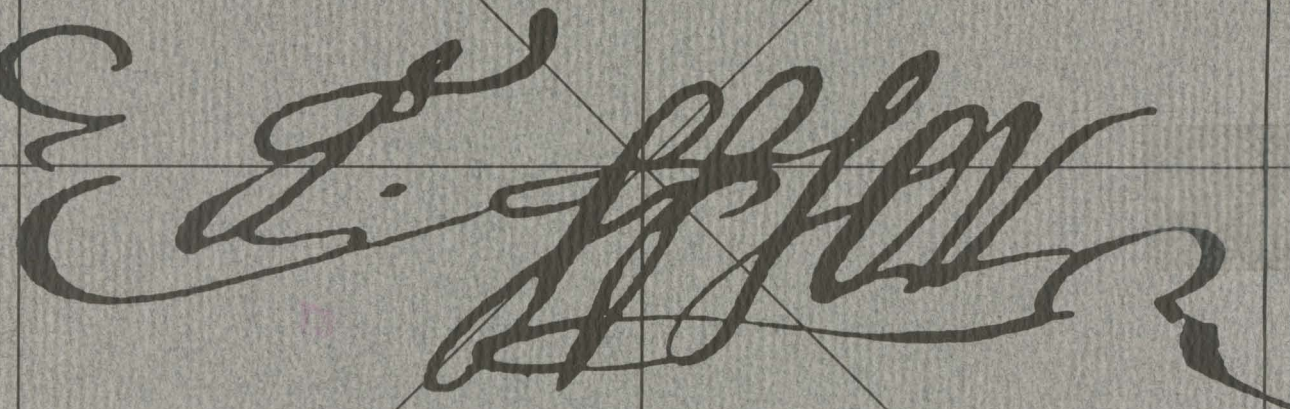


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BOOKS: REVIEWS AND NOTICES

90.26 Guy, John. *Tudor England*. Oxford University Press, 1988. xiv + 582 pp. \$14.95, paper.

John Guy of the University of Bristol has given us the first full-dress survey of the English sixteenth-century in some time. Instead of following the topical approach of Penry Williams (*The Tudor Regime*, 1979), Guy reverts to the traditional chronological/narrative format employed so successfully by his former teacher and mentor G. R. Elton (*England Under the Tudors*, 1955). Guy's intentions as he states them are "to write a clear narrative account of the period of English history from 1460 to the death of Elizabeth I in a manner equally accessible to the general reader and to the student." In addition he is attempting to provide a synthesis of research on Tudor history over the past thirty years. I believe that he has succeeded brilliantly on both counts.

The author provides two introductory background chapters before considering the achievement of Henry VII, who restored order out of chaos through coercion and "sober statesmanship." The first Tudor monarch remains a remote and shadowy figure but one whose diplomacy and security measures provided a firm base for the new dynasty and the momentous reign of his son Henry VIII. Guy's research area has been Henrician administration, and he has produced major studies of both Cardinal Wolsey and Thomas More. As might be expected, the middle years of Henry's reign receive a great deal of attention in this volume. Guy challenges Elton's thesis of a "Tudor revolution in government" in the 1530s, centered on the pivotal figure of Thomas Cromwell and involving a transition from chamber and household administration to a national government based on the Privy Council. Guy believes the concept of "revolution" should be extended to cover the remainder of the Tudor period. This revision provides the continuing thread of Guy's narrative; continuity and change in Tudor administration is his major theme. Politics occupy center stage throughout; social and economic matters -- as well as cultural developments -- receive relatively little attention, except within a political framework. Those who prefer their history written "from the bottom up" may object, although this survey is intended to supplement recent work in social history such as Joyce Youngs' *Sixteenth Century England* (1984).

In Guy's recounting of events, administrative innovation and efficiency provide the basis for historical judgment. Thomas Cromwell is thereby diminished in stature while Thomas Wolsey is elevated to become "the most gifted administrator since Hubert Walter" (115). More is likewise praised for his work in star chamber and chancery reform. During the reign of Edward VI, Somerset is taken to task for his financial and foreign policies; his successor, the more ambitious Northumberland, is lauded for his restoration of fiscal responsibility. Mary is criticized less for her religious fanaticism (which Guy downplays) than for her lack of creativity and an inability to eliminate factionalism in court and council.

The accession of Elizabeth ("The English Deborah?") marks a return to responsible and purposeful government. Elizabeth takes a "hands on" approach by making sound appointments and consulting frequently with her councillors. In spite

of factionalism at court in her last decade, Guy sees no "slide into oblivion" before 1603. The power base of Tudor Rule had been broadened during her reign and new links have been forged between national and local government. The troubles and turmoil of the seventeenth century, resulting in the total breakdown of corporate government, is attributed to the conduct and policies of her Stuart successors and their servants. Guy concludes that Elizabethan government -- and all of Tudor government, with the possible exception of Mary -- may be considered either "brittle" or "durable," but it worked.

All of this may be of little apparent interest to Spenserians and other literary scholars, yet students of English Renaissance literature might well take heed of this important work. The chapter on Elizabethan religion is valuable in understanding both the theological and political issues at stake after 1558. Guy regards the moderate Protestant religious settlement as judicious and acceptable to the majority of Elizabeth's subjects. He stresses Anglicanism and holds a narrow view of puritanism, which he sees as a strict adherence to a Calvinist formulation of faith in action. This would restrict the movement to a relatively small educated elite. Moreover, he sees no division in the government -- Burghley vs. Leicester -- based upon a real difference of religious opinion, since both supported moderate evangelization through godly preaching. And such was apparently needed. Guy reports widespread religious indifference and a decline of popular piety in the age of Elizabeth. Anticlericalism, irreverence and "popular irreligion" were commonplace throughout her reign -- facts which are not usually found in studies of this type. While the puritan movement, both Presbyterian and separatist, was suppressed by the 1590s, the puritan impulse remained. It had taken firm root among elements of the gentry which will lead to the court and country split under the early Stuarts.

Guy's penultimate chapter, entitled "Political Culture," which discusses English Renaissance literature within a political context, will be of most interest to Spenserians. Earlier in the work Guy states that Erasmian Christian humanism had little impact on the reform of Henrician society because of the fragility of the movement and its inherent tensions between faith and reason. Poetry, however, became politicized early on in the efforts of Skelton, Wyatt, and Surrey to establish a distinct literary tradition by the time of Elizabeth. Poetry could, and did, serve as a vehicle for the expression of political opinion or ideals as well as a medium for the instruction or remonstrance of princes. The author has much to say about the "utility" of poetry as promoted by Sidney and as practiced by Spenser, and situates these poetic practices within a discussion of Tudor literacy and the print trade. The chapter ends with an extended treatment of "court culture": jousts, tournaments, tilts, "disguisings," masques, pageants and other displays which celebrated emergent English nationalism and the cult of Elizabeth.

