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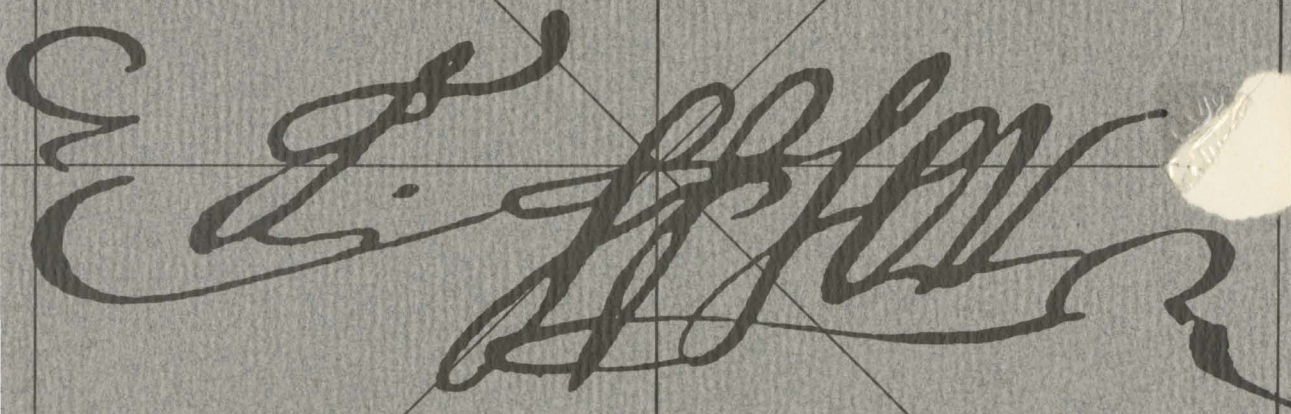

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. He also solicits abstracts and/or offprints of articles (with full publication data, please), 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

89.64 Extended Call for Papers. Clark Hulse, President of the Spenser Society, reports that the *MLA Newsletter* did not include the usual call for papers for either Spenser sessions scheduled for the 1990 MLA Convention in Chicago. Spenserians who might want to make a presentation there may still be able to do so. Write or call **immediately** -- as close to April 1 as possible -- if you are interested in participating in either session.

The sessions include:

> An open session on Edmund Spenser, chaired by Clark Hulse. Professor Hulse can be reached at the Department of English (M/C 162), College of Liberal Arts and Sciences, Box 4348, Chicago, Illinois 60680; phone (312) 413-2200.
>
> A special session titled *Four Hundred Years Later: Publishing the 1590* Faerie Queene," chaired by Professor Maureen Quilligan, Department of English, University of Pennsylvania, Philadelphia, PA 19104; (215) 898-7341.

89.65 To whet readers' appetites, we have included below the abstracts from the forthcoming volume of *Spenser Studies.* This will be volume VIII, due out in mid-1990. Except where otherwise noted, the abstracts presented below are somewhat condensed versions of those the authors themselves prepared for *SSt.* And, although the usual announcement will appear in our next issue, with the report on MLA 1989, readers will want to know that the article by Professor Jane Tylus (see item 89.89) won the Isabel MacCaffrey Award, recognizing hers as the best article on Spenser to appear in 1988. The MacCaffrey award committee "was impressed by the article's learned and thoughtful reconsideration of the tradition of Vergilian georgic, as well as by its bold formulation of a poetic solution to important social and political problems in Spenser's *Shepheardes Calender.*"

BOOKS: REVIEWS AND NOTICES

89.66 Hedley, Jane. *Power in Verse: Metaphor and Metonymy in the Renaissance Lyric.* London and University Park, PA: Pennsylvania State UP, 1988. xiii. + 199pp. $22.50.

Hedley's book is an astute application to Renaissance lyrics of Roman Jakobson's dualistic description of language. As Hedley explains in her introduction, using well-chosen examples from Drayton and William Carlos Williams, metonymic poetry focuses upon what Jakobson calls the axis of combination: it is "set toward" a spatio-temporal context. A word suggests a larger world of which it is a part or with which it must be combined because of its contiguity (spatial, temporal, or causal) with that world. Thus Williams' lyric "This Is Just To Say" suggests, in its focus upon the context in which it is written (the poem purports to be an apologetic note left on a refrigerator door), the larger world of a husband-wife relationship. Metaphoric poetry, by contrast, focuses less upon the context than upon itself and its own linguistic devices. Whereas metonymic poetry requires the reader to produce the larger situation of which the poem is only a tantalizing iota, metaphoric poetry tends

toward redundancy, repeating its message over and over as it presents more and more terms which the reader is led to view as equivalent. It focuses upon the "axis of selection." Metonymy is suited to an immediate engagement with a "real" world, whether the author's actual physical context, as in Jonson's "To Penshurst," or a world posited as real and inhabited by a fictitious speaker, as in many of Donne's songs and sonnets. Metaphoric writing sets up a world of timeless and self-contained truths -- the timelessness is an illusion caused by recurring motifs and "paradigmatic relationships" among events, places, and characters.

One of Hedley's virtues -- though some may see in it a failure to give adequate credit to the pressures of history upon poetic convention -- is that she insists, as did Jakobson, upon a degree of autonomy for literary systems. These have their revolutions even if none are taking place in the political world, for ambitious artists will reject the conventions of their immediate predecessors and so shift, as Jakobson will have it, from metonymic to metaphoric writing and back again, in a cyclic rhythm. Yet "often changes in literary fashion betoken ideological shifts whose causes are extraliterary" (13). As Hedley shows, the shift in style from the metonymic writing of Wyatt, Surrey and Gascoigne to the metaphoric golden worlds of Spenser, Sidney, and Shakespeare, "reflects a change in the status of poetry as social practice," whereas the shift from the Elizabethans to the metonymies of Donne and Jonson, equally ideological, "is expressed as reaction and innovation within the institution of English 'poesy'."

Hedley is adroit in her exposition of the first shift and her analysis of the political realities that motivated it. The treatment of Wyatt and his metonymic strategies is especially fine: Wyatt appears as a painstaking poet whose silence about matters only intimated in his poems can easily be mistaken for obscurity. Yet, as Hedley proves with a wealth of evidence garnered from several of Wyatt's most enigmatic poems, Wyatt used deictic adverbs (those which situate an utterance within a context, such as "then," "now," "oft"), perfect tenses, pronouns with unstated antecedents, and oblique references to past events, in order to induce the reader to conjecture an entire social milieu or love relationship. For the middle-class audience reading Wyatt's poetry by way of Tottel's anthology, the poems provide glimpses into an aristocratic world they could only guess at; for the aristocrats themselves, the poems functioned as social games, presupposing information shared among members of the club (though not necessarily information of the biographical type) to make them comprehensible. Even when Wyatt translates the highly metaphoric Petrarch, he uses deixis to place the poem within a temporal context in which one's actions have had or will have ramifications for one's life -- the context, in other words, of the often perilous courtly world Wyatt moved in.

