3)

These opening words of *Poetic License* are unobjectionable. Subsequent passages may, however, lead an anxious reader to fear that the character Trouble-All from Jonson's *Bartholomew Fair* (the fellow forever in search of a "warrant" -- "the authoritative sanction that external sources provide") has set up shop as a literary critic.

The poet's relation to authority usually seems complicated by a pull in two directions: does he rest upon his status as a reflector of an already authorized truth, a spokesman for something other than himself, or do his status and function reside in the exercise of his own creative power? The poet who accepts or insists upon creative independence and either proceeds upon this assumption or works to validate it may increasingly discover constraints that inhibit or belie his assertion of authority. Yet the author who submits to an authority other than himself often finds it insufficient to accommodate his own vision and voice and judges the consequently necessary self-limitation as too heavy a cost. (4)

This sounds quite abstract -- very unlike the cogent historical account of Bloom and Bate, who show us poets at a particular time haunted by masterly voices, fearful that they are working an exhausted field. The generality of language is, however, intended. Witness the definitions provided:

I use the term *authority* to refer to that which can sanction and certify the poetic text. In this context, an authority external to the poet encompasses a wide range of possibilities: it may refer to a traditionally accepted system of belief, a fixed principle of order, a recognized figure with authoritative status (God, or a god [Jove], or a goddess [Fame or Nature], literary conventions or traditions (a genre, or a conventional framework), literary predecessors (Chaucer's "olde bokes" and *auctores*, or the writers on whom Renaissance poets based their theory on imitation), or the structure of the actual or natural. In short, it includes various established principles, systems, or sources that the poet cannot claim to have produced himself and that may be called upon to sanction a text that has conformed to them. . . . When I speak of the poet's own authority, I mean his ability to create and endorse independently his own vision in his poetry, to uphold his full responsibility and power to validate that vision. (5)

The language here skirts psychobabble, not to speak of circularity. Yet one begins to have a sense of the worried would-be self-validator who will appear in the subsequent chapters that explore "the tension between the desire for creative autonomy and the pressure of inherited or conventionally accepted authoritative systems or voices" (6). These being the skeptical 1980's, Miller believes that "authority -- located either within the author or outside of him -- seems to be, at best, a temporary quality that lends an equally temporary legitimacy to any poetic endeavor. There is no reliable, absolute source of sanction that a poet may call upon" -- hence "the tension that structures the poem and the energy that produces it." (8)

The body of *Poetic License* consists of four chapters of progressively greater length. The chapters get better as they get longer; when she reaches the Tudor period, in chapters 3 and 4, Miller produces valuable commentary on a number of texts -- especially on Spenser.

Chapter 1 surveys versions of the saying (attributed to Bernard of Chartres) that "we are as dwarfs upon the shoulders of giants." Miller observes that that remark is double-edged: whatever our deficiencies in stature, we do see more than the outsized ancients. The author seems to overstate the originality of this observation.

Chapters 2, 3, and 4 share a common structure. Miller begins with an overview of an issue in Medieval and Renaissance theory of literature -- the validity of dreams in chapter 2, the nature of allegory in 3, the nature of proper literary imitation in 4. In each instance Miller finds that confusion and contradiction reign. With considerable force she deplores the habit of synthesizing the early authorities into a unitary theory that none of them held (129). For it was, she contends, the very incompatibility of the available guides that opened a space for the poets to work in. Try as they would to obtain license in the sense of official sanction, the poets had in some measure to go it alone -- to exercise license in its other sense of liberty.

Chapter 2 is the first and weakest of these parallel studies. "The nature of authority was an issue built into the dream vision" (36) because medieval dream theory endlessly debated the various sources of dreams. In Chaucer's *House of Fame* Miller sees the narrator repeatedly trying out different possible "authorities"; one by one these fail him, and he must attempt with whatever hesitations to rely upon himself. The thesis is perhaps more interesting in summary than in detail. One grows weary of plodding through sentences like this: "The earlier and briefer attempt to make narrative decisions (of proportion and structure) and to discard the refrain of subservience to the material on the Temple wall, begins at the point in the story that marks the departure from Virgil's account of Aeneas" (58-59). Or this, two pages later: "The narrator returns to embrace the (momentary) support of an external principle of order and composition that, while affirming the notion of an uncompromised authority and the allegiance it commands and deserves, at the same time relieves him of both the responsibility and the freedom of standing alone." Miller knows that the narrator of *The House of Fame* is not simply to be identified with the poet; but she deals with author and narrator in the same ponderous Sartrean terms. One would have little sense from this chapter of how marvelously amusing the poem is.

A third of chapter 3 will be familiar to many Spenserians, having appeared (in slightly different form) as "The Status of Faeryland: Spenser's 'Vniust Possession'" in *Spenser Studies* 5 (1984). Miller views the genre of allegory as riven (yet constituted) by contradiction: reaching toward an "autonomous domain of unaffirmed fiction" (87), allegory must forever return to the real world from which it derives its language and to which it offers ethical instruction. "Allegory does not so much free the poet from the world as bind him to it" (87). Of the *The Faerie Queene*, Miller writes that, "tied to the vicissitudes of 'what is,' the poet's Faeryland does not exist as an independent ideal realm; states of perfection are usurped possessions that the poet has no authority to maintain permanently" (119). This thesis Miller argues vigorously through a reading of the *Briton monuments* and the *Antiquitie of Faerie lond of Faerie Queene* II. Miller neatly takes issue with Harry Berger's view (presented in *The Allegorical Temper*) of the two chronicles, which she sees as presenting "reciprocal states" that exist in "dynamic alternation" (91). Also valuable are her remarks on the *Cantos of Mutabilitie*: "just as Jove's domain of stable order must take shape through Mutability's domain of change and alteration, so the poet's ideal vision cannot subsist autonomously and must be expressed through the form of the actual" (114).

Chapter 4 (on the Renaissance love sonnet) begins with a meditation on the problem of following the ancients without losing oneself in them. Some of the distinctions Miller makes between theories of imitation are (logically, as well as stylistically) unobtrusive: we are told, for example, that, in contrast with Petrarch, "Erasmus unequivocally endows the digestive process with positive qualities" (125). Indeed, as is often the case in *Poetic License*, the theoretical underpinnings seem weak -- the points made are banal, or are based on forced readings of texts that do not really contradict one another as sharply as Miller would have them. Yet here again, with a piece of Spenser before her, Miller writes splendidly. Her discussion of the *Amoretti* (especially of 23 and 29) ranks with the best I have seen, far outshining her comments on the sonnets by Sidney and Herbert.

"The tensions," Miller observes, "between lover and beloved are the same as those between writer and model: in imitating a text or loving a woman so as to possess the object completely ... the writer / lover may himself become possessed" (147). So "the tension between creative autonomy and authoritative sanction inherent in the relationship between model and copy can serve as an analogue for the relationship between lover and beloved" (148). How this observation illuminates the *Amoretti* I leave my reader to discover with pleasure in the best pages of Miller's book.