This is historical writing in the grand tradition. John Guy has proven a worthy successor to Froude, Cheyney, Pollard, Williamson, Bindoff, and Elton. His writing is both lively and graceful, with something of interest and importance on every page. Spenserians would do well to consult Guy's masterful summary of Irish affairs (356-69) for a short refresher course on Spenser's Hibernian world. This volume is highly recommended for anyone interested in Tudor history or culture and should be consulted as the most up-to-date delineation of the current state of

Tudor historiography.

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90.27 Heninger, S. K., Jr. *Sidney and Spenser: The Poet as Maker*. University Park and London: Pennsylvania State University Press, 1989. xiii + 646 pp. \$60.00

This book offers a remarkably clear, resourceful, critically aware theory of imitation (*mimesis*, not imitation of prior authors), a discussion of pre-Sidneian theories of *mimesis*, a most penetrating study of *The Defence of Poesie*, an absolutely new vision of Spenser's fictions, and a new examination of Sidney's. For this newsletter, the vision comes first: certain of Spenser's works offer conservative, platonist projections of the eternal, perfect world of ideas into the multitude and temporality of nature (like Plato's Demiurge making, in the harmoniously moving spheres of the cosmos, a moving image of eternity). These projections are formally based in numerical ratios (as in the musical scale, music and poetry being related as time-arts) -- numerical patterns which govern the small-scale structure of verse and stanza and the larger structures of each work -- and in allegory. Thus, to exemplify meagerly, the twelve months of *The Shepheardes Calender* embody the death of Colin and the year but also the eternal return; the *Fowre Hymnes* are structurally a tetrad, with both connective and insulative functions between the lowest and the highest; *Amoretti* and *Epithalamion* are built on a time-scheme having both temporal and eternal aspects; and *The Faerie Queene* shares, but in a more partial sense, the duodecimal character of *Calender*. In terms of stanzaic structures, the rime royal (ababbcc) of the *Hymnes* (in a charming platonist conceit which Heninger may be putting forward tentatively, more as a way of thinking about the matter than as cut-and-dried recipe) the repetition of "ab" may mirror the son-parent relations of the first two and last two hymns; the identity of the rimes in lines 1 and 3 of the stanza supports the correspondence between earthly and heavenly love in Hymns 1 and 3, and the identity in lines 2 and 4 does the same for beauty in Hymns 2 and 4. Line 4 of the seven lines marks the anomalous disjunction between earthly and heavenly halves of the total work: it ends the first four-line unit, "abaB," but it also begins a second such unit: "Bbcc." The sonnet -- and *Epithalamion* -- stanzas are larger, and largest, variations on such a scheme: the 4/3 ratio to which the octet and sestet of a sonnet may be reduced signifies earth and heaven (as does the 4/3 ratio of the Delphic oracle's prediction to Basilius in the *Old Arcadia*; he should have recognized the heavenly upshot, whatever the literal sense).

On the other hand, in others of his works Spenser has moved from this mirroring of eternity and perfection in musical-numerical formulation, and from the practice of allegorically clothed abstractions, to *mimesis* of physical reality, to, that is, the formulation of a meaning through "speaking pictures" -- the embodiment of universals in the physically appreciable objects of nature and human actions, which can of course be understood in Aristotle's and Sidney's terms. *Mother Hubberds Tale* (too lowly for cosmic music), *Colin Clouts Come Home Againe*, and particularly *Muiopotmos* are mimetic in this way. *The Faerie Queene* shares in both the platonist and the mimetic aspects of Spenser's work.

Summary cannot do justice to the subtlety of this, or include the thronging objections which spring to mind. My word for Heninger's formulation is *grossartig*: grandly conceived. So is his theory of imitation, which in one way he recognizes as becoming irrelevant after the time of the realistic novel and impressionism, but which in another gives us an historically objective, calm way of thinking about our present critical plight. It is characteristic of Heninger, whose style is notable more for *copia* than concision, that he pitches his explanation so as to reach not only the beginning graduate student but also the informed layman. It is strange to hear literary concepts of much complexity (which most of us debate in language not intentionally obscure, but in which clarity is not officiously striven for) being discussed without embarrassment in such a way that he finally says exactly what he means to the person in the street. Heninger begins by holding that the "art-event" is incomprehensible if we do not take into account each of four elements and their relationships: object of imitation, artificer, artifact, percipient. We are penetratingly shown (26, *passim*) that if, as Wellek and Warren did, we attend only to the artifact (even to the extent, for instance, of seeing the artifact as no more than an *objet trouve*), we are placing ourselves historically. An earlier generation (mainly Romantics) would have begun with the artificer, a still earlier one with the object imitated, and a later one with the percipient, as in audience response, or in an art event conducted only by the percipient, operating on the raw materials happening to be provided. Heninger allows for the kind of Collingwood-expressionism in which the point is only how the artificer feels about the object imitated and the percipient does not count; and he has room for (although he does not discuss) the exclusion of the imitated object by an insistence on intertextuality without anything *hors texte*. (One missed field -- what might be called Foucaurrida, a New Historical combination of the carcereal world with deconstruction -- was touched on in Heninger's recent, markedly less accommodating Kathleen Williams lecture, item 90.46, below.) The range of reference is much wider than I should take space to indicate here: Riegl, W. Worringer, Langer (following Kant and Cassirer), Barthes, Poulet, Fish, Iser, Foucault; artifacts that are *lisible* and those subject to free-wheeling interpretation, closure and its absence, extemporal and durational artifacts, teleology of the artifact, Frye and disinterested words, intentional fallacy, and the usual two, commonplace exegetic steps: recognizing the postulates of the artificer's reality and of the percipient's.

The examinations of opinions about imitation, from Plato through Scaliger, and of *The Defence* as a radical document, are similarly masterful, as are the discussions of the *Arcadia* as embodying *The Defence's* mimetic doctrine, and of *Astrophil and Stella* as not doing so. That Spenser was led by Sidney's example to advance from his first practice as outlined above to his second (the two procedures which define the great bifurcation throughout Heninger's book, not simply in Spenser's case) is of course difficult to prove, and is not much pushed, although some of Heninger's most interesting pages concern resemblances between conservative features of the fictions of the two (475-76), in spite of skepticism about personal exchanges between them (1-16).

Only two doubts are worth voicing here. Because (I believe) Heninger wants to include under *mimesis* not only Aristotelian imitation of physically palpable entities in nature but also his other great class, the Platonic-Augustinian musical-numerical-allegorical harking back to metaphysical, immaterial, eternal ideas as described above, he tries to show that *mimesis* could ordinarily signify imitation of

abstract *realia* and not just of physically perceptible *res*. Yet with the one exception of the *Timaeus* (where physical reality has not yet been constituted) it seems to me that the classic texts all take *mimesis* to signify the imitation of physical reality, of what is available to our senses. The word *prosopopeia*, (related, like "poetry," to *poiein*, "to make," and meaning "personification," and "allegory" as well as other things) helps me to clarify my meaning. Etymologically it is the making of a countenance or a figure. In an allegory the abstraction is "impersonated," embodied so as to strike our senses. The thing imitated is not the abstraction, but a physical entity which stands for the abstraction.