Wyatt was the most skillful manipulator of metonymy in the early Tudor period -- too skillful, it seems, for Tottel felt it necessary to append explanatory headnotes to many of his poems, thereby spoiling the fun of guessing at their contexts. Yet the headnotes themselves, along with the anecdotes, retractions, dedications and other framing devices provided by such mid-Tudor anthologizers as Turberville and Gascoigne give us ample evidence of a metonymic bias among these poets. Whereas the aristocrats Wyatt and Surrey could implicate a context within the fabric of the poem and expect to be understood by their peers, Gascoigne and the rest use the devices above as pretexts for writing ostensibly worthless poetry directed, again, to an aristocratic context, but one which the poets themselves inhabit only peripherally and only by the grace of their patrons.

Perhaps Hedley's most significant contribution to poetic theory is her nice distinction, implicit throughout the book, between poems that are metonymic or metaphoric *in toto* and poems that contain metonymy, or use metaphors suggested by the immediate spatio-temporal context posited by the poem, or subordinate metaphors to the poet's social and rhetorical aims (for example, as Puttenham would have it, by decorously calling the commonwealth a ship and the prince a pilot). Thus, even if a poem is composed of one extended metaphor, it still may function metonymically if that metaphor is set toward the context. Hedley's best example of such a poem -- and her analysis of it is superb -- is "Gascoigne's Woodmanship." Here the poet uses a continuous allegory to compare his skill in hunting with his skill in remaining at favor at court, while slowly unfolding the irony that his clumsiness at both is fortunate and laudatory. The metaphor arises from the poem's context (Lord Grey has given a hunting party, and Gascoigne, as usual, has failed miserably), is aimed at bringing about a change in that context (Gascoigne evidently wants to recommend himself to Grey), and keeps its tenor and vehicle comfortably separate by means of a long, point-by-point analysis of similarities between them. The image of the woodman does not displace the actual courtier; rather, it is used to illustrate what a courtier's life is like, and is dropped in the poem's concluding couplet. Conversely, a poem may be metaphoric even if it contains relatively few metaphors, as long as it functions *in toto* as a universal, timeless, monumental description of life. Its metonymies place it within the context of an immortal present as it assumes what Hedley calls, referring to Shakespeare's sonnets, "the generalizing force of a definitional paradigm" (79).

Good work could be done here comparing Spenser's use of pseudo-deixis in *The Faerie Queene* to free the poem from any definite temporal context (thereby lending the Elizabethan state the quality of an eternal fact) with the failure of seventeenth-century Spenserians to use the same device for similar effect. In short, the question of what happens to metaphors and metonymies when under the pressure of poems of opposite bias is one which Hedley answers extremely well in particular cases, and in the general case well enough for the purposes of this book. Yet one might hope for a future study which would examine the general question with greater scrutiny, perhaps analyzing poets like Herbert or Yeats who attempt to fuse metonymy and metaphor, the spatio-temporal context and timeless monumentality.

As suggested above, for Hedley the metaphoric bias of Elizabethan poetry justifies Tudor despotism by showing it to be an immutable fact of life. The diachronic is submerged into the synchronic -- all times are as this time, all places are as this place, this here and now occupied by the central, centripetal power of the world, God (Elizabeth). This bias informs Elizabethan attitudes toward rhyme. Whereas for Gascoigne rhyme was what turned prose into poetry, fine as long as it did not obstruct the poem's preconceived message, for Daniel rhyme is a source of the message, "being allowed to play a constitutive role in the invention itself" (94). The result is poetry that is highly self-focused and "monumental." A similar effect is achieved by the use of Christian number-symbolism, schematic representations of time, repetition of motifs, and, in the case of Spenser's sonnets especially, a depiction of love as epiphany or ecstasy. Such an attitude toward love (a very impractical one, as Wyatt might have thought), fits well in the context of the cult of Elizabeth and her unwillingness that her courtier-lovers should ever speak too specifically about the political motivations behind their courtship.

Hedley's analysis of Elizabethan poetry shows both her fine ability to read closely and what appears to be her marked dislike for the metaphoric style. The former is clear as

she guides us with great deliberation through the metonymies of Sidney's *Astrophil and Stella*, showing how Sidney first learns that the sonnet lends itself to a self-focused, metaphoric structure, and then how he fights against that bias by attempting to situate his poetry within the specific context of a love affair, using the same deictic methods as Wyatt. Her analysis of Spenser's poetry is less sympathetic and less acute. We are told that the direction Spenser took "was toward advancement of the sonnet's synchronistic, metaphoric bias" (111); the subtlety of Spenser's reaction *against* the idealizing Petrarch, as he creates in the *Amoretti* a very human figure with which his speaker is carrying on a very successful love affair, goes unnoticed: "For upward of sixty sonnets the lady spurns her suitor, and then rather abruptly, with the beginning of a new year, his poems begin to convey that she has accepted him" (102). Such a reduction of Spenser's poetry does injustice to what metonymy he does use, especially in those poems (21, 54, 56, for notable examples) which seem to intimate, through ironic exaggeration of the speaker's woes, both the personalities of speaker and beloved and what was really going on in their love affair.

Hedley is more at home in her discussion of metonymy, and thus when she returns to it in her chapters on Donne and Jonson she makes astute observations that relate these poets' styles to the social disintegration which Donne testifies to in his *Anniversaries*. With the aging and death of Elizabeth the centrifugal force of the competing Protestant factions, and of the Protestant doctrine itself, finally came into play. For Donne it helped produce a poetry that upended the hierarchies which Elizabethan metaphors confirmed. Though his sonnets use metonymy to situate themselves in a context, that context ironically is presented as a small and unimportant part of the universe in which the speaker himself is center and circumference; in poems such as *The Sun Rising* or *The Canonization*, the physical and political worlds derive their meaning from their relationship with the only true world, that of the speaker's feelings. By comparison with Donne, Jonson appears to reject metaphor altogether: in him "we seem to see a reversion to the plain-style poetics of Gascoigne's generation" (153). In the decadent Jacobean world, Jonson found his center in his own genius and in islands of well-being and urbanity such as Penshurst. Yet he has learned, from Elizabethan sonneteers, that poetry can acquire a monumental quality. The combination of his own bias towards metonymy and his careful sculpting of couplets, sentences, and stanzas, makes for poems that purport to be spontaneous outbursts but are solidly monumental and self-focused. In this regard Hedley is correct to concentrate on Jonson's metonymic use of proper names -- his presupposing the prestige which they already command in his society.