The book ends with a return to its underlying theory. Spenser's *Epithalamion*, we are told, is based on Worry: the poem "is largely a series of evasions and delays that not only describes the wedding day (and night) but also protracts it" (172). A decade ago, Russell Fraser (in a book Miller does not cite) offered a fundamentally similar reading of the *Epithalamion* as a poem of obsessive form derived from fear; see Fraser's *The Language of Adam*, 1977, pp. 171-75. The interpretation sounded unpersuasive then, because unresponsive to the massively orchestrated celebration of the poem; and it proves no more plausible in *Poetic License*. It may be that such unresponsive readings are a consequence of applying to Renaissance literature a theory built on post-Renaissance assumptions and examples.

The task now is to assess the different ventures in Renaissance Worrying and see what they have to offer. No doubt many a graduate student will be called upon to compare Jacqueline Miller's book with John Guillory's *Poetic Authority* (1983). In spite of the overlap in titles, it would be hard to imagine two books with less in common. The two have, I would suggest, inverse strengths and weaknesses. Guillory offers a properly historical study: he explains why the issue of authority became particularly problematic at a given moment in literary history. And he does not shy away (as Miller does) from the claims of Spenser to be producing a work endowed with a fully prophetic dimension. Guillory has the strengths of his Bloomian underpinnings. Miller, as far as I can judge, is ill-served by her own authoritative gestures as typologist of literary responses to the problem of authority. Her study is not properly historical: no reason is given why books employing any given strategy appear in any given order or at any given time. And she pays no attention whatever to the collective dimension of experience -- the political realm in which much present-day criticism would situate Spenser. (Who today is at risk of making a Faeryland a Never-never land; these days, are not critics more likely to treat it as Ulster -- or Cambodia?) Yet she has made a notable contribution to our understanding of some splendid poems; at her best, Professor Miller writes with the authority of a strong Spenserian.

Eugene D. Hill
Mount Holyoke College

ARTICLES: ABSTRACTS AND NOTICES

88.41 Anderson, Judith H. "The Conspiracy of Realism: Impasse and Vision in *King Lear*." *SP* 84, no. 1 (Winter 1987): 1-23.

Although modern criticism (see, e.g., A. C. Bradley, W. B. C. Watkins, Maynard Mack) has anxiously shunned the term, Shakespeare's *King Lear* can justly be considered allegorical, if we take the term to mean that it "shares with sophisticated, problematic allegories many features which are intrinsic to its meaning and which in recent years have been identified distinctively with allegorical form." It therefore displays significant affinities with Spenser's *Faerie Queene*, which is *Lear's* "richest contemporary analogue." Both are rich in allegorical features such as "realistic improbability and disjunction," "mythic characterization," "allegorically significant names," "interiorized landscapes," and "an insistent allusiveness to other forms and earlier texts." At the opening of *Lear*, Cordelia is comparable to Spenser's Guyon at the Cave of Mammon; both are "caught between virtue and matter, rational truth and affection, self-protection and self-loss, immobilizing silence and vitiation." *Lear's* speech at 5.3 ("We two alone will sing like birds i' th' cage") recalls the hermitage of *FQ* VI.v.34, 38; vi.4, and the landscape Melibee inhabits in VI.ix. Like *Lear's* speech, Melibee's lyric at VI.ix.23 at once forgets and subtly remembers dangers that threaten and finally destroy the speakers. Yet "only through this landscape ... does the Acidalian vision of unity between fortune and wish, between the experience given and the experience sought, become accessible." A similar possibility appears in the conflict between "the realism of things and the realism of what we do with them," both registered in *Lear's* final words, "Look there" (D.J.G.)

- 88.42 Beckwith, Marc. "A Source of Spenser's Palace of Pleasure," *N & Q* 34, no. 2 (June 1987): 195-97.

Since it is likely that Palingenius' *Zodiacus Vitae* was taught at the Merchants Taylor's school, and that Spenser met the book's translator, Goodge, in Ireland, Spenser was likely acquainted with the book. Other parallels to the Palace of Pleasure have been noted (esp. by Rosemond Tuve, *JEGP* 1935), but the parallels between the original Latin (III.195-8, 20) and *FQ* I.iv.4-5 are closer than those with Goodge's translation. This new source suggests that further study of the Latin *Zodiacus* will reveal other parallels. (J.B.L.)

- 88.43 Borris, Kenneth. "Fortune, Occasion, and the Allegory of the Quest in Book Six of *The Faerie Queene*." *SSr* VII (1987): 123-25.

As courtesy at best involves appropriate response to whatever social circumstances arise, so Spenser's Legend of Courtesy deals extensively with Fortune and the related concepts of occasion and chance as they relate to apt attunement with the moment. Some consideration has previously been given to the narrative in this regard; but the quest in Book VI is itself a complex allegory about timeliness as a part of Courtesy, based on traditional symbolism of Fortune and Occasion that Spenser modifies in keeping with his conception of the virtue. Attention to this aspect of the poem reveals that, contrary to most recent studies of Book VI, it optimistically affirms a Boethian, transcendental view of man, in which adherence to such high, contemplative standards of virtue properly informs man's endeavours in this world, placing him at last beyond the vagaries of Fortune's realm, and all that the Blatant Beast stands for. Much of *The Faerie Queene* at least indirectly confronts the difficulty of exercising virtue in an imperfect, unpredictably changeable world; in this sense, Book VI, which deals with the titular virtue most capable of broadly based, sensitive response to contingencies, is a summation effectively rounding off the poem in the sphere of human enterprise and naturally leading into the *Mutabilite Cantos*, which look beyond the flux of temporal existence to a divine standard that is eternal. (K.B.)

- 88.44 Campbell, Gordon. "'The Crab Behind His Back': Astrology in Spenser's *Epithalamion*." *N & Q* 34, no. 2 (June 1987): 200-01.

The date of *Epithalamion* 265-69 (St Barnabas day and, in the Julian calendar, Summer solstice, June 11), is contradicted by the usual reading of "When once the crab behind his back he sees" (269) as the sun passing out of Cancer into Leo -- which happens in late July. This is resolved by referring the text to astrological and not astronomic facts. Astrologically on June 11 (Julian calendar) the sun moves from Gemini into Cancer. The sun is said to be "in" the constellation one would see *behind* it at the zenith were it not too bright to see stars. From Gemini the height of the sun declines. (J.B.L.)

- 88.45 DeNeef, A. Leigh. "Of Dialogues and Historicisms." *SAQ* 86, no. 4 (Fall 1987): 497-517.

Despite the disrepute into which objectivist criticism has fallen, most Renaissance studies, including those of new historicism, treat a historical context as if it were

objectively knowable and indeed the only set of axes against which to plot Renaissance literature. Such an assumption posits a too facile relationship between the context and the text it produces, ignoring the "ways in which particular literary works produced an equally particular sociocultural effect." It also assumes, unjustifiably, an identification of the critic's own cultural concerns -- power and authority, subversiveness, gender relations -- with the historical context which is supposed to have produced the work in question. If they are to avoid the error of old historicism, which remained blind to the forces of competition with its monolithic models of eras and their ideologies, new historicists must acknowledge, and in more than a rhetorical gesture, the complexities of those competing forces and the degree to which our modern culture has produced them and enshrined certain aspects of Renaissance culture. Only then can the critic distinguish his own historical pressures from the fictions he produces in order to overcome them. (A.M.E.)