Perhaps the difficulty is in part only semantic. A more important point, in which Heninger stands with many others in our field, is his attributing a greater degree of originality to physical specificity in Renaissance fiction -- Sidney's fiction in this case -- than seems justified. "Under the old dispensation, when ultimate reality lay among the essences in a platonist realm of being or among the attributes of God . . . poetry was validated by the truth of the heavenly beauty which it embodied . . . But in the modern world, reality lay among the palpable phenomena of physical nature . . . Sense-perceptible world of facts rather than . . . an immaterial world of ideas" (231). A tendency is properly described here, but the untidiness of actual intellectual history is neglected. Sidney is really unique in the elegant fit of his first-class theoretical text to his first-class fiction, something that a modern novelist might view through narrowed eyelids. Long before such a theoretical description existed, however, works equal to the *Arcadia* in *mimesis* of the physically real were on the scene, along with an audience for them. What of *Beowulf*, *Njals Saga*, Chretien's *Erec*, Gottfried's *Tristan*, Wolfram's *Parzival*, the politically significant British imperialism culminating in the tragic *hubris* of the alliterative *Morte Arthure*, *The Miller's Tale*? (Unless one wants them all cast up on the wilder shores of Robertsonian allegorizing.) And John of Salisbury himself (Curtius 482) discussed the necessity of imitation in poetry.

It is a most remarkable accomplishment to have avoided nearly all errors of detail in so long a book in which circumstantial evidence is marshaled so richly. Here is a rare case. Nashe's statement in his 1591 preface to the unauthorized *Astrophil and Stella* that the muse of tragedy's "dusky robes, dipt in the ynke of teares, as yet seeme to drop when I view them neere" is unlikely to mean, as Heninger supposes (465), that, when looked at closely, the robes disappear (dropping off striptease-wise), so that Nashe is saying that the sequence is not really tragic but is concerned comically with another in a long line of amorous fools who deserve their fate. Nashe means, rather, that, as he gets a closer view, the robes still ("as yet") seem to be discharging drops of the inky tears in which they have been dipped. (Cf. *OED*, first edition, "drop v." I.2 = "drip," and Claudius's "with an auspicious, and a dropping, eye.") Nashe's view of the sequence as ultimately tragic is strengthened by the next sentence, ". . . the Prologue hope, the Epilogue dispaire." The preceding "tragicommodity" probably refers, as Heninger alternatively explains (466), to beginning in hope and ending in despair.

In this passage, Nashe's comparing *Astrophil and Stella* with preceding love poetry by quoting Ovid (*Amores* III.ii.44: "The time for applause is here -- the golden procession is coming") is unlikely to associate the fate of *Astrophil* with that of the supposed fool of love in this poem, as Heninger thinks (463). Ovid's line alludes only to the arrival of the procession of the gods carried around the circus

before the chariot races. Moreover the fate of Ovid's lover here, in the mixed bag of successes and failures detailed in the *Amores*, does not seem to me to be nearly so unhopeful as Heninger believes. Seated next to the girl whom he has marked out, this lover dexterously initiates the move which allows the charioteer whose cause she favors to win the race. As a result of this and other attentions, she in the end smiles at him and with speaking eyes promises an unspecified something (*quiddam*). He seems justified in concluding robustly, at the end of a chain of such complementary pairs, "This is enough here; give me the rest somewhere else." Nashe took *Astrophil and Stella* seriously, and made no claim for comic overtones in it.

Finding almost any of the book's 885 endnotes (crying out to be consulted) is a small research project. University presses ought to use running heads, or substitute footnotes for endnotes (no more expensive to set now).

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90.28 King, John N. *Tudor Royal Iconography: Literature and Art in an Age of Religious Crisis*. Princeton: Princeton University Press, 1989. xx + 280pp. \$36.00.

It has been some eight years since John King traced for us the development of a distinctly Protestant tradition of English literary practice during the reign of Edward VI. *English Reformation Literature* was and is notable for its careful, exhaustive examination of literary and extra-literary materials too often overlooked in the scholar's haste to honor the achievements of Elizabethan culture, achievements in many cases predicated on the innovations of these earlier works. It is a somewhat similar project that King outlines in his new book, *Tudor Royal Iconography*. His field of exploration is again neglected cultural productions drawn from a wide assortment of pictures, words, and events: coronation pageantry, court drama, political allegory, millennial prophecy, poetry, woodcuts, and court portraits.

At first glance, the yoking of neglect and royal iconography would seem to require violence indeed. The work of Roy Strong and Frances Yates lies firmly behind us and the business of Tudor royal image-making is perhaps too much with us, thanks to the new historicism. So what exactly has been neglected? As King persuasively argues, the treatment of the iconography of Tudor kingship has been myopic, preoccupied with its Elizabethan and to a lesser extent its Henrician manifestations. By viewing the problem dynastically, across more than one hundred years of royal propaganda, King enables us to appreciate the diversity and flexibility of the strategies Tudor image-makers deployed to enhance authority and project power across constantly changing but always turbulent political, social, and religious worlds. The problems they faced helped shape the images they encouraged. (King notes that royalty never fully controlled those images, but his interest is in the images themselves and not the cultural mechanisms that produced them.) Henry VII, the usurping king, sought the legitimacy conferred by the papacy and its own powerful iconography; Henry VIII, the schismatic, embraced biblical precedents for the reforming gestures of secular rulers; Edward VI, the child king and iconoclast, found warrants for the youthful overthrow of ancient error; Mary Tudor and her

sister Elizabeth, a married regnant queen and a virgin regnant queen, both fostered associations between themselves and the godly women of the Bible.

As in his earlier work, King's approach is theological. Emphasis rests on the recovery of medieval, biblical, and popular devotional models for royal iconography, an orientation which immediately distances his efforts from those of Strong and Yates, who were primarily concerned with the classical elements in the Tudor cult of royalty. Shrewdly, he organizes the study thematically rather than chronologically using four dominant regal motifs -- defender of the faith, sword and book, crown and tiara, and female iconography -- to structure his argument. The reward here is the continual reinforcement of a principal contention of the book: the continuity that underpins all Tudor royal iconography, both Catholic and Protestant. Adaptation rather than rejection and innovation marks the Tudor strategy. "Protestant imagery not only draws upon, but pointedly redefines traditional Catholic images that remained fixed in people's minds. These images are not simply sources but constituent elements of a religious attitude that demanded 'reformation'. . . . The Tudors invert recognizable visual patterns by retaining formulas that convey familiar points while replacing key elements with Protestant variations or substitutions" (122-23).