To conclude, this is a worthy book in all respects: concise, vigorous, well-organized, careful and subtle in its analyses, historically and critically informed, and enjoyable to read. Jakobsonian theory elucidates Hedley's thoughts; it does not produce them. In genre as in quality it compares well with Clark Hulse's *Metamorphic Verse*: a satisfying combination of poetic sensibility and critical erudition.

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89.67 Shepherd, Simon. *Spenser*. Atlantic Highlands, NJ: Humanities Press International, 1989. ix + 135 pp. $35.00.

Simon Shepherd's *Spenser*, a Marxist reading of the poet's works within their social, political, sexual, and economic contexts (each of these, as Shepherd notes, is inter-

dependent with the others), has joined the *Harvester New Readings* series. These small books are ambitious for their size: They aim "to make more widely current and available the perspectives of contemporary literary theory, by applying them to a selection of the most widely read and studied English authors." Shepherd's book should be read, then, in its own "context," the desire to expose undergraduates and those unfamiliar with Spenser to radically different approaches to the Renaissance and, consequently, to interrogate academic ways of reading literature. As a result of these aims, Shepherd borrows much of his argument from recent new historicist criticism. For too long, he writes, "Spenser studies have been surrounded . . . by all sorts of stuff about mythology, iconography, arcane philosophy, neo-platonism and numerology that I wanted to correct the balance" and give us "Spenser in a real world, a world in which people have to eat, live, defend themselves, survive" (2). Shepherd obviously enjoys playing Thersites, but whether his anti-academic reading of Spenser educates readers to be free critics of ideology past and present is a question that must concern us at the end of this review.

Shepherd divides his discussion into three chapters on "Politics," "Sex," and "Art." Although *The Faerie Queene* is referred to throughout, Shepherd emphasizes what have been until recently the less read works. Predictably, Spenser's *Vewe of the Present State of Ireland* provides a key to the poet and his poems. *Vewe's* concern with political control and economics most accurately represents the political paradoxes of Spenser's own position in Elizabethan society. Because it was written as a government report by a "penpusher in the service of imperialism" (4), *Vewe* also reflects Spenser's personal political beliefs.

Those beliefs entail a system of control to keep the Irish subjugated. The Irish language, dress, and customs -- all must be suppressed to ensure fealty to the English. We too often ignore the element of brutality in Spenser's tract, a brutality that enters *The Faerie Queene* in "the descriptive poetry's insistence on the physical bloodiness of the battles necessary to impose . . . moral values." Book V reveals that "human justice is not alternative to, but dependent on, that which is inhuman" (10); the landscape of Ireland, moreover, with its "wild or tangled places" and "guerrillas who operate under cover of woodlands and wild areas" shapes the political typography of Faery Lond.

The guerrilla warfare of Ireland becomes the semantic warfare of Spenser's texts. In reading Spenser, Shepherd teases out inconsistencies which suggest that meaning and truth are more embattled than we allow. When Spenser criticizes those English who have mingled with the Irish, who have, as Spenser writes, "degenerated and grown almost mere Irish, yea and more malicious," the text "raises questions about the naturalness of racial superiority" which it may not have meant to raise. "Spenser's prose is in difficulties because it cannot openly admit that the Irish project itself corrupts" (19). Ultimately, however, Spenser repressed his "Machiavellian" insights into corruption in order to preserve his own economic interests in Ireland and those of his employer, Lord Grey. In place of an aestheticized Spenser, sage and serious, Shepherd gives us a cynical, money-oriented colonialist who could watch uncomplainingly "the revolting massacre of Smerwick, at which, in November 1580, 600 already disarmed Italians and Spaniards were slaughtered" (20).

Spenser the author is being supplanted in these locutions by Spenser the cultural construct. When Shepherd writes that Spenser's prose, not Spenser himself, is in trouble, he emphasizes the dependency of the subject on multiple social discourses, as well as the dispersion of the self into those discourses. Just as Spenser's *Vewe* undermines its own

premise that the English are justified, so Spenser's "authorial" self is compromised. The writer did not control his words -- that is, his culture -- but was controlled by them.

Shepherd's discussion of the sexual politics of *The Faerie Queene* also shows how identity and "love" are shaped by cultural and economic forces. *The Faerie Queene* is about sexual economics: the adventures which the male figures undergo are "marked by competition over female sex objects" (62); the continual frustration of desire reflects not so much upon the difficulty of attaining pure love between men and women in a fallen world, but rather the intrusiveness of female sexuality into male friendships. "Irrespective of Spenser's dedication to the queen as supreme reader, the text of *The Faerie Queene* assumes a male readership, in that it offers points of identification available to men only and objects of desire culturally designated for men rather than women" (58). Female figures in the poem, in turn, serve as mediators between men. When Arthur and Artegall are interrupted in their fight by Mercilla's "Damzel," they look not at the woman but at each other, and Artegall, "touched with intire affection," is drawn to Arthur, a "faire" creature. Such incidents, Shepherd argues, affirm the male power structure in a society ruled by a female monarch. Specifically, by characterizing many of *The Faerie Queene*'s women, such as Duessa, the false Florimell, and Radigund, as "disrupters of male community," Spenser is able to recast the courtly politics of competition for Elizabeth's (economic) favor into an allegory of fallen women. "Thus a perceived disorder that has its real roots in economic competition can now be explained, in fiction, as a failure of reason induced by passion, which is in turn induced by lust for women" (75). Like other recent interpreters, Shepherd reads Britomart as a figure for Elizabeth, "an ideologically useful creation because she solves the contradictions around masculine aggression without challenging the male claim to rule" (79).