88.46 Fruen, Jeffrey P. "'True Glorious Type': The Place of Gloriana in *The Faerie Queene*." *SSr* VII (1987): 147-98.

One of the least transparent, yet least discussed, enigmas of *The Faerie Queene* has been presented by the very title of the poem: for it is hardly clear that so marginal a character as the faery queen deserves to be singled out as the principal figure of a narrative in which she is conspicuous chiefly by her absence. Of the few critics to have seriously engaged the problem, most claim either that the poet's neglect of his titular heroine is part of a subtle strategy for the praise of Queen Elizabeth or that it manifests the fundamentally Platonic underpinnings of his allegory. Yet the evidence of both narrative pattern and verbal allusion suggests that the chief basis for the virtual exclusion of the faery queen from Spenser's text lies in a deliberate imitation of the pattern of biblical typology: we are invited to see the long-withheld Gloriana as the poem's "argument" in much the same sense in which Christ is held to be the one pervasive subject of the Scriptures. (J.P.F.)

88.47 Frushell, Richard C. "Spenser and the Eighteenth-Century Schools." *SSr* VII (1987): 175-98.

Many Spenser imitators in the eighteenth century seem to have been introduced to the poet as early as their school years. While not part of the curriculum at Westminster, Winchester, and Eton, Spenser was likely encouraged as model by teachers such as Robert Lloyd (student, Usher, Master at Westminster) and Joseph Warton (student, Usher, Master at Winchester), themselves Spenser imitators. Certainly Spenser editions were available in the schools, and some imitations have as their subject school and schooling. Most imitators were early readers of Spenser; many imitations have the spiritedness of youth. This paper assays something of how Spenser was first experienced in the eighteenth century. (R.C.F.)

88.48 Graves, Roy Neil. "Two Newfound Poems by Edmund Spenser: The Buried Short-Line Runes in *Epithalamion* and *Prothalamion*." *SSr* VII (1987): 199-238.

A. Kent Hieatt, in *Short Time's Endless Monument: The Symbolism of the Numbers in Edmund Spenser's "Epithalamion"* (Columbia University Press, 1960; rpt Port Washington, N.Y.: Kennikat Press, 1972), explicates the pervasive, previously

undetected numerological scheme that undergirds Spenser's famous marriage poem. In a complex "suppressed design" of the sort that Renaissance artists enjoyed, a system into which other formal details fit neatly, Hieatt finds Spenser's 68 "short lines" problematical but still assumes that they are formally significant -- "like an *undersong*," he says, using Spenser's word. Pursuing Hieatt's hint, within the larger context of my ten-year investigation into lost coterie writings embedded in medieval and Renaissance texts, my essay recomposes, "edits," annotates, and comments on the previously unknown "Short-Line Rune" systematically tucked into *Epithalamion*, a complicated and playful 68-line poem that likens itself to a "bride" in Hades whom members of a lusty "band" are to help "prepare" for an initial reappearance in the upper world. Puns and bawdry (and a double columned arrangement congruent with Hieatt's scheme) complicate the recomposed poem, as do extravagant conceits and slippery wit. My essay also establishes an edited 41-line text for the lost "Short-Line Rune" in Spenser's *Prothalamion*, cautiously reading the rune (or round) as a comic account of an "outing" in which subtextual urinary bawdry expands on the "watery excursion" of the apparent text. The two newfound poems, concrete artifacts inviting study, are somewhat like erased palimpsestic strata. Finding them invites revaluation of details (especially arcane allusions to the embedding game) in the larger works that they share lines with, calls into question purely sober readings of the surface poems they undercut, and invites general reconsideration of Spenser's tone -- of Spenser as humorist. No witty aberrations, the two subtexts reappear as conventional examples of a long-established but practically-lost medieval "mystery," the practice of writing secretly to entertain peers (and pull the long leg of the world) that I have discussed elsewhere, especially in essays which offer newly recomposed metrical artifacts from the Anglo-Saxon riddles, the works of the *Pearl* / *Gawain* poet, and Shakespeare's sonnets as evidence of a pervasive coterie practice in earlier English literature. (R.N.G.)

- 88.49 Heninger, S. K., Jr. "Words and Meter in Spenser and Scaliger." *HLQ* 50, no. 3 (Summer 1987): 309-22.

Deconstructionists, or for that matter all critics who apply to Spenser the post-Saussurian truism that language is self-referential, ignore one remarkable feature of his poetry: its words are not memorable. We may attribute that linguistic evanescence to Spenser's success in clothing the true object of his poetry, its conceptual form, with as transparent a verbal system as possible. Such devaluation of the medium of expression was encouraged by the Protestant distaste for esotericism, and by the Neoplatonic belief that a poem's substance was literally the form that stood beneath the verbal superficialities. The *Poetics* of Scaliger, by contrast, combine this orthodox Neoplatonism with the more modern assumption that the material of poetry is the language it uses, rather than what that language refers to. If, like Scaliger and Saussure, and unlike Spenser, we value the word at the expense of its referent, we must necessarily conclude that Spenser's or any poet's text is one endless deferral of meaning. Instead we should accept Spenser on his own linguistic premises, reading him "not for surfaces, but for depths." (A.M.E.)

- 88.50 Knapp, Jeffrey. "Error as a Means of Empire in *The Faerie Queene* 1." *ELH* 54, no. 4 (Winter 87): 801-34.

In *The Faerie Queene* I Spenser repudiates the pastoral genre, symbolized by the wandering grove of Error, in order to instruct his hero in the practice of a proper

contemptus mundi: that is, the English gentleman fashioned by the example of the Redcross knight should not rest content, like the shepherd in Vergil's first eclogue, with a little spot of heaven, an "Elizium," utterly removed from the rest of the world, but should bestir himself in a kind of worldly otherworldliness that will act to reclaim all nations for England. Yet, like the English entrepreneurs in the New World, Spenser and his knights cannot escape the nostalgia -- or the apocalyptic desire -- they feel for their island Eden. In the battle between Error and Redcross, Spenser returns to the trifles of pastoral, comparing Error's spawn with gnats that trouble the "gentle Shepheard in sweete eventide" (I.i.23). The pathos of the simile, and the reversal effected by casting Redcross at arm's length, even as he now beholds his double Error for what she is -- for Spenser suggests that they are functions of an imperialism which remains curiously English in its attachment to a pastoral never-never-land. Although the knight strangles the monster (a reversal of the narrowing imposed by pastoral, which cuts the poet to fit his genre), he remains in its grip, as the English themselves remain caught between the toys with which they sought to swindle the savages, and their own apocalyptic imperialism. (Spenser too wishes to turn to gold the silly, idolatrous legend of Saint George, but can do this only by acknowledging its triviality.) (A.M.E.)