King is at his best when, in moments like these, he is peeling back the layers of iconographical meaning, uncovering with learning and sophistication the complex mix of panegyric and parody that characterize what he calls "this dynamic language of praise" (15). A case in point is his telling analysis of the use of the Adoration of the Magi in Protestant woodcuts, culminating in a rich reading of the portrait of Elizabeth in the initial, illuminated C found in the dedication of the first edition of Foxe's *Actes and Monuments* (1563). In that portrait, King traces invocations of Constantine as imperial reformer, parodic triumphal images from Lutheran polemics such as the *Passional Christi und Antichrist*, "overlapping images of the Coronation of the Virgin and the Blessed Virgin's trampling of symbols of evil," along with redefinitions of "long-established imagery of the Adoration of the Magi" (156). Indeed, the reproduction and close examination of the Foxe woodcuts constitutes a monograph in itself and is representative of the book's generous provision of aptly chosen illustrations and detailed readings. King's blend of visual and written documents is soundly balanced throughout, never slighting the former by isolating and thereby canonizing a single favorite illustration to the distortion of the genre as a whole (a common sin of trendier uses of such materials).

For Spenserians, King's book should be essential reading. His work has always looked to Spenser as its literary touchstone and *Tudor Royal Iconography* is no exception. Although Shakespeare is periodically invoked, most notably the tetralogies, it is to *The Faerie Queene* that King is repeatedly drawn whenever he seeks to align literary with extra-literary production. Hence, in his discussion of the use of the image of tiara and the crown to negotiate the conflict of papal and royal authority, he argues that extra-literary materials should not be regarded as either models or sources but "rather as *schemata* or frames for understanding how many early readers would have interpreted the defeat of Orgoglio and Duessa historically as an allegory of the triumph of Protestant Tudor monarchs over the pope and 'popery'" (117). The final chapter on godly queens concludes with a brief but suggestive foray into the iconographic patterns of Spenser's portraiture of regal

women. Some may find such forays too brief, but they do demonstrate sufficiently the uses to which this scholarship may be applied.

King's book is a doggedly traditional one. It occupies, as had its predecessor, a territory defined by Barbara Lewalski and her followers. Much of the book is devoted, occasionally to excess, to neatly defining Protestant and Catholic oppositions. King's interest and expertise lie largely with the former, but *Tudor Royal Iconography* displays none of the crippling partisanship so common in this field. The book also revives the never moribund debate over native, medieval vs. foreign, classical contributions to English Renaissance culture: "Classical conventions and influences do not *define* the Tudor epoch, but are only one of its themes" (4). Such an approach may require no apologies, but King's reticence about defining more rigorously a methodology for relating high art to the cultural forms he examines is a bit disappointing. Beyond the appropriation of Panofsky in the introduction, there is little effort to confront the how as opposed to the what of this project. Although King's vocabulary periodically reveals his familiarity with new historical and feminist discourse (what new book on the Renaissance can evade the word "hegemony"?), his avoidance of engaging those voices, combatively or otherwise, produces an awkward silence. A book on "the pious role-playing of the Tudors" that ignores Louis Montrose and Leah Marcus entirely? A bibliography that includes only Stephen Greenblatt's *Renaissance Self-Fashioning* and Margaret Hannay's *Silent But for the Word* (to which the author has contributed an article) as representatives of the debates of this decade? A more forthright positioning of this study would have made a good book even more useful. Nonetheless, the strength of this book rests undeniably in the richness of its materials and the energy and intelligence that have gone into their gathering and classification; it will be the task of others to assimilate them into the ongoing discussion of Tudor culture and its production.

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90.29 Richardson, J. Michael. *Astrological Symbolism in Spenser's The Shepheardes Calender: The Cultural Background of a Literary Text*. Studies in Renaissance Literature 1. Lewiston, NY: Edwin Mellen Press, 1989. 563 pp. \$89.95.

Michael Richardson's study proceeds from the thesis that "Spenser's handling of character, circumstance, and theme throughout the *Calender* corresponds to the traditional significations of the planetary and zodiacal governors of the twelve eclogues . . . and that Spenser's mature astrologically-based composition is incipient in more than the calendar framework alone" (4). After a long Introduction, which outlines the basic principles of astrological traditions, Richardson goes on to organize his book around these planetary governors. Chapter 1 is devoted to Saturn and thus concerns the first and last eclogues, and, in particular, Colin Clout, whose melancholy and sexual frustration link him to both faces of Saturn. Chapter 2 outlines the Jovian moderation hinted at in the eclogues for *Februarie* and *November*. In the third chapter, "Mars," Richardson considers the relationship between Mars and Venus and its implications for *March* and *October*. In the fourth chapter he focuses upon the correspondences between the eclogues for Venus's two signs, Taurus (*Aprill*) and Libra (*September*). The rhetorical emphases of *Maye* and *August* are considered under Mercury, the fluid patron of orators, poets, preachers,

and thieves. In the final chapter, entitled "The Luminaries," Richardson analyzes the complementary roles of the Moon and the Sun and the ways in which they figure in the eclogues for *June* and *Julye*. The book concludes with two appendices -- one on Colin Clout and his association with all the planets and one on the "fishes haske" of *November* -- and a bibliography.

Astrological Symbolism in Spenser's The Shepheardes Calender is helpful in various ways. First, Richardson has provided the student of medieval and Renaissance literature with a handbook to the astrological conventions of the period. His Introduction is a particularly useful guide to the terminology of the astrologers' universe. The information embedded in each chapter provides a wealth of commentary on the planets and the signs of the zodiac. Richardson thus seeks to locate his study in a company dominated by Alastair Fowler, S. K. Heninger, and Chauncey Wood; and, in fact, a student who sat down with all four would surely emerge knowing a good deal about the context for literary exploitations of astrological conventions. Second, Richardson has written a sensible and, at times, provocative study of *The Shepheardes Calender*. For example, his reading of the *Maye* eclogue suggests that both Palinode and Piers are unreliable speakers: although Palinode is the more obviously deficient figure, Piers constructs a "convoluted argument" that does not really advance his aims (355). In his discussion of *Februarie*, Richardson also underlines the fundamental inadequacy of the world the *Calender* depicts by stressing the inability of the speakers, Thenot and Cuddie, to communicate effectively with each other (171). His analysis of Colin Clout suggests that Colin himself is a more complicated and cautionary creation than he may at first appear.

As an astrological handbook, *Astrological Symbolism in Spenser's The Shepheardes Calender* is a valuable resource; as a study of *The Shepheardes Calender*, it is somewhat more difficult to use. Although Richardson offers a wealth of information about the conventions of medieval and Renaissance astrology, he doesn't establish Spenser's familiarity with the multitude of sources he presents. Thus, Richardson's critical readings, while relevant to the text of Spenser's poem, seem unrelated to quotations from writers ranging from Al-Biruni (973-c.1048) and Albertus Magnus (1193-1280) to Pierre de la Primaudaye and Abraham Fraunce. The various indices and appendices likewise obscure the critical outlines of Richardson's study and make it hard to follow his argument. There is at once too much and not enough information about the astrological context for Spenser's conceit, making the reading of this book a sometimes frustrating experience, since, when he departs from what can be an overly rigid schema, he offers some interesting insights into Spenser's technique in his first poem. I think the study would be more effective if Richardson had trimmed the apparatus and organized his study more tightly around the text itself. What was cut out might well have been the material for another book, a short guide to the astrological conventions that frequently underpin the poetry and the art of the Middle Ages and Renaissance. However, despite the unwieldiness of this study, it contains valuable insights and information that anyone working on *The Shepheardes Calender* will want to investigate.