The Marxist idea that Spenser uses poetry to try to create an idealized world in which the contradictions of the real world would not intrude is the predominant concern of Shepherd's chapter on Spenser's art. Because questions about Spenser's art cannot be separated from discussion of identity, Shepherd sees Spenser's reliance on patronage as a locus for examining the poet's ambiguous relationship with the public and the private in Elizabethan society. The poet tries to create a private poetic golden world, but the tensions of the actual world intrude and corrupt the vision. Colin Clout, for instance, is "an image of himself over which Spenser has control, and thus provides in fiction a solution to the problems of a confused real world" (118). In discussing *The Shepheardes Calender*, Shepherd deploys the notion of "critical humanism" to investigate Spenser's poetic self: "In [*SC*] . . . a version of 'inner life' is created not only to criticise the state but also to question dominant ideas about the public function of poetry. The opposition of an inner life, with its language of 'personal' expression, to society" is the very essence of critical humanism, an ideological conception that manifests the poet's uneasy dependence on the patronage system (99). The "ideological tensions" in this system are explored in Shepherd's particularly good reading of *The Tears of the Muses*, in which Calliope's lament that "th' old Heroes" are being forgotten is a commentary on the corruption of the aristocracy (110). "The notion, and valuing, of an independent self is . . . part of the ideological product of the apparatus of patronage. It is not, however, necessarily the intended product, for the apparatus itself works to insist on the bonds of loyalty between writer and patron and the self-definition of the writer only through the approval of the patron" (108). And because Spenser's self was economically unstable the poetry encodes authorial anxiety.

Space prohibits a fuller exposition of Shepherd's readings. His analyses are always closely reasoned, and his discussions of *The Shepheardes Calendar* and, especially, the *Epithalamion* and *Prothalamion* are quite powerful because he seeks to read these poems from a woman's point of view. All these readings take into account the problematics of Spenser's attitude toward women and the inherently sexist nature of Spenser's texts. Still, if we are to judge Shepherd's book by the *Harvester New Readings*' own standards (to "critically examine" and "sympathetically and lucidly" reassess authors and their works) then Shepherd's text develops its own "tensions." Its acerbic tone will trouble some readers; the biting asides and mockery of "traditional" treatments of Spenser -- all that "stuff" -- are intrusive and detract from an otherwise exciting book. The tartness also characterizes Shepherd's critique of American new historicists for deemphasizing, even denying the active political role of cultural materialism. By pluralizing new historicism into trendy, manipulable methodologies, ranging from psychoanalysis to anthropology, and by disavowing the "vulgar" Marxist origins and implications of their activity, Shepherd argues that new historicists are not as radical as they pretend to be.

Of course, Shepherd wants to play sniper in the groves of academe, and his Juvenalian style is intended to overthrow critical complacency about Spenser and restore the complexities of history to our readings. The larger issue is pedagogical: should we show contempt for Spenser, or seek to understand the forces that shaped him, and thus ourselves? Too often Shepherd seems to opt for contempt. Despite his negative tone, and his neglect to document references to historical materials, Shepherd's book presents a useful critique of established practices in Renaissance studies.

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89.68 *Unfolded Tales: Essays on Renaissance Romance*. Eds. George M. Logan and Gordon Teskey. Ithaca and London: Cornell UP, 1989. xv + 324pp. $37.50.

Eight articles in this handsome tribute to A. C. Hamilton speak for themselves below, insofar as the oversimplifying and distorting mechanism of the scholarly abstract allows them to speak. But a general note is in order here. Readers will find this an appealing volume, a manifestation of "friendship and courtesy" (as Northrop Frye says in the Forward), Spenserian social virtues whose presence is attested by Hamilton's own "presence . . . everywhere throughout the book, which continually reflects the influence of his work on Sidney, on Shakespeare, on euphuism, and above all on Spenser" (xii). As Frye also notes, most of the essays deal with romance. And as Gordon Teskey's acute Introduction points out more particularly, they concern "the relations into which romance and the various classical forms are brought in Renaissance literature . . . just the sorts of relations that undermine the categories on which genre theory relies, relations in which the host becomes the guest and the container becomes the contained" (9).

Although *Unfolded Tales* includes essays -- especially the impressive ones by Patricia Parker (on *Cymbeline*) and by Maureen Quilligan (on Lady Mary Wroth) -- that represent recent developments in Renaissance studies, most of the essays on Spenser as well as the two on Greene (by Robert B. Heilman and by W. W. Barker) represent kinds of criticism and scholarship that dominated the field in the decades during which A. C. Hamilton came into deserved prominence. Several of the essays are excellent, but I have space to mention just two here. Thomas P. Roche's learned and urbane study of the muse of *The Faerie*

Queene is an especially fine example of intellectual and literary history turned to the task of resolving a long-standing interpretive crux. Harry Berger's engaging essay deals brilliantly with a question that will occur to many readers as they begin to peruse this volume: What can happen when scholars expert in the traditional methods begin to take new ones seriously? Berger's essay provides a cheering instance of theory-induced renewal. (D.J.G.)

ARTICLES: ABSTRACTS AND NOTICES

89.69 Anderson, Judith H. "'Mine auctour': Spenser's Enabling Fiction and Eumnestes' 'immortall scrine.'" *Unfolded Tales: Essays on Renaissance Romance*. Eds. George M. Logan and Gordon Teskey. Ithaca and London: Cornell UP, 1989. Pp. 16-31.

Spenser's avowed dependence on earlier books as "the enabling source of his own poetry" resulted from his "idea of antiquity, an idea in which these works are themselves implicated." For Spenser, "[a]ntiquity . . . consists of plain truth and timeless admonitions," and it "resides in memorial scrolls and permanent records." This is implied by the terms Spenser uses to "to describe recorded memory." Roman, medieval, and Renaissance etymologies associate the important term *scrine* "with secrecy or seclusion . . . with a need to guard and preserve, and with the word or idea of a *thesaurus*, a treasure or treasury of writing and, more fundamentally, of words." These associations related "to Plato's more mystically oriented idea that all knowledge is memorial." All these implications are present in Spenser's presentation of Eumnestes' *immortal scrine* (II.ix.56) and of the muse of the Proem to *The Faerie Queene*, Book VI. Related and similarly rich treasuries of implication reside in Spenser's use of the words *permanent*, *infuse*, and *well*. "Throughout *The Faerie Queene*, Spenser sought the traces of truth and the sources of inspiration not in an unmediated self but in the cumulative expression of the inward mind inscribed in the human past and present, in human words and texts, from the beginning."