88.51 Krier, T. M. "The Mysteries of the Muses: Spenser's *Faerie Queene*, II.3, and the Epic Tradition of the Goddess Observed." *SSr* VII (1987): 59-91.

Spenser's famous description of Belpheobe in *The Faerie Queene* II.3, and the comic episode in which it is set, are the first large-scale classical imitations in the poem. They appropriate important passages from *Aeneid* I, episodes of the numinous woman beheld, and the dramatic situation parodies the dynamics of gods' desires for nymphs in Ovid's *Metamorphoses*. This essay first discusses the salient passages in Vergil and Ovid, and how they define vision and desire, important themes through which Spenser develops his own imitative interests. Then I turn to the Belpheobe episode in order to consider the ramifications of Spenser's imitative practice. These include consequences of several kinds: 1) tonal, as Spenser circumvents Vergilian pathos with Ovidian comedy; 2) generic, as the moral-allegorical epic of Book II contains Vergilian imitations of romance epics; 3) political, since the rhetoric necessary to account for Queen Elizabeth's role in the book disrupts the ethos of the allegorical epic and deflects Spenser's orientation from father poets to the feminine image of love and order. (T.M.K.)

88.52 Mallette, Richard. "The Protestant Art of Preaching in Book One of *The Faerie Queene*." *SSr* VII (1987): 3-25.

An awareness of Reformation homiletics casts a bright light on Book One, particularly in the remarkable amount of advice-giving. The various pieces of counsel, mostly directed at Redcross, form a pattern worth examining in relation to homiletic texts. As the first half of the Book demonstrates unmistakably, Redcross knows neither how to hear nor to "read" properly, and he therefore lacks the "hearing of the heart" demanded by Protestant divines. In the second half of the Book two crucial episodes rely on the art of preaching: that with Despaire and that in the House of Holiness, and especially in the apocalyptic preaching of Contemplation, Redcross continues to hear a wealth of homilies, and he develops, in William Perkins's phrase, that "sauiing hearing which bringeth eternal life." (R.M.)

- 88.53 Manning, John. "Spenser and Lucian." *N & Q* 34, no. 2 (June 1987), 201-02.

The Pseudo-Lucianic *Amores* is a more likely source for *FQ* IV.40.3-6 than Upton's Pliny. The lines probably also borrow from the canonical Lucian *Icones*. Spenser's correspondence with Harvey demonstrates his knowledge of Lucian. (J.B.L.)

- 88.54 Manning, John. "Spenser and the Long-haired Egyptians." *N & Q* 35, no. 1 (March 1988): 40-41.

The troublesome "long locks" of the priests of Isis of *FQ* V.vii.4, 5 are best explained in terms of a sixteenth-century tradition that "identified the Egyptian by his long hair." Spenser's source may have been a book in Harvey's possession, the *Recueil de la diversité des habits, qui sont de present en vsage, tant es pays d'Europe, Asie, Affrique et Isles sauvages*, attributed to Francois Deserps. (J.B.L.)

- 88.55 Martin, Christopher. "Sidney and the Limits of Eros." *SSt* VII (1987): 239-60.

The power and charm of Sidney's poetry lie for most readers in the artist's witty anatomy of Petrarchan convention. Though commonly ignored by critics, his first collection, the *Certain Sonnets*, shares the fundamentally skeptical approach to courtly love elaborated in a work like *Astrophil and Stella*. In an effort to reevaluate the dynamics of this early text, the essay demonstrates how Sidney challenges Petrarchism in terms of a neo-Roman ideal of moderation. The translation of Horace's *Rectius uiues* -- conspicuous as the only non-amatory poem in the series -- serves as a kind of touchstone against which we measure the surrounding lyrics. By analyzing the *Certain Sonnets*' internal division in this way we are better able to understand the ideas informing Sidney's artistic approach earlier on, and can perhaps clarify the attitudes that he would reformulate in the work's more famous successor. (C.M.)

- 88.56 Prescott, Anne Lake. "Response to Deborah Cartmell, Volume VI." *SSt* VII (1987): 289-94.

Deborah Cartmell's argument ("Beside the shore of silver streaming Thamesis": Spenser's *Ruines of Time*," *SSt* VI [1986]: 77-82; *SpN* 86.127) that Psalm 137, not Du Bellay's *Antiquitez*, was the source for *The Ruines of Time* requires modification. Although it is true that "echoes of the Israelites weeping near the waters of Babylon sound somewhere near that city's younger cousin as she weeps near the Thames ... such voices are not the loudest in Spenser's poem: even more audible are those of biblical visionaries and ... Du Bellay, whose melancholia Spenser here transcends." (D.J.G.)

- 88.57 Rollinson, Philip. "Arthur, Maleger, and the Interpretation of *The Faerie Queene*." *SSt* VII (1987): 103-21.

The interpretive problems with the Maleger episode illustrate a problem of Spenserian interpretation generally -- a tendency to avoid close attention to the traditional ethical contexts underlying *The Faerie Queene*. The gradual Christianization of the interpretation of Book II in this century has led to serious misinterpretations of Maleger as sin and Arthur as God's grace -- whereas the text identifies Maleger as "Misrule," who leads the attack of the base passions against the well-governed, temperate body, Alma's

Castle. Arthur's magnificence is explicitly associated with one of two integral parts of temperance (*honestas* / *Prays-desire*), the desire to be a leading exemplar of temperate behavior. The probably intentional association of Maleger with the Hercules / Antaeus story and its traditional interpretation (Hercules as virtue, Antaeus as *libido*, and the earth flesh) reinforces Maleger as the misrule of the passions, since *libido* is the most dangerous enemy of temperance in the ethical tradition known to Spenser. Since Maleger's army is explicitly the base passions, the seven companies attacking the Castle gate are probably not seven deadly sins, because, although related to sins, the base passions are in fact distinct from them. Neither is Maleger sin, which cannot really be tempered, although the passions can and should be by the moderating rule of temperance. (P.R.)

88.58 Scott, Shirley Clay. "From Polydorus to Fradubio: The History of a *Topos*." *SSr* VII (1987): 27-57.

In *Aeneid* III, Virgil describes a *monstrum*: a tree that bleeds and speaks to reveal the murder and subsequent transformation of Polydorus, the younger son of Priam. The motif derives from folklore, but its literary form is Virgil's invention -- and one that compelled imitation by a formidable list of poets. The *topos* appears twice in Ovid's *Metamorphoses*; it is one of the few extended passages of the *Aeneid* recapitulated by Dante. After Dante, Italian poets who traced their derivation from the classical past through him seemed obliged to imitate this topic. Boccaccio's imitation is a deferent one; Ariosto's parody questions the assumptions of Christian appropriations of the classical past. Spenser, conscious that he "comes after" the Italians, nevertheless intends to overgo them and employs the *topos* to articulate an enabling myth of earliness. As theorists of influence and imitation have argued, there are anxieties and tensions inherent to imitation that is also emulation, and the *topos* that Virgil invented had peculiar capacity to register them. This paper demonstrates how these tensions inform each text, animate it, and become part of its meaning. (S.C.S.)