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ARTICLES: ABSTRACTS AND NOTICES

- 90.30 Avery, Bruce. "Mapping the Irish Other: Spenser's *A View of the Present State of Ireland*." *ELH* 57 (Summer 1990): 263-79.

A View of the Present State of Ireland was suppressed because it suggested the possibility that the English plan to dominate the Irish was a mirror for the way English authorities sought to control the population of England. The map produced in the course of the dialogue acts as a tool of domination, a means by which the multiple voices heretofore present in the dialogue and representing the various views of Ireland can be simplified to form a univocal view of Ireland as a space to be controlled by England. This function of a map as providing an authoritative view was fostered by a mistrust of human perception together with a willingness to use new technologies of surveillance. In justifying this plan, however, the speaker points out King Alfred's successful plan to control England by techniques of surveillance. Thus the dialogue reveals that the English themselves are subject to a coercive authority of which the map is a tool. (E.S.)

- 90.31 Daniels, Edgar F. "Spenser's *The Faerie Queene* 2.12.65." *Expl* 48, no. 3 (Spring 1990): 173-75.

Although it has been argued that Spenser's "that faire Starre" cannot refer to Venus because "Venus is not male ('His dewy face'), is not associated with the sea, and does not 'reare,' but rather appears heliacally." This argument identifies the "Starre" with Phoebus, who rises from the sea, and is male and blond. But Venus can be described as rising, and, though it "may not traditionally be associated with the sea, when the sun is viewed rising from the sea, Venus is seen preceding it." Spenser's choice of the masculine "his" to refer to the "Starre," while seeming to eliminate Venus, does not necessarily eliminate the morning star, which has also been identified with the male Lucifer; "his" may indeed be used as a neuter pronoun form. To identify "that faire Starre" with the sun, Phoebus, produces this difficulty: As "the messenger of morne," Phoebus would have to serve as his own herald. (M.B.)

- 90.32 Dubrow, Heather. "The Arraignment of Paridell: Tudor Historiography in *The Faerie Queene*, III.ix." *SP* 86, no. 3 (Summer 1990): 312-27.

Few critics have "trained their own telescopes" on the glances cast backward to Troy by Britomart and Paridell in Book III, Canto ix of *The Faerie Queene*, where Spenser raises timely questions about the uses and abuses of history. As Paridell and Britomart present "alternative versions" of the Trojan story, Paridell's credibility is thrown into question because "he uses history, ostensibly a public property, for privy ends." His narrative becomes part of the secret sign system of glances and strategically spilled wine through which he communicates with Hellenore; his distortions of the Trojan story, such as the curious insistence on Aeneas' unhappy second marriage, can be read as covert signals in an ongoing flirtation. In contrast, "Britomart's reading of history is, it appears, exemplary: she is more compassionate than Paridell, more willing to make moral judgments when they are called for, and more able to situate the fall of Troy in the larger context of British history." But despite the apparently clear differences between Paridell and Britomart the episode "hints that the distinction between the two . . . may not be as clear as we wish to

believe. . . . After all, in a sense her version of history is self-serving, too: it glorifies her own lineage." Spenser is also guilty by association: just as Paridell recounts the history of Troy to court Hellinore, "so too Spenser tells it to woo Elizabeth." In its broadest implications, the canto floats the question current among Tudor historiographers, of whether historians and poets, even "an entire nation," might appropriate history for self-serving ends. Though Spenser apparently veers from the topic of "female wantonness" in order to consider "the wantonness of historical language and the limitations of historians' telescopes," the canto actually fuses the two issues by asking "whether history is like the body of a Helen or a Hellenore -- unstable, open, liable to seduction and appropriation." (P.J.)

- 90.33 Higgins, Anne. "Spenser Reading Chaucer: Another Look at the *Faerie Queene* Allusions." *JEGP* 89 (January 1990): 17-36.

Spenser's allusions to Chaucer in *The Faerie Queene* reveal a complex mixture of admiration and criticism. His professed adaptation of Chaucer's *Squire's Tale* is in fact a reworking of the Boethian *Knight's Tale* in a way that reveals the superiority of the Elizabethan concept of marriage, and shows the son-Squire-Spenser surpassing the father-Knight-Chaucer. In transforming the burlesque *Tale of Sir Thopas* into the vehicle for the epic Tudor myth, Spenser writes in the Chaucerian tradition, but suggests that he is the better poet and that Elizabethan values are superior to those reflected in Chaucer's work. Comparison of Chaucer's and Spenser's relation to authority reveals Chaucer as critical, in the tradition of Boethian detachment, and Spenser as a propagandist, following the Virgilian model. The Tudor monarchy, anxious to consolidate its unstable power, demanded unquestioning support. Spenser created the Tudor myth as well as his own poetic pedigree, affirming that both rose from and surpassed the English tradition begun in the Middle Ages. (E. S.)

- 90.34 Jackson, MacD. P. "Echoes of Spenser's *Prothalamion* as Evidence Against an Early Date for Shakespeare's *A Lover's Complaint*." *NQ* ns 37, no. 2 (June 1990): 180-82.

The opening of Shakespeare's *A Lover's Complaint* contains numerous verbal echoes of the first half of Spenser's *Prothalamion*, echoes which seem more than coincidental. They include words rarely used by Shakespeare and suggest that in the opening of the *Complaint* Shakespeare was "unconsciously echoing" the *Prothalamion*. The later date of publication of the *Complaint* makes Shakespeare, and not Spenser, the more likely debtor, as does "the fact that so many of the words and images connecting the two poems are concentrated in the second stanza of the *Prothalamion*," but "are dispersed over a larger area of Shakespeare's text." *A Lover's Complaint* was long considered spurious; in the past few decades, it has been more often labeled a product of Shakespeare's immaturity. However, "if in composing *A Lover's Complaint* Shakespeare was affected by memories of Spenser's *Prothalamion* . . . *A Lover's Complaint* cannot have been written before 1596." (M.B.)

- 90.35 Mallette, Richard. "The Protestant Ethics of Love in Book Two of *The Faerie Queene*." *C&L* 37, no. 4 (Summer 1989): 45-64.