89.70 Berger, Harry, Jr. "'Kidnapped Romance': Discourse in *The Faerie Queene*. *Unfolded Tales,* pp. 208-56.

Current critical terms like *discourse* do affect interpretation -- including interpretations devised by "reconstructed old New Critics." The term helps us redirect attention from the psychological to the "metapsychological," and "Spenser's approach [is] metapsychological in the sense that it centers on the roles, positions, and interactions inscribed in an ensemble of traditional discourses rather than in the players or agents." For example, numerous details describing Florimell's flight from successive pursuers in Book III reveals that "Florimell is no less a male invention than the False Florimell. . . . [Even the true Florimell's] form wavers with the varying productions of male desire in Neoplatonist, Petrarchan, Ovidian, and Lucretian tropologies." Similarly, the language describing Arthur's pursuit of Florimell reveals that "it does not seem to make much difference whether Arthur or the forester does the pursuing or whether the heroes pursue Florimell or the forester. . . . 'Pursuer' seems to be a role that has built into it a constellation of motives that affect anyone who fills it." Overall, Spenser's Legend of Chastity proposes a "new conception of chastity . . . new in that it is represented as an ambivalent rather than a single-valued structure, one that derives its meaning within the project of desire rather than in opposition to it, and one that presides over the struggles of 'true love' to emerge from the framework of discourses that threaten to block or divert it." Spenser uses his narrator as "the voice of the discourses, the voice of the kidnapped genres parodied in *The Faerie Queene*." These genres are kidnapped (in Northrop Frye's sense) to serve "'ascendant

religious and social ideals.'" They are parodied because *The Faerie Queene* is "always in some measure a critique of its victims."

89.71 Blissett, William. "Caves, Labyrinths, and *The Faerie Queene*." *Unfolded Tales*, pp. 281-312.

The Faerie Queene belongs to an extensive array of books, literary and extra-literary, that exhibit Western culture's fascination with caves and labyrinths. "The episode by which Spenser chooses to plunge his reader into his poem must be unique in literature for its amalgamation of cave and labyrinth . . . It is a tangle or thicket of whatever is deep, dark, dangerous devious, hidden complicated, malign, grotesque, unnatural, bestial . . . ." It therefore participates in the negative implications caves often suggest, though they can also carry positive implications. Unlike caves, labyrinths are typically artificial, planned, [works] of human skill, displaying (or betraying) some evidence of deliberate care (or deliberate malice) . . . ." The caves and labyrinths Spenser knew, especially from Virgil, Ovid, Pliny, Plutarch, and the Bible, are so numerous in *The Faerie Queene* that they suggest central implications of each book of that poem. Moreover, *The Mutabilitie Cantos* -- that "detached retrospective commentary and conclusion to the whole" -- can be viewed in this context: "Nature's doom silences Mutabilitie and turns her cantos and the whole poem into a transit maze -- [which moves the reader] up and out through an exit surprisingly placed and suddenly disclosed."

89.72 Borris, Kenneth. "'Diuelish Ceremonies': Allegorical Satire of Protestant Extremism in *The Faerie Queene* VI viii 31-51. *SSt* VIII (1990).

Although this episode of *The Faerie Queene* explicitly focuses on abuse of religion, very little consideration has previously been given to its religious implications. It is another of Spenser's many allegorized theological satires, for numerous details of language and imagery have an allegorically satiric significance relating to doctrinal and other aspects of Elizabethan religious conditions. Study of the episode thus helps resolve the two fundamental current controversies about Book VI: whether it is more literal or more subtly allegorical than the preceding books, and whether Spenser's Courtesy, the titular virtue of Book VI, is secular or semi-theological. The Savages episode is indeed a complex allegory in which Courtes y has a religious application, in keeping with some medieval precedents. However, whereas religious satire in Books I to II of *The Faerie Queene* is mostly aimed at Roman Catholicism, Spenser turns to attack Protestant extremists, and especially Puritans in a broad sense, in this part of his final installment. Hence the episode further reveals that Spenser's religious affinities were conservatively Protestant in at least his later career.

89.73 Cheney, Donald. "The Circular Argument of *The Shepheardes Calender*." *Unfolded Tales*, pp. 137-161.

Because Spenser alludes in *The Shepheardes Calender* to a wide range of literary and extra-literary predecessors, and because those texts are themselves highly allusive, meanings "multiply too rapidly for a reader to accommodate them. A reading of the poem is an experience of flickering glimpses of rustic calendar and classic eclogue-book, goat-talk and sheep-talk, or what E. K. distinguishes as the 'three formes or ranckes' of plaintive, moral and recreative song." The "structure that contains or comprehends" this multifariousness is (as A. C. Hamilton first proposed) the Virgilian progression from pastoral through georgic to epic. But by "merging the tradition of classic pastoral with that

of the calendar or almanac . . . Spenser enclosed his linear argument within a circular framework that implied renewal and return." For example, the laments of "the more courtly shepherds, Cuddie and Colin" are placed in "a calendrical framework, [and] juxtaposed with the songs of humbler, more frankly 'goatish figures'" in a way which suggests that sexual and political frustration imposed by real or imagined imperious virgins "can be removed or circumvented with the passage of time. Colin sings of a 'Bellibone' begotten by Pan and borne by Syrinx; she is the fictive Eliza created by poetry at least as much as she is the unapproachable Elizabeth. The bouncing Bellibone seen and celebrated by Perigot and Willye is closer to that 'poore handmayd' of the Faerie Queene whom Colin will later celebrate in Book VI, the Elizabeth whom Spenser will later marry. Even in 1579, one Bellibone suggests another." Similar intimations of calendrical optimism lie concealed in the subtle intertexual linkages of the name Colin Clout with its etymological and literary (Skelton, Marot) origins; and of Dido ("November") with her literary (the two Dido's, one chaste, the other impassioned; the Anna Perenna of Ovid's *Fasti*) and political (Elizabeth I) origins or analogues.

89.74 Cheney, Patrick. "The Old Poet Presents Himself: Prothalamion as a Defense of Spenser's Career." *SSt* VII (1990).

According to a critical "commonplace," Spenser in his late work becomes disillusioned with the humanist idealism informing his earlier poetry. Yet evidence from his last published poem, *Prothalamion*, may help us revise this view. The poem has a three-part structure: part 1 (st. 1) shows the poet withdrawing from "Princes Court"; part 2 (sts. 2-7) shows him "chanc[ing] to espy" an idealized vision: a "Flocke of Nymphes" deck "two Swannes of goodly hewe" with "flowers" and "Garlands"; part 3 (sts. 8-10) shows the swan procession entering "mery London," prompting him to celebrate the national ideal inspired by Essex's heroic service to Elizabeth. This peculiar three-part structure enacts the humanist ideal *The Faerie Queene* promotes: it presents a meta-allegory of the allegorical process in order to defend the poet's power to "fashion" virtuous readers. Part 1 traces the first stage: frustrated with court politics, the poet withdraws into pastoral *otium* to "ease" his "payne." Part 2 traces the second stage: through grace augmented by faith, the poet sees an imaginative vision in which he symbolically witnesses the virtuous effect of his own poetry, figured when the swans overcome their fear of marriage through inspiration from a "Lay" of wedded love sung by one of the Nymphs. Part 3 traces the third stage: inspired by the idealized vision, the poet and his readers (the swan-brides) return to actuality transformed, signaled when the "birdes" of the earlier stanzas suddenly become "brides" in the last stanza. In *Prothalamion*, a major poet at the end of his career responds to his frustration by offering a defense of allegorical love poetry in the national epic itself, and in so doing offers an apologia for the humanist program inspiring his poetry.