88.59 Silberman, Lauren. "The Faerie Queene, Book II and the Limitations of Temperance." *MLS* 17, no. 4 (Fall 1987): 9-22.

Spenser employs moments of apparent aesthetic clumsiness in *FQ* II -- the trivial conception of the golden mean enacted by Medina, for whom difference is significant only insofar as it enables her to strike a mean; the awkward allegory of the House of Alma, in which a fragmented, asexual body fortifies itself against sensuality by appointing the senses themselves as guards; Guyon's intemperate destruction of the Bower of Bliss -- in order to scrutinize the relationship between moral theory and its practice in a psychologically and sensually complex human world. Specifically, Spenser exposes the inadequacies of the Palmer's pagan habit of interpreting all human phenomena as simplistic allegories of psychological states. Such interpretation, like the stone walls of Alma, separates the mind from the sense experience. Knights both of temperance and intemperance possess a "disastrous penchant for projecting the passions onto external form and an inability to connect passions to their occasion." Spenser's purpose is to bring the Christian allegory of Book I down to earth in Book III, to give it human application in the everyday world, by showing in Book II that man cannot live by temperance alone. (A.M.E.)

- 88.60 Simonds, Peggy Muñoz. "Eros and Anteros in Shakespeare's Sonnets 153 and 154: An Iconographical Study." *SSr* VII (1987): 261-85.

Three separate strands of allusion appear to be woven into the fabric of Shakespeare's Sonnets 153 and 154: the myth of Cupid's stolen brand as found in an epigram by Marianus Scholasticus, the topos of Eros and Anteros with its differing classical and humanist interpretations, and finally a Neoplatonic story of two separate hot baths in Gadara, Palestine, each with its resident Cupid. The humanist version of Eros (lust) and Anteros (love of virtue) introduced to Renaissance poetry by the emblemist Andrea Alciati symbolized the struggle for domination between physical love and spiritual love. Deriving from Plato's two loves, who were mentioned in the *Symposium* and the *Phaedrus*, Eros and Anteros help to explain the subtle differences between Shakespeare's last two sonnets, one of which is obviously obscene while the other is a song to "The little love god" whose brand -- "by a virgin hand disarm'd" -- perpetually warms a curative bath as a "healthful remedy for diseased men." The last line of Sonnet 154 has been shown to reflect the promise of the Song of Songs that spiritual "love is strong as death." Although the presence of the Eros and Anteros topos in the sonnets suggests the need for a Neoplatonic reading of the sequence as a whole, it also points out the difficulties for any poet in communicating the Platonic vision of Beauty, Goodness, Truth, and Justice through an art which is thoroughly dependent on ambiguous words and on images drawn from the material world of Eros and earthly Venus. The opposition between Eros and Anteros provokes the tension that makes the sonnets such powerful poetry, but it results as well in a poetry of double vision which is not altogether "true," as the poet-lover's eye glances frenetically "from heaven to earth, and from earth to heaven." Only the bath of Anteros as divine love in Sonnet 154 can offer a cure. (P.M.S.)

- 88.61 Tarlinskaya, Marina. "Meter and Mode: English Iambic Pentameter, Hexameter, and Septameter and Their Period Variations." *Style* 21, no. 3 (Fall 1987): 400-26.

A study of the relationship among and distributions of parts of speech, word boundaries, metrical variations, and syntactic breaks in the three long forms of English iambic meter. Authors studied include Surrey, Spenser, Drayton, Chapman, Pope, Shelley, and Tennyson. Of particular interest to Spenserians is an analysis of Spenser's unusual tripartite hexameter line. (A.M.E.)

- 88.62 Taylor, Anthony Brian. "The Faerie Queene and Golding's Translation of *Metamorphosis*." *N & Q* 34, no. 2 (June 1987): 197-99.

This supplement to Taylor's recent *N & Q* articles (*SpN* 86.26, 87.52, 87.53), details the following debts of *FQ*. I to Golding: *FQ* I.v.20. 8-9 from *Metamorphoses* 5.455, 505; vii.17.4, 18.1 from 9.75-6, 84; ix.1.1, 3-4 from 14.236, 245; iv.8.6 and iv.9.1-7 from 1.975, 2.54 and 2.198-9, 212, 218; xi.9.3-4, 12.8, 13.2, 20.2 from 2.39, 46, 47-8. (J.B.L.)

- 88.63 Taylor, Anthony Brian. "The Question of Spenser's Source for 'Limbo lake.'" *N & Q* 34, no. 2 (June 1987): 194-95.

Scholar's have suggested Phaer's *Aeneid* (3.386) as a source for the phrase "Limbo lake" at *FQ* I.ii.32.5. But Golding's *Metamorphosis* is as likely (10.11). However its frequency in *The Ten Tragedies of Seneca* (1581) indicates the conventional nature of the phrase. (J.B.L.)

- 88.64 Taylor, Anthony Brian. "When Did Spenser Read Golding?" *N & Q* 35, no. 1 (March 1988): 38-40.

Contrary to the popular assumption that he read it at school, it is more likely that Spenser read Golding's *Metamorphosis* while at Cambridge (1569-77). (J.B.L.)

- 88.65 Vink, James. "A Concealed Figure in the Woodcut to the 'January' Eclogue." *SSSt* VII (1987): 297-98.

An "unretouched copy of the woodcut to Spenser's 'January' eclogue (photographed from the first quarto edition at the Huntington Library ...)" shows a concealed, goat-footed figure that seems comparable in its other features to the image of Colin Clout, whose staff transfixes its heart. This *trompe l'oeil* suggests the idea of metamorphosis in the tradition of Ovid, which is the subject of lines 31-42, where Colin is compared to "naked trees." Although we cannot be sure Spenser is responsible for this visual effect, it is "surely *Spenserian*." (D.J.G.)

- 88.66 Wall, John N., Jr. "Orion's Flaming Head: Spenser's *Faerie Queene*, II.ii.46 and the Feast of the Twelve Days of Christmas." *SSSt* VII (1987): 93-101.

Spenser's Letter to Raleigh defines the originating event for the twelve knightly quests to be narrated in *The Faerie Queene* as the *Queene of Faeries*' "Annuall feaste xii. dayes." In *The Faerie Queene* II.ii.42, Sir Guyon asserts that this feast contains the "day that first doth lead the yeare around." These clues have led scholars to propose a number of days observed by Elizabeth's court as feasts and festivals, most notably November 17th (the anniversary of Elizabeth's accession to the throne) and March 25th (the beginning of the calendar), as candidates for the occasion to which Spenser refers. Yet Guyon also says that approximately three months have passed since he was at Gloriana's court, and the narrator tells us that as Guyon tells his story, "Night" becomes "far spent" and "Orion ... in *Ocean* deepe / His flaming head did hasten for to steepe" (*FQ* II.ii.46), conditions which occurred in the Elizabethan sky only in late March or early April. Thus, astronomical evidence supports an older claim that the *Faerie Queene*'s twelve-day feast is the Elizabethan Feast of the Twelve Days of Christmas, kept with great festivity each year in Elizabeth's court. This identification is supported by the fact that the Twelve Days of Christmas came to Spenser already associated with Arthurian narratives, was often celebrated by performances of the legend of St. George and the Dragon, and was an occasion for the presentation of formal gifts to Elizabeth by her courtiers. Since the first edition of *The Faerie Queene* was entered in the Stationers' Register on December 1, 1589, and was published shortly thereafter, we may view the poem as Spenser's Christmas gift to his Queen. (J.N.W.)