Attempts in recent years to root the Legend of Temperance in Christian soil can be enhanced by understanding Guyon's quest as a drama of Protestant sanctification. The Reformation commonplace that faith and good works happen as a matter of sequence (as Calvin puts it, "as the cause and the effect") allows us to see how Book II focuses on the love of neighbor at the core of the ethical values of the New Testament (which Calvin designates as people learning "to live among them selves temperately and without doing hurt to one another"). Spenser allegorizes this ethics of love throughout Guyon's adventures in the first eight cantos. His frequent and various kinds of help to his neighbor rely closely on passages from the New Testament about love, particularly Pauline texts not fully noticed or appreciated in previous commentary. All the early episodes can be understood in terms of the emphasis placed upon charitable speech joined to effective action. All of these episodes are inconclusive and ambiguous, for Guyon's attempts to provide charitable assistance largely fail. He also becomes increasingly isolated. By the time he reaches the House of Mammon, Guyon is not only alone and unaided, but, just as important, he is also unaiding. If he is to function effectively as the redeemed Christian knight, he must give up his belief in his unaiding goodness. Here is where much of the power of the Mammon episode lies, when he is "of none accompanide, / And euermore himselfe with comfort feedes" (7.2). Guyon's removal from human company forces him to feed himself with comfort, which he earlier gave so freely to others. The opening of canto 8 grounds the earlier episodes' emphasis on brotherly love in the love of God for humankind. The "succour" of the divine for the human is expressed in the appearance of the angel and of Arthur, who is addressed as a provider of human protection as well as the source of "grace" itself. Arthur's rescue allows Guyon to unify words and action. However fully Guyon comes to knowledge of himself in Alma's Castle, his development in Christian ethics culminates in canto 8 with his recognition that he has been saved by love both human and divine. (R.M.)

- 90.36 Ulreich, John C., Jr. "Making Dreams Truth, and Fables Histories: Spenser and Milton on the Nature of Fiction." *SP* 87, no. 3 (Summer 1990): 363-77.

For the skeptical defense of fiction's truth exemplified in Sidney's "the poet nothing affirms, and therefore never lieth," Spenser's *Faerie Queene* and Milton's *Paradise Lost* substitute a more positive view, that "poetry does not merely affirm, it creates truth." Both Spenser and Milton employ a "visionary poetic" which, as it reveals the hidden or invisible, creates a truth and offers it to the reader to be enacted in history. Models for this process of "transforming poetic fables into histories" can be seen within *The Faerie Queene* and *Paradise Lost*, in the dreams of Arthur and of Adam. Each imagines in a dreaming state an object of desire which, when he wakes, is fully realized as an elusive independent subject. Poetry begins similarly, "in a fiction that has its own life, independent of the mind that conceived it." Both Gloriana and Eve serve, then, as symbols "of the poet's struggle to incarnate his imagination."

Calidore's encounter with Colin Clout provides a more complete model of "the imaginative embodiment of fictions" as it supplies, in the example of Calidore, a "set of instructions to [Spenser's] prospective readers." The visionary poet Colin offers his "reader," Calidore, an inspired and inspiring dream. Calidore initially

misreads, attempting in his intrusion to "reduce a poetic vision of Grace to a mere dream of erotic fulfillment"; he then learns from Colin "how to interpret visionary experience"; he makes the fable history as he loses and saves Pastorella, by making Colin's vision the model for his action. As an "ideal reader," Calidore enacts the truth of Colin's imaginative fable. In the final books of *Paradise Lost*, Adam exemplifies "a similar pattern of discovery and enactment" when he wakes and begins first to interpret imaginative visions and then to "enact the paradise within himself." So does the visionary poetic of both Spenser and Milton equip their readers to enact in history the created truths of poetic vision. (M.B.)

SPENSER AT KALAMAZOO, 1990

The fifteenth Kalamazoo program was organized by William A. Oram (Smith College, Chair); Jerome Dees (Kansas State University), Anne Lake Prescott (Barnard College), Lauren Silberman (Baruch College, CUNY), and Robert Stillman, (University of Tennessee, Knoxville). Anne Shaver (Denison University) opened the session by inviting us to participate in a family reunion, a forum for young scholars just starting out, and a magnet for the already well known and admired. She remarked (wonderfully) that Spenser studies can survive being called a great beached whale, because Spenser scholars are both Apollonian and Dionysian: we swim in ideas because it feels so good.

(A short reflection on life and art: space constraints will make the lively and rich discussions that concluded most of these papers seem less lively and less rich. Chalk one up for life.)

Shannon Miller (University of California, Santa Barbara) presided at the first session, *Spenser I: The World of Politics and Printing*.

90.37 Richard S. Peterson (University of Connecticut, Storrs) in "Laurel Crown and Ape's Tail" presented a newly discovered document -- a letter of March 1591 recounting court gossip -- that confirms the "calling-in" and high price of *Mother Hubberds Tale*. The writer reports that Spenser, now departed for Ireland, is in danger of losing his pension; the "poet laurel" risks becoming "poet lorel." Considerations raised by this letter, together with elements of the *Tale* itself, suggest that Spenser's idea of the laureate career includes a strategy of maintaining distance and independence that is part of the satiric tradition. (R.S.P)

90.38 Lynn Staley Johnson (Colgate University) in "Spenser, Elizabeth, and the Trap of Chastity" examines neglected manuscript evidence to measure Spenser's response in *The Shepheardes Calendar* to the proposed marriage of Elizabeth and Anjou. The document listed in the *Calendar of State Papers* as a "Discourse in favour of the Queen's proposed marriage with the Duke of Anjou," focuses upon Elizabeth's duty to produce a son and thus to insure the line of succession and her country's stability. The document forms part of the elaborate conversation of Elizabethan culture concerning the Queen's image, a conversation that Spenser brilliantly exploited to create for his queen "an image whose freshness was worthy of Nicolas Hilliard himself." By presenting Elizabeth as an Elisa rather than a Deborah, Spenser displaces the conflict between desire and duty from Elizabeth to

Colin Clout. "Whereas other writers focused upon the Queen's age and thus upon the possibilities of her conceiving (or not conceiving) an heir, Spenser presented her as having already engendered heirs, witnesses to her glory."

In her response, M. Lindsay Kaplan (University of California, Berkeley) praised Peterson's excellent job of using a historical document to read a literary text, while noting that his essay raises two further questions: why did Spenser publish his satire more than a decade after the events it comments upon occurred; and how did a document that was anti-Catholic in its original intent come to be interpreted as a recusant criticism of the Cecils? Kaplan also complimented Johnson on her clear demonstration of the historical import of the *Aprill* and *November* eclogues, but argued that those eclogues seem to replicate rather than repudiate contemporary pro-marriage arguments -- both Protestant and Catholic -- which emphasize the Queen's youthfulness and urge her to avoid mortality by marrying and producing an heir.