89.75 Cummings, Robert. "Spenser's 'Twelve Private Morall Virtues'." *SSt* VIII (1990).

The corpus Hermeticum contains a source for Spenser's characterization and disposition of the moral virtues in *The Faerie Queene*. To be more than trivial, the analogy requires a reassessment of Arthur's role as Magnificence. The second part of the essay accordingly attempts a more serious reading than is customary of the relationship between Magnificence and Glory. The essay's third part offers a sketch of the six books of *The Faerie Queene* using the Hermetic terminology to gloss Spenser's.

89.76 Esolen, Anthony M. "Irony and the Pseudo-physical in *The Faerie Queene*." *SSt* VIII (1990).

Spenser's irony is often characterized by an inappropriate or irrelevant concentration upon the physical nature of an allegorical figure. Errour, dame Nature and her sergeant Order, Munera the bribetaker of book five, and the nude young ladies in the Bower of Bliss all provide examples of how Spenser can produce irony by allowing his allegories to slide tantalizingly close to physical reality. The result does not necessarily undermine Spenser's didactic messages, however. Sometimes, as in the case of Nature, a too-physical presentation of a character allows for greater provisionality and variety in interpretation; at other times the irony arises from Spenser's allegorical affirmation of an action that would be impossible or immoral if performed in our physical world. Such irony may serve any purpose and must neither be ignored nor taken as simply subversive of Spenser's philosophical views.

89.77 Fowler, Alastair. "Spenser's Names." *Unfolded Tales*, 1989. Pp. 32-48.

Spenser's "uniquely strategic position . . . in establishing features of English literature that later writers have come to take for granted" extends to his "use of proper names." In this, "Spenser is in the strict sense more original than any subsequent poet." *The Shepheardes Calender* boldly mixes names from georgic with those of pastoral, and, in "Colin Clout," establishes "an archetypal poet's name." *The Faerie Queene* is unusual in its readiness to present names of many kinds: "ordinary Christian names and surnames, great historical names, allegorical and mythological names, names of legend and romance, Ariostan names, and names from classical poetry." This variety of names is a feature of epic, which Renaissance theory considered encyclopedic in its generic inclusiveness. Although critics emphasize that Spenserian "names speak the natures of their bearers," name and character are sometimes at odds, sometimes irrelevant; and sometimes the names are multivalent. "In fact, there are so many different possibilities that nomination should be taken as an invitation to empirical investigation." Such investigation demonstrates, for instance, that "'Braggadocchio' is . . . rightly taken to be English *brag*, *braggart* . . . or French *bragard*, with the Italian augmentative *-occio* or *-occhio*." But because "wide slops [were] a commonly satirized feature of the Elizabethan swaggerer, it seems likely that Spenser also hints at *braga(s)* (Spanish and Italian: 'breeches,' 'breeches leg'). And *bragado* (Spanish 'vicious') is also so close in form and apt in meaning as to be hard to exclude." Similarly, names like "Guyon," "St. George," "Demogorgon," the Sans foy, -loy, -joy group, and those in the river catalogue of (*FQ* IV.xi) illustrate not only the richness of implication and "atmospheric effect" Spenser derives from proper names. They also reveal that "not even [*The Faerie Queene*'s] most obviously allegorical labels can in the event be relied on to turn out obviously apt, let alone exhaustively descriptive."

89.78 Greene, Roland. "*The Shepheardes Calender*: Lyric, Dialogue, Periphrasis." *SSt* VIII (1990).

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 amongst its extramural contexts. Because it amounts to a critical statement about the conditions of poetry in its time, the *Calender* 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.

89.79 Heberle, Mark. "The Limitations of Friendship." *SSt* VIII (1990).

Book IV of *The Faerie Queene* has been characterized as relatively simple in its moral allegory, presenting a conventional virtue conventionally through a series of satisfying resolutions that satisfy the problematical, incomplete love quests of Book III. Like all of Spenser's books, however, the Legend of Friendship allegorizes the difficulty and imperfection of human ethical virtue rather than an achieved ideal. Spenser reminds us of the limitations of friendship through contrasting foreground and background narratives, through defining friendship as a relationship between men and women, and by establishing connections between friendship and justice, the virtue that extends his moral allegory. Friendship is fully realized only in episodes that are characterized as fictions, myths or stories that are completed within the book itself: Spenser's Squire's Tale, his analogue of the Amis and Amiloun story, and the epithalamion of the Thames and Medway. By contrast, friendships between male and female characters (Britomart and Artegall, Timias and Belphoebe, Scudamour and Amoret, Amoret and Arthur, Marinell and Florimell) are uneasy, unstable, or incomplete and represent the problem of reconciling virtue and desire in heterosexual love, Spenser's highest form of friendship. The internal and external threats to such friendship must be overcome by the rigorous exercise of justice, which both protects and politicizes love between men and women, as the relationship between Books IV and V indicates.

89.80 Heninger, Jr., S. K. "Spenser and Sidney at Leicester House." *SSt* VIII (1990).

The still persisting "legend . . . that Sidney was a solicitous patron early in Spenser's career and that he had a direct and decisive effect upon Spenser's writing . . . is as old as the commendatory verses printed with the first installment of *The Faerie Queene* in 1590." These verses tell us that "Spenser hesitated to attempt so audacious a task as praise of Elizabeth and preferred to continue in the lowly vein of pastoral," until "Sidney became aware of his poetical talent and urged him to write *The Faerie Queene*." If there was "any personal interaction" between Spenser and Sidney, it would have had to take place when Spenser was in Leicester's employ (early 1579), and before he left for Ireland (July 1580). Our only evidence about this period is the Spenser/Harvey correspondence, published in June 1580. Spenser's claim to be on somewhat familiar terms with Sidney becomes questionable when one considers the likelihood that Harvey was exaggerating the importance of Spenser's position in London in order to inflate his own worth in Cambridge, where he was trying to secure the post of Public Orator. Also, the great difference between Sidney and Spenser "in social degree and the press of business ruled out long discussions about poetry." Moreover, the "shift in strategy," that led Spenser to dedicate *The Shepheardes Calender* to Sidney rather than Leicester suggests "an outsider trying to get in, rather than an insider carrying out secret orders from a party leader." (Jonathan Simmons)

89.81 Hieatt, A. Kent. "*Cymbeline* and the Intrusion of Lyric into Romance Narrative: *Sonnets*, "A Lover's Complaint," Spenser's *Ruins of Rome*." *Unfolded Tales*, pp. 98-118.