88.67 Wiggins, Peter DeSa. "Spenser's Anxiety." *MLN* 103, no. 1 (1988): 75-86.

In assessing the influence of Ariosto upon Spenser, critics have assumed that the Italian poet's love for transience, visual effects, and the expression of his own quite mutable personality is transformed by Spenser into the presentation of complex psychological phenomena and transcendent truth. Spenser himself encourages our misreading of Ariosto by pretending to have turned those lascivious Italian toys into grave moral lessons. In doing so Spenser deliberately ignores Ariosto's irony, treating him as if he advocated what he actually ridicules. But even as Spenser distances himself from his supposedly less moral predecessor, he acknowledges Ariosto's priority as a brilliant poet who probes the inability of the human psyche to grasp truth in a mutable world. His moral corrections of Ariosto -- the appropriation of Angelica and Medoro for Belphoebe and Timias, for example -- often mask allusions to scenes in which Ariosto's insight into human misunderstanding is most profound. (A.M.E.)

SPENSER AT KALAMAZOO, 1988

The four sessions in this year's program were organized by Margaret Hannay (Siena College), Jerome S. Dees (Kansas State University), William Oram (Smith College), Anne Lake Prescott (Barnard College), and Robert E. Stillman (University of Tennessee, Knoxville). Opening remarks were by Russell J. Meyer (University of Missouri, Columbia). The following comments are limited to papers and responses; in none of the sessions was there time for more than a brief question or two.

Session I, *Back to the Future*, was chaired by Catherine Chopp (Ohio State University).

88.68 In "Virgil's Colin Clout: Origin in Absence," William A. Sessions (Georgia State University) appropriated Julia Kristeva's notion that the structure of desire rests on absence to consider three interrelated questions about *The Shepheardes Calender*: Spenser's attitude toward the "elusive" character of Colin Clout, the limitations of the pastoral genre, and the poem's engagement with time and history. He saw Colin as a reincarnation of Virgil's Gallus, and as a warning that "all acts of creativity begin in absence and often end that way." SC, in form "the georgic revealed and contained in the pastoral idyll," comprises "an entry through song into the demands and uses of time."

88.69 Theresa M. Krier (University of Notre Dame) argued in "Spenser, Ovid, and the Ideal of Privacy" that Spenser found in Ovid's stories of Actaeon and Diana and of Jupiter and Callisto an image of virginity that is a "model" for human life's "vulnerability" and "desire for self-preservation," and that he gave these stories a new imaginative focus by representing naked women not as objects for male gaze but as exhibiting the pleasures of "inhabiting one's body fully." In the poem's second installment, Spenser, "jolted" by Elizabeth's overreaction to Raleigh's marriage, evolves a notion similar to what we now mean when we refer to the right to privacy.

88.70 In commenting on these two papers, Ronald B. Bond (University of Calgary) found "dead on" Sessions' contention that SC exhibits no "transcendence," but took issue with his "too strong and exclusive" insistence on Spenser's literary dialectics: since Colin

is constituted not just by Gallus (the two are in fact "unlike"), but also by characters in Mantuan, Marot, and Skelton, more is at stake than just the pressure of georgic on pastoral, most notably a concern with the pressure of "national longings on personal melancholy." After expressing his "admiration" for Krier's paper, he went on to "complicate" her argument by noting some "reverberations" that she had "suppressed" in her accounts of the Venus-Diana episode in the Garden of Adonis canto and of the Serena-cannibals and Diana-Faunus episodes.

88.71 In "The Projected Continuation of *The Faerie Queene*: Rome Delivered?" A. Kent Hieatt (University of Western Ontario) removed the question mark from his title by setting forth the claim that both Arthurian tradition and the logic of the intentions set forth in the Letter to Raleigh would have obliged Spenser to make Arthur's delivery of Rome the poem's climactic image of Protestant triumph over Roman Catholicism. In responding, Thomas P. Roche, Jr. (Princeton University) acknowledged that Hieatt's "invention" makes brilliant sense of "what most of us think Spenser had in mind when he began his 'overgoing' of Ariosto," but that with the death of Leicester and Essex's marriage to Frances Sidney, there could be "no marriage with Gloriana, no conquest of Rome." He concurred with Northrop Frye's idea that Spenser conflated his grand scheme of private and political virtues into the six books that we now have.

All three papers in Session II, *Romantic Readings and Spenserian Romances*, chaired by Linda Gregerson (University of Michigan, Ann Arbor), shared -- though in quite different ways -- a concern with "tensions" (that resurrected shibboleth of New Criticism), both in Spenser's text and in the way he is read.

88.72 In "Sequentiality and Concentricity in *Amoretti* and *Epithalamion*," Alexander Dunlop (Auburn University) offered a general introduction to the two works, similar to the one to appear in the forthcoming Yale edition of Spenser's shorter works. Concentrating on tensions between coherence and disparateness, he looked at the poems from the perspectives of Petrarchism (unlike Petrarch, but like Dante, Spenser integrates the love of the lady with the love of God), of gender roles (masculine-feminine subordination remains in tension with mutual bonding), and of conflicts between Protestantism and Neoplatonism, arguing that these tensions shape the fictional allegory of the two poems as a "balance of three time systems": symbolic, autobiographical, and narrative.

88.73 Starting from the premise that much recent criticism has "over-stressed rupture, flux, and indeterminacy," Jon A. Quitslund, (George Washington University) opted in "Hierarchical and Dynamic Principles in *The Faerie Queene*" for the more "orderly, spacious, and meaningful" poem that "most of us, in our better hours of reading, have found [it] to be." Threading his way among recent readings by Thomas P. Roche, David Burchmore, Stephen Greenblatt, Louis Montrose, David Miller, and A. Leigh DeNeef, he sought by stressing the "and" that connects his two operative concepts to ameliorate overly harsh critical oppositions between harmony and dissonance, conjunction and disjunction, fabulation and truth.

88.74 David Lee Miller (University of Alabama, Tuscaloosa) responded to Quitslund by questioning the accuracy with which he framed his conceptual oppositions: in obedience to the laws of all allegory, Miller claimed, "Spenser's poem does not just lead through

error to truth, but projects truth as the forever elusive telos of what is then rationalized as an interminable yet merely provisional confusion between the traces of truth and those of errancy or imposture." Taking aim at a nexus of "counterbalance" between the autobiographical and the mythic in Dunlop's reading of *Epithalamion*, he contended that the bride in that poem "serves as the fetish of a reassuring convergence between the natural and social orders," and noted a "strong anxiety" in the poet's preoccupation with the "unseeability" of her chastity.