90.39 Eva Gold (Southeastern Louisiana University) in "The Queen and the Book in Book VI of *The Faerie Queene*" argues that in this most self-reflexive Book, Spenser explores the place of the Queen in his text, examining the way in which and the extent to which he can assert dominion over his text. Noting its structure of concentric circles, Gold argues "such a structure is a selfprotective gesture, designed to ward off threats from 'within' and 'without.'" Although the Queen is not represented in the text, Spenser does refer to her in two instances "either to 'enclose' her or to assert her absence from a center." But both gestures of control are compromised. Gold notes the connection between Spenser's concerns and strategies in Book VI and the conceptual changes that attended print, with their encouragement of a spatialization of thought, making the book a container of knowledge. The closure of print has its counterpart in the selfprotective gestures of characters and poet in Book VI. The question of the place of the Queen in the text is, typically with Spenser, left a question.

In his response, John M. Webster (University of Washington) praised Gold's way of getting at the issues of Book VI, especially the way Gold opens the issue of the "books," since Spenser's main question here is how "the powers which one has in that book-ish realm relate to the powers which others have in the political realm." Extending Gold's thesis in view of the fate of the humanist project in the later sixteenth century, Webster argues that Spenser's expressed optimism with respect to Elizabeth's capacity to read dissipates in Book VI. He differs with Gold over the issue of a Spenserian suspension of questions. Early books of the epic may suspend questions in Spenser's confidence in his readers' abilities to read, but by Book VI a disappointed Spenser turns deeply ironic. As Webster notes, "the question of whether any Erasmian humanist, ancient or modern, can be happy with Meliboe's 'small plot of dominion' still very much stands at the heart of the humanist enterprise."

In the lively discussion that followed *Spenser I*, a question from Bill Oram sparked Johnson to reflect further on Spenser's ability to argue without scolding, and to respond to Kaplan's suggestion that *Aprill* might be part of the pro-marriage propaganda -- a suggestion that Johnson said runs counter to everything she knows about Spenser and his circle. Shannon Miller, in turn, asked Gold about the questions of space and dominion in Book VI, and whether Spenser's experience in

Ireland shed light on these matters. Gold replied that Ireland was no Spenserian golden world. Picking up on this issue, Bill Oram asked Gold whether the removal to Ireland didn't at least give Spenser a chance to be his own poet. Gold replied, "Wouldn't it be pretty to think so?" Peterson went on to challenge the words "dominion" and "domain" in Gold's talk, commenting on the advantages that Spenser had as a person on the edge using his marginalized situation as a place from which to comment. Spenser had, Peterson said, a joyful acceptance of the roles of satirist and complainer.

Mark A. Sherman (University of Rhode Island) presided at *Spenser II: Forward and Froward with Women and Words*.

90.40 In "The Limits of Spenser's Feminism," Carol Kaske (Cornell University) examined conflicting literary evidence from *The Faerie Queene's* Books III, IV, and V and incorporated it into a stronger case for Spenser's feminism, a feminism that searches for heroes, not victims of patriarchy or language. The fact that Spenser often designedly says contradictory things about controversial topics leads her to propose that almost all the contradictions between Book III's marked feminism and Book V's patriarchal attitude toward women derive from the dichotomy between the private virtues of I-III and the public virtues of VVI. "Book IV is the . . . groin vault which links them." She argued that we do not have to condemn the feminism of Book III just because it is contradicted in Book V, since the move toward the public and hierarchical is not necessarily a correction from a higher viewpoint. The contradictions of the text are too equivocally balanced for any one of them to be absolute. Spenser's apparent celebration of Amoret's "Soft Silence and submisse Obedience" is mitigated by fine distinctions, wherein Amoret's and Scudamour's misapplication of "submiss obedience" warns the reader against applying the patriarchy of Book V to private decisions.

90.41 In "The Bloody Bath: Semiotics of Cruelty in *Amoretti*," Roger Kuin (York University) argued that the seventeen *Amoretti* sonnets which long ago bothered J. W. Lever by their anomaly of tone are linked by a negative hyperbole operating within a descriptive system of *cruelty-code*. Of twelve sequences examined, *Amoretti* has by far the highest count of the words "cruel" and "cruelty." In the sequence's context, this insistence on cruelty is shown to be *ludicrous* -- a sign of impossibility that compels the reader to a semiotic reading. In such a reading, "cruelty" (the end-less deferral of "mercy") is seen to be the enabler and generator of the amorous text.

90.42 In "The Poetics of Potency: Michel de Montaigne in the Bower of Bliss," Deborah Mintz (Columbia University) argues that Terence Cave's characterization of the *Essais* as cornucopian text applies equally well to *The Faerie Queene*: each work thematizes its own proliferation and variety as both plenitude and emptiness. "Because no meaning is clearly privileged, both texts continue to invite and resist, and perhaps even mock, the arcane hermeneutic schemes that have been imposed upon them." Drawing attention to Guyon and Calidore, Mintz shows how the virtues of each knight also imply his weaknesses, leading us to consider temperance and courtesy not as a stable, moralised opposition between self-sufficient virtue and protean virtuosity but as two representations of the interdependence of ethos and style. Guyon's violent response to the Bower cannot be separated from its allure. Likewise, Calidore is both subject to and practices depredations similar to those of

his nemesis, the Blatant Beast. Both the *Essais* and *The Faerie Queene* repeat the impossibility of reconciling power and civility, force and grace.

In his response to the three papers of *Session II*, Jon Quitslund (George Washington University) began by questioning the different uses that each makes of dichotomy. He dwelled on the terms in which Kaske articulates Spenser's feminism, emphasizing the formidable authority the poet grants in Books III-V to matriarchal figures; and Book V does not, in his view, reestablish patriarchy, but rather stages an ideological contest in which feminine figures are ultimately reconciled to Artegall's understanding of Justice in Mercilla's court. In responding to Kuin, Quitslund extended his vision of Lever's 17 excluded sonnets as conceited poems that confer extraordinary power upon his intended, all in order to draw her into his game. He disagreed with Kuin only in not discovering a coded intention to defer endlessly a result which the poet only pretends to promote; the lady's self-assurance is to be limited after all. After weighing Mintz's argument with the croaking of the *Epithalamion's* frogs, Quitslund comments that Calidore is "insufficient," but his "charm" is preferable to Guyon's repressive potency, and the texture of Spenser's narrative in Book VI shows us how style may triumph over ideology.

The questions which followed *Spenser II* began with a series of queries to Kuin, first from Kent Hieatt who insisted (in what he called his "old Kent way") that there is at the psychological level something real about the instability of the male in love in his perception of female cruelty. Kuin agreed that as psychology that cruelty is really there, but what disturbs and interests him is the hyperbolic rhetoric, the semiotic terms in which that cruelty is worked out. Bill Oram wanted to know whether the rhetoric of cruelty, via Martz, isn't part of the comedy of Spenser's *Amoretti*. "Can we see it as funny?" Kuin replied: "Of course." Part of his main point, he proceeded, is that it is no longer possible to have critical consensus. Kuin in turn asked Kaske whether in looking at the contradictions of Spenser's text, we aren't already outside of the epistemology that produced them? Kaske responded that we do nonetheless have some literary references in the text to steer by. John Ulreich asked Mintz to respond to Quitslund's remarks about her paper. Mintz remarked that she sees Colin and Calidore in Book VI as having greater continuity than the poet and heroes of the earlier books, and that Book VI demands that we get rid of the old, neat dichotomies, to think, for example, about femininity in a different way.