"There is a strong verbal relation between parts of *Cymbeline* and 'A Lover's Complaint,' the final item in the first edition of [Shakespeare's] *Sonnets*. . . . Spenser's *Ruins of Rome,* which has been shown to play so large a part in the embodiments of time's rule and defeat in *Sonnets* and *Lucrece* and in the bitterly emphasized need for English unity in the history plays, returned to Shakespeare's imagination in the composition of this Roman and British romance." Statistical analysis of rare words in the Shakespeare canon helps to make the case that Shakespeare was reworking the *Sonnets* for their 1609 publication and writing *Cymbeline* at about the same time. *Ruins of Rome* seems extensively to have affected the "lyric aspect of the verbal substance of *Cymbeline* itself." Sonnet 17 of *Ruins*, for instance, "fuses Joves eagle and a Roman one in a similar visionary, political milieu"; this occurs in "the only romance combining British interests . . . and Roman ones." When one notices a link between images of ruin and the verb *ruinate* in Shakespeare's early works and in *Ruins*, "it is difficult not to see *Ruins of Rome* somewhere behind many of Shakespeare's other evocations of ruined buildings" in *Cymbeline.*

89.82 Kaske, Carol V. "How Spenser Really Used Stephen Hawes in the Legend of Holiness." *Unfolded Tales*, pp. 119-36.

In *The Faerie Queene*, Book I, Spenser "revised romance to take account of Ascham's criticisms" of that genre. He did so, chiefly, by creating a hybrid -- "by crossing the medieval romance with a genre distinct in itself in the Middle Ages though almost extinct today, the moral and philosophical allegory." In developing this hybrid, Spenser imitated a "pervasive but unacknowledged generic model of *Faerie Queene* Book I," Stephen Hawes's *The Example of Virtue.* Spenser's Legend of Holiness and Hawes's *Example* share distinctive features, especially their symbolic heroines, Spenser's Una and Hawes' Sapience, both of whom derive ultimately from the Sapience of the Apocrypha. Like Redcross, the hero of *Example* is initially naive, and his lady "promises him victory through the virtues his arms symbolize." In both cases, the arms derive directly from Ephesians 6. Moreover, "[e]clectic though he is, Spenser seems to have used the *Example*'s plot as the principal framework for Redcross's plot."

89.83 Kucich, Greg. "The Duality of Romantic Spenserianism." *SSt* VIII (1990).

During the Romantic period, Spenser's influence and popularity reached a zenith unparalleled in the history of his reputation. The Romantics' enthusiasm for him has been disparaged by most twentieth-century Spenserian scholars because of its seemingly reductive and distortive celebration of his beauty to the utter exclusion of his thought. However, such a conventional idea of the Romantics' Spenser comes out of our limited focus on a small body of their most sensational responses to him, which are usually taken out of context and presented reductively as the Romantics' definitive notion of his art. A satisfactory examination of the full range of their Spenserianism reveals that the Romantics learned to appreciate a dialectical cast of mind in Spenser, a "play of double senses," that anticipates some of our most innovative ways of approaching his poems.

89.84 Kuin, Roger. "The Gaps and the Whites: Indeterminacy and Undecidability in the Sonnet Sequences of Sidney, Spenser, and Shakespeare." *SSt* VIII (1990).

The only way to write about gaps in the sonnet-sequences, and to "accomplish the plural of the text" (Barthes) is to engage oneself completely, and to dis-concert. Here, a performance of gaps attempts to make visible the undecidable, and simultaneously to question our discourse. Four kinds of gap are explored in sequence: Ingarden's Gap, Iser's Gap, Derrida's Gap, and the White Gap. The sonnet-sequence is shown (not) to contain these: due perhaps to its unusual nature as a form carefully practiced but never theorized, its gaps *overflow*, in all directions. This (indefinite) article tries not to stem the flow but to cross it.

89.85 Lupton, Julia. "Home-Making in Ireland: Virgil's Eclogue I and Book VI of *The Faerie Queene*." *SSt* VIII (1990).

In *The Faerie Queene*, Spenser pastoralizes the iron age Ireland of Book V into the golden world of Book VI through two interlocking versions of Virgil's Eclogue I. First, in Meliboe's tale of his trip to the city and home again, Spenser rewrites Virgil's story of exile into a narrative of return. Meliboe's construction of "home" out of distance from city and court parallels Spenser's two-fold position as a kind of exile from England and a home-making colonizer in Ireland. Second, in the story of Meliboe's murder at the hands of the Irish-like Brigants, this "lawlesse people" appears as the agent rather than the victim of dispossession; Spenser softens the tragic Virgilian fate of his character by restoring the pastoral lands to young Coridon. In both cases, Spenser resolves Virgil's painful structural contrast between "exile" and "home" into a redemptive narrative sequence of exile followed by return or repossession. In the Argument to Canto x, Virgilian dissonance momentarily returns, placing the poetic home-making of Mount Acidale beneath its "unheimlich" banner.

89.86 Neuse, Richard T. "Planting Words in the Soul: Spenser's Socratic Garden of Adonis." *SSt* VIII (1990).

The Garden of Adonis does not "solve" the problems of chastity, or of love, posed by Book III. However, even as it subverts the idea of the mirror self and the associated, Petrarchan idea of love as a form of image magic or bondage, it serves to recast the idea of the self in such a way as to allow Britomart to resolve the questions of love and chastity with which she is confronted in the House of Busyrane. A major subtext of the Garden of Adonis is Plato's *Phaedrus*, a dialogue about love and dialogue, in which, while discussing the relative value of writing and speaking, Socrates makes a dismissive reference to gardens of Adonis. Penetrating through the Socratic irony, Spenser "rehabilitates" these gardens and turns them into a myth of the human self or soul. To the narcissistic and imprisoning mask/masque of selfhood that the society of Book III takes for granted, the Garden of Adonis opposes a symbolic self which has no fixed role or identity but instead defines and discovers itself in its dialogical relation to other persons and to the world. During the absence of the heroine from the narrative, the Garden represents and anticipates a crucial moment in her spiritual evolution when she recognizes the radically symbolic dimension of human destiny. It is by achieving this understanding that she is able to free Amoret from the enchanter Busyrane at the climax of her quest in Book III.