88.75 Greg Kucich (University of Notre Dame) sought in "The Duality of Romantic Spenserianism," to redress some fundamental misunderstandings, claiming that our reading of the Romantics' reading of Spenser has been distorted by an "exclusionist focus" on too small a body of writings. Wider reading shows that the Romantics thought Spenser's moral teaching his greatest accomplishment; that this emphasis led to a proliferation of dull, moralistic readings and verse imitations; and that what we have hitherto taken as a single-minded focus on his "beauty" reflects more the "immediate dynamics of Romantic literary culture than the personal aesthetics of its leading critics."

88.76 David Evett (Cleveland State University) issued a "qualified challenge" to Kucich's main conclusions. To rebut the claim that the Romantics considered the "tension of contraries and dualities in Spenser's art" more thoroughly than we have yet to do, he cited the two previous papers and Giamatti's *Play of Double Senses*; and to the claim that awareness of the tensions in Romantic criticism tells us as much about Spenser's poetry as about those critics, he notes that the Romantic habit of reading Spenser fragmentarily is quite at odds with our own. Along the way he expressed "irritation" at the tendency to identify the Spenserian stanza as the "definitive indicator of Spenserian influence" while ignoring other important elements.

Sayre Greenfield (University of Tulsa) presided over the third session, *Continual Spring and Harvest: Gender and Generation*."

88.77 In "Renaissance Physiology and the Garden of Adonis," James W. Broadus (Indiana State University) used Helkiah Crooke's compendium of the most widely accepted Renaissance theories of human generation to account for the interrelatedness of the Garden's three parts, for the presence of Time as a destructive force in it, and for its location -- not in a "place" but in the "act" of generation. His physiological reading confirms, with Warton and contra Lewis, that Adonis should be identified with the sun.

88.78 In "Flesh, Blood and 'Secret Feare': Britomart, Arthegall, and Elizabeth Face to Face," Julia M. Walker (SUNY, Geneseo) examined "the process by which Britomart achieves her realization of self and through which Elizabeth is presented with a poetic imaging of self, a process that employs the rhetorical, spatial, and imaginative device of the chiasmus." In the course of the poem Britomart becomes, not a future wife and mother, but "an icon of female power beset by secret fear."

88.79 Sheila Cavanagh (Emory University) found that both papers "tantalizingly" promised more than could be delivered in the twenty-minute scope; took issue with Walker's attempt to distinguish between Elizabeth's reality and Britomart's fictiveness; and wished that each had explored further the role of time and the interconnections between the mind and the body.

88.80 Noting a shift in Spenserian criticism from regarding Book IV as "haphazardly constructed" to regarding it as numerologically ordered to an almost "astonishing" degree, Peter Cummings argued in "The Fourness of Friendship: Deep Structure in Book IV of *The Faerie Queene*" that not only is Book IV ordered as a tetrad, divisible into four groups of three cantos each, but also the bond of friendship between two characters is essentially tetradic, involving four rather than two forces. For example, in the Scudamour-Amoret relationship, two "extreme terms," Scudamour's "aggressive cupidity" and Amoret's "irrational fear," are mediated by two "mean terms," Scudamour's "untiring quest to find Amoret" and her "desire to express the love she feels."

88.81 In her response, Judith H. Anderson (Indiana University, Bloomington) found the second argument "admirable" but incomplete, noting especially the absence of supporting quotation, which would make apparent "strains" in such abstract patterning. She then proceeded to enumerate several of those "strains," some of them "on the surface and often emphatically dominant."

88.82 In the second annual *Kathleen Williams Lecture on Spenser and his Age*, "Back by the Hindergate: An Aging Boy Returns to the Garden," Harry Berger, Jr. (University of California, Santa Cruz) examined ways in which changes in critical terminology -- especially the emergence of a notion of gender discourse -- have involved changes in conceptualization which now allow him to say things about Spenser that he "didn't say or couldn't have said before." Scrutinizing Maureen Quilligan's argument in Spenser's Milton and in *ELR* 17 (1987) that Book III, canto vi "looks at female power from a peculiarly female perspective," he argued instead that "we look at female power from the peculiarly male perspective of the narrative occasionally addressed to female readers to whose interests it is clearly sympathetic." From this perspective, he went on to uncover a "discursive self-division" in the episode, marked by a "ceaseless oscillation ... between the desire to promote and proclaim women's right to unencumbered fulfillment and the anxiety which, projected in the figure of Adonis, is not fully allayed by all the nice things poets and others say." This anxiety, he continued, is concentrated especially in the figure of Time, which is "like one of the nodal points in a network whose synapses fire off in different parts of *The Faerie Queene*," and which might be aptly termed "The Endangered Male Viewpoint." This viewpoint, he suggested, informs the "breakdown" reflected in the remainder of Book III's "fun house of sexual freaks, lechers, deviants, rapists, monsters, whores, and sadists," culminating in the House of Busyrane.

88.83 In responding, A. Leigh DeNeef (Duke University) briefly subjected both Berger and the audience to Lacanian analysis by speculating about his continuing preoccupation with "the haunting presence of Busyrane" through eight different attempts to characterize *The Faerie Queene* III, and by reminding us that "gender is the locus of power and power's axes are [inevitably] hope and fear ... wish and threat." Then, objecting that Berger did not, as promised, adequately situate his analysis "historically," he briefly "reconstructed" the contexts of both the 1590's and the 1980's. The first, he argued, compels us to be aware of the anxieties in a situation where a man is "subject to the omnipresent gaze of an ever absent queen" and conscious of "the power of that gaze to constitute him as a subject," where "the would-be courtier is equally at risk as both subject and object of the gaze." The 1980's context demands our admission that men and

women read differently, a "fact" that impinges not only on how we interpret Spenser but also on how we interpret ourselves.

A separate session on *Reassessing Spenser's Neoplatonism*, organized by Rita Verbrugge (Grand Valley State University) under the auspices of the Medieval Institute, and presided over by Patrick Cheney (Pennsylvania State University), offered three papers and a response.

88.84 In "Spenser's Acidale Revisited: Colin and Orphic Reading," Elizabeth J. Bellamy (University of Alabama, Birmingham) argued that the Mount Acidale episode is "a self-consciously Neoplatonic moment," whose real subject is not the success or failure of vision but "the dialectic between revelation and concealment." Claiming that the episode demands a "delicate Neoplatonic allegorizing," she read Acidale itself as "prime Matter" (Aristotelian *hyle*) and Colin as "Mercury, the leader of the graces," whose role as poet is to bring us to "the mediating juncture between heaven and earth."

88.85 Thomas Bulger (Siena College) proposed that the *Cantos of Mutabilitie* be read not as a "truncated portion of an epic," nor as a "poetic idiosyncrasy," but as a "philosophic or Platonic hymn," noting that a shift from epic to hymn would be consonant with the Renaissance's "wide-spread authorial strategy" of progressing from humbler to nobler genres. He argued that the poem's three parts -- Cantos vi, vii, and the fragmentary viii -- correspond to Neoplatonism's three primal hypostases of Soul, Mind, and the One, and found in the specifically "Christian" hymn of canto viii, a "transcendence" of the genre.