Evelyn B. Tribble (Temple University) presided at *Spenser III: Reading Spenser and Spenser's Rede*.

90.43 In "Spenser, Sidney, and the Myth of Astrophel," Theodore Steinberg (SUNY, Fredonia) argued that Spenser's *Astrophel* is a surprisingly impassioned elegy that simultaneously glorifies and criticizes its subject. Spenser's praise for Sidney's literary activities is "both obvious and genuine." More problematic is the picture of Astrophel as "an overachiever," as a shepherd who is not content with the important work of being a shepherd-poet. "There is, in short, no good reason for him to abandon his proper station as shepherd-poet and seek the death he finds." Despite his admiration of Sidney's poetry, Spenser criticizes him and the ethos that idolized the fallen soldier without understanding not only the uselessness but also the wastefulness of his death. Spenser was not a pacifist, but he recognized that this was not a just war and that Sidney was the wrong person to be in it.

90.44 In "Assertive and Submissive Strategies in the Dedicatory Sonnets to the 1590 *Faerie Queene*: A Bibliographical Excursion," Wayne Erickson (Georgia State University) argued that these "rich, subtle, and intriguing poems," draw on a wide range of authorial voices to expose, employ, and dissect the contemporary discourse of patronage. As politically conscious poetic acts, the sonnets display depths of thematic and rhetorical experiment that play out private agendas and agitate the culturally authorized and ideologically stable surface of public address. Taking a new look at an old crux of Spenserian bibliographic study, the two "issues" and several "states" of the 1590 *Faerie Queene*, Erickson hypothesizes that Spenser and his friends, aware of orchestrating an important publishing event, planned and executed each mutation of the 1590 volume.

90.45 In "'So divine a read': More on 'reading' in *The Faerie Queene*," John Bernard argued that the experience of reading the poem recapitulates the daily struggle in which readers constitute their worlds by actively interpreting signs, establishing a pattern that calls into question the easy faith in humanist practice theorized in the "Letter to Raleigh." Bernard considers several of Arthur's encounters in the poem, comparing them with those of the titular heroes, to draw "tentative inferences" about the Spenserian practice of reading. Confronted by Ignaro, for instance, Arthur reads in him only knowledge; a cultivated reader, he experiences the ultimate frustration of misreading a traditional cultural code. "Clearly, Ignaro's knowledge is the key to Redcrosse's release; yet what must be read is what is literally unreadable, ignorance." After commenting on Arthur, Guyon, and Calidore, Bernard concluded that while the unreadable texts of *The Faerie Queene* may be taken to signify the Lacanian unconscious, which forever teases, *The Faerie Queene* suggests a different possibility of acquiring "the fashioning powers of discrimination."

In his response to the papers of *Spenser III*, David Lee Miller (University of Alabama, Tuscaloosa) began by noting "the elegaic impulse that animates acts of criticism" in the reader's "search for a figuration that will allow him to move on." Pace Bernard, Miller argues that the difficulties of reading are "less mysterious than mundane"; we miss the obvious things -- Ignaro's head pointing in the direction of his arse -- because the problem of reading is not a question of the disjunction of signs and signifiers, but of the inadequacy of ideological codes to their referents. In turn, Miller praised Erickson's comments on the Dedicatory Sonnets as persuasive, but commented critically that "he goes so far as to imagine what no amount of evidence could prove: namely, a poet and friends whose self-awareness was total" -- a too defensive guarding of poetic mastery. In response to Steinberg, Miller extended his view of *Astrophel* into an even more austere, more critical poem on the motives of mourning. Trapped beyond the "ground," *Astrophel* leaves his mourners trapped in a narcissistic illusion, "'Mourning in others, our owne miseries.'" We grieve for fictions of ourselves, because, beyond all "ground," we are fictions ourselves.

In the discussion that followed *Spenser III*, Quitslund asked Steinberg, "Didn't Spenser benefit from Sidney's death?" Steinberg replied: "That may have been." Spenser's response to Sidney changed over the years, and there is a need to account for the variations in response. Shannon Miller started a new line of questioning by asking Erickson to comment on the Dedicatory Sonnets addressed to the ladies at court. Erickson replied that since these ladies are an image of Elizabeth, a displacement in literary terms of the Queen, as the poet operates as a thief in

stealing parts from others, the Sonnets to the ladies are potentially subversive. Heather Weidemann then asked Bernard, how would the ladies at court have reacted to Spenser's scheme to fashion a gentleman? Bernard replied by appealing to a portrait of Britomart as a privileged reader, protected throughout, as a possible clue to pursuing this question. Bernard, in turn, quarreled with Miller's account of the Ignaro episode, suggesting that the transformation of a *mise en abyme* into a joke does not answer the questions raised. Miller replied: to treat the incident as a joke is not at all dismissive. You don't really escape (no one escapes) being the butt of that joke.

Russell Meyer (University of Missouri, Columbia) presided at *Spenser IV: The Kathleen Williams Lectures*.

90.46 In "Spenser, Sidney, and Poetic Form," S. K. Heninger, Jr. (University of North Carolina, Chapel Hill) contended that recent discourse on Spenser and Sidney has largely ignored a major category of textual data: formal properties. The reason for this oversight lies in the new historicists' flirtation with deconstruction, which in turn is unwilling and unable to deal with logocentric imperatives. But logocentrism was a central factor in Elizabethan culture, and formal properties permeate the works of Spenser and Sidney. In the Platonist tradition, formal properties are non-verbal signifiers; the *Phaedo* insists upon their necessity and the *Timaeus* explains how they signify. Spenser, trained in rhetoric and realizing that language is an imperfect instrument of expression with an inevitable disjunction between signifier and signified, obtruded poetic forms upon his reader in order to overcome the inadequacy of merely verbal signs. The forms organize, coerce the language, so that the authority of heavenly beauty may be proclaimed. Sidney also deployed poetic forms to express meaning. Even in the old and new *Arcadias*, though basically prose works, he encodes in the metrified oracle a promise of providence, which then as poetic form proceeds to determine the narrative.

90.47 In "The *Loci* of Evil in Spenser and Sidney," Thomas P. Roche, Jr., examined both specific literary locations and the figures who dominate those locations in order to distinguish between Spenser's and Sidney's representations of evil. Noting that Spenser's method of establishing the *loci* of evil is different from Tasso's and Milton's, he showed how Spenser begins and ends with images once-removed from the primal names of the Christian depiction of evil: Satan appears only in a brief cameo appearance in the House of Pride, "driving Miss Lucy." The descent of Duessa to the realms of Night is the closest that Spenser gets to a genealogy of evil, and it is in the poem to explain the absence of Satan, as "a parodic replay of heroic male action." By shifting his genealogy of evil from God-Satan