89.87 Roche, Jr., Thomas P. "Spenser's Muse." *Unfolded Tales*, pp. 162-88.

The "once burning . . . still smoldering" question, "Who is the muse of *The Faerie Queene*?" can be answered, by way of a careful review of influential classical, medieval, and Renaissance treatments of the muses, and a careful reading of the seven invocations in the poem. Hesiod, "the 'only begetter' of the muses," singles Calliope out as "'chiefest of them all.'" Macrobius, Martianus Capella, and Fulgentius established the standard conceptions of the muses that were repeated in numerous subsequent treatments, right through the end of the sixteenth century. Macrobius amplified the preeminence Hesiod granted to Calliope by associating the muses with the sirens whom Plato assigned to each of the celestial spheres, and by identifying Calliope as the harmony produced by them all. Martianus associated Calliope with Mercury, the protagonist of his influential treatment of the seven liberal arts. Fulgentius "internalized the muses" while also granting Calliope her Hesiodic priority. In none of these or subsequent authorities does the order of naming the muses bear on their prominence, as Spenserians who have argued that Clio is the muse of *The Faerie Queene* have often assumed. Calliope is "that 'holy Virgin chiefe of nine' invoked by Spenser in the Proem to Book I" and throughout *The Faerie Queene*. However, when preparing to write of "an actuality of history and geography that Spenser wanted to differentiate from his fictive faeryland" (II.x, III.iii, IV.xi, VII.vi), he invokes Clio -- though "to invoke one muse is not to un-invoke a previously mentioned one, as if there were only one circuit."

89.88 Tratner, Michael. "'The thing S. Paule ment by . . . the courteousness that he spake of': Religious Sources for Book VI of *The Faerie Queene*." *SSt* VIII (1990).

The word "courtesy" is used repeatedly to name a religious virtue in texts well known to Elizabethans, most notably in sixteenth-century English translations of the Bible and of the writings of John Calvin. No critics have noticed that the word "courtesy" appears in these texts, possibly because the word essentially disappears from later, more familiar English translations. These texts provide straightforward sources that explain Spenser's use of a term that has seemed to most critics either unworthy of being in the company of "holiness" and "justice" or idiosyncratically redefined by Spenser. Moreover, they allow us to see that Book VI is based on the theology of grace that is at the center of Elizabethan Protestantism. They also allow us to see that courtesy characterizes the ideal Christian community, and that it derives from the Lord's "graces," parts of God placed inside humans, "heavenly seedes" implanted in human flesh. In the first seven cantos and half of the eighth (Book VI), Spenser shows knights and religious hermits and even the God of love recognizing the seeds of grace in despised persons, in savages and sinners, and thus bringing them into the community of the faithful; then, in canto viii, Spenser turns to contrasting the ways three different communities (the Cannibals, the shepherds, and the Brigants) attempt to keep growing and share in the graces of those in their communities. Calidore's tale, running throughout the book, shows the essential difference between a secular or humanistic notion of courtesy and one based on Protestant concepts.

89.89 Tylus, Jane. "Spenser, Virgil, and the Politics of Poetic Labor." *ELH* 55, no. 1 (Spring 1988): 53-78.

In *The Shepheardes Calender*, Spenser creates "a rigorous divorce between poetic and georgic economies, between a system that defies organic process and one that depends on it." He does this in order to "articulate a vocabulary for poetic process independent of

the demands imposed by a system of patronage almost feudal in nature." To do this, Spenser does not simply endorse Virgil's *Georgic's* naturalization "of poetic creation, [and] the process of an empire's creation." This is evident in Spenser's dependence "on another Roman writer of calendars, Ovid," and in Spenser's extensive use of the "uneasy meditation on literary sterility" with which Virgil's own *Georgics* conclude -- the story of Orpheus, "a poet who is outside of the georgic cycle in which Virgil's own narrator willingly participates." "Orpheus's alienation is . . . articulated in the only genre allotted to him -- and . . . to Colin: the elegy, which collapses temporal process by interfering with more 'organic' labors. Like Colin, Orpheus exposes the georgic myth as myth, as construct, as unnatural. . . . Spenser embraces a similar [view], largely through the Orphic voices of his Colins, Cuddies, and Immeritos."

89.91

SPENSER BIBLIOGRAPHY UPDATE, 1987

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The following checklist includes Spenser items published during 1987 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item. 87.10 refers to the tenth item in the 1987 volume.

I. *Biography*

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VIII. *Prose*

A. *A View of the Present State of Ireland*

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SPENSER AT KALAMAZOO, MAY 10-13, 1990: PROGRAM

Organizers: William A. Oram, Chair (Smith College), Jerome Dees (Kansas State University), Anne Lake Prescott (Barnard College), Lauren Silberman (Baruch College, CUNY), Robert Stillman (University of Tennessee, Knoxville).

SPENSER I: THE WORLD OF POLITICS AND PRINTING

Presiding: Shanon Miller (University of California, Santa Barbara)

Opening Remarks: Anne Shaver (Dennison University)

"Laurel Crown and Ape's Tail," Richard S. Peterson (University of Connecticut, Storrs)

"Spenser, Elizabeth, and the Trap of Chastity," Lynn Staley Johnson (Colgate University)

"The Queen and the Book in Book VI of *The Faerie Queene*," Eva Gold (Southeastern Louisiana University)

Respondents: M. Lindsay Kaplan (University of California, Berkeley) and John Webster (University of Washington)

SPENSER II: FORWARD AND FROWARD WITH WOMEN AND WORDS

Presiding: Mark A. Sherman (University of Rhode Island)

"The Limits of Spenser's Feminism," Carol Kaske (Cornell University)

"The Bloody Bath: Semiotics of Cruelty in Amoretti," Roger Kuin (York University)

"The Poetics of Potency: Michel de Montaigne in the Bower of Bliss," Deborah Mintz (Columbia University)

Respondent: Jon Quitslund (George Washington University)

SPENSER III: READING SPENSER AND SPENSER'S REDE

Presiding: Evelyn B. Tribble (Temple University)

"Spenser, Sidney, and the Myth of Astrophel" Theodore Steinberg (SUNY Fredonia)

"Assertive and Submissive Strategies in the Dedicatory Sonnets to the 1590 *Faerie Queene*," Wayne Erickson (Georgia State University)

"'So divine a read': More on Reading in *The Faerie Queene*," John Bernard (University of Houston)

Respondent: David L. Miller (University of Alabama, Tuscaloosa)

SPENSER IV: THE KATHLEEN WILLIAMS LECTURES

Presiding: Russell Meyer (University of Missouri)

"Sidney, Spenser and Poetic Form," S. K. Heninger, Jr. (University of North Carolina, Chapel Hill)

"Loci of Evil in Spenser and Sidney," Thomas P. Roche, Jr. (Princeton University)

Closing remarks: Anne Shaver (Dennison University)

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