88.86 In "Belpheobe as a Neoplatonic Representation," Rita Verbrugge sought to illuminate Book III and clarify the figure of Belpheobe in particular by appealing to the language used by such early writers as Methodius of Olympus and Gregory of Nyssa to designate chastity, chiefly *sophrosyne*, which denotes an "inner spirituality." Belpheobe, she argued, embodies this spiritual virtue and is "suggestive of Intellectual Beauty."

88.87 After acknowledging agreement both with the central premise of each paper that "Neoplatonism is of crucial value in the interpretation of Spenser's puzzling texts," and with "particular points," Elizabeth Bieman took issue with a tendency in all three speakers to oppose Neoplatonism to Christianity or to see, within Neoplatonism itself, an opposition between body and spirit. Citing recent scholarship by A. Hilary Armstrong and others, she pointed to "the Neoplatonic truth, consistent with Christian sacramentalism," that bodily or earthly beauty is always "enhanced by the divine presence within" it. In this context she directed her strongest objection to Rita Verbrugge's search for "distinct reflection of philosophical and theological doctrine" in such a syncretic poet as Spenser, claiming that it caused her to misread Spenser's attitude toward Belpheobe.

Jerome S. Dees
Kansas State University

ANNOUNCEMENTS

88.88 The following abstract, unavailable when *Spenser Newsletter* 19, no. 1 (Winter 1988) went to press, summarizes a paper Roland Greene (Harvard University) presented at Session 276 of the Modern Language Association Annual Convention, San Francisco, 1987. The session was titled *Spenser and Pastoral*; the paper, "*The Shepheardes Calender*: Lyric, Dialogue, Periphrasis."

The most immediate plot of *The Shepheardes Calender* concerns the recuperation of Colin Clout as the lyric voice of his society by the shepherds' collective efforts. This generic plot entails a vision of lyric discourse as potentially dialogic in several senses: within itself, between speakers in a culture, and among its extramural contexts. Because it amounts to a critical statement about the conditions of poetry in its time, SC has the discursive status of a periphrasis. It does not exemplify the properties it urges for lyric, except locally and intermittently (as in the elegy for Dido in "November"), but surrenders some of its own efficacy in order to define the conditions of a hypothetical discourse at odds with much of the poetry of its time. This essay provides a brief reading of each eclogue in view of this generic plot, and offers fresh interpretations of certain episodes -- notably the fable in "Februarye," and the roundelay in "August" -- as important to the work's periphrastic polemic. (R.G.)

88.89 SPENSER AT MLA, 1988. The following programs have been arranged for the annual MLA convention, to be held in New Orleans, December 27-30, 1988.

The Spenser Society will sponsor two sessions, as well as the usual (and no doubt typically enjoyable) luncheon. One session is titled *Spenser: Monstrosity, Aristocracy, and the Poetic Calling*. Judith H. Anderson (Indiana University, Bloomington) will preside. There will be papers by Mihoko Suzuki (University of Miami), Richard Helgerson (University of California, Santa Barbara), and Patrick G. Cheney (Pennsylvania State University). Anne Lake Prescott (Barnard College) will respond to the papers. The session will be held in the Hilton's Elmwood room, December 27, 7:00-8:15 PM.

At 1:45-3:00 PM, December 28, in Marlborough A at the Hilton, Kenneth Gross (University of Rochester) will preside at the session titled *Spenser's Dream Book: Psychoanalytic Perspectives on "The Faerie Queene"*. There will be three papers, by Elizabeth Jane Bellamy (University of Alabama, Birmingham), Marshall Grossman (Fordham University), and Paul Morrison (Brandeis University).

The annual Spenser Society luncheon will be held at 12 noon-2:00 PM, December 29, at the Westin Canal Place, 100 Rue Iberville. Judith H. Anderson will preside. The speaker at this occasion will be A.C. Hamilton, Queen's University. For reservations, send \$20 to Russell J. Meyer, Department of English, University of Missouri, Columbia, MO 65211, by December 15.

As was the case last year, there will also be a Special Session devoted to subjects likely to interest both medievalists and Spenserians. Organized by Jacqueline T. Miller (Rutgers University), this session is scheduled for December 30, 12 noon to 1:15 PM; its title is *Medieval or Renaissance: Reconstructing Traditions from Chaucer to Spenser*.

There will be three papers, by Thomas Hahn (University of Rochester), Victoria Kahn (Princeton University), and Sheila Cavanagh (Emory University).

88.90 CORRECTION, or rather, Amendment: In her review of Benjamin Lockerd's *The Sacred Marriage: Psychic Integration in "The Faerie Queene,"* Anne Lake Prescott's mention of Harold L. Weatherby (*SpN* 88.02) was intended to refer to his work on Greek patristics, and in particular to "What Spenser Meant by Holinesse: Baptism in Book One of *The Faerie Queene*," *SP* 84 (1987): 286-307.

88.91 When Morton Bloomfield died last year, a number of his friends, colleagues, former students, and members of his family initiated the MORTON W. BLOOMFIELD LECTURE FUND to establish an annual lecture to honor his memory. The Morton W. Bloomfield Lecture will be given by a distinguished scholar on some aspect of medieval English literature, Morton's special field, with an emphasis on any one of Morton's many areas of special expertise -- history, theology, philosophy, theory of criticism, genres, stylistics, linguistics, literary analysis. The lectures will be widely publicized, and, since such a lectureship is unique in this country, the founders believe they will serve not only to honor Morton's memory but to benefit medieval studies at large. The lectures will be published in a suitable form and distributed to libraries, scholars, and donors.

Contributions to this fund may be sent (checks payable to "Harvard University"), with a note specifying that they are intended for the Morton W. Bloomfield Lecture Fund, to: The Recording Secretary, 775 Holyoke Center, Harvard University, Cambridge, MA 02138.

88.92 The Huntington Library has established a fellowship fund in memory of the distinguished Renaissance scholar, the late William A. Ringler, Jr. THE WILLIAM A. RINGLER, JR. FELLOWSHIP FUND will provide stipends for research scholars in English literature studying at the Huntington Library. Depending on the applicants, either a single grant or several smaller ones will be awarded each year. Colleagues, students and friends are invited to support the fund. Please address contributions to the William A. Ringler, Jr. Fellowship Fund, Director's Office, Huntington Library, 1151 Oxford Road, San Marino, California 91108.

88.93 SPENSER AT KALAMAZOO announces that the third annual Kathleen Williams Lecture will feature Paul Alpers, who will speak on "Spenserian Pastoral." Judith H. Anderson will comment on the paper. The International Congress on Medieval Studies will meet on May 4-7, 1989.

88.94 CALL FOR PAPERS. The University of Reading, England, will hold a major international conference on the themes of "POLITICS, PATRONAGE, AND LITERATURE IN ENGLAND, 1558-1658," on July 10-13, 1989. Papers from literary scholars and historians on any aspect of these themes are welcome; the deadline is February 28, 1989. For details, write Cedric C. Brown, *PPL Conference*, Department of English, University of Reading, Whiteknights, PO Box 218, Reading RG6 2AA, England.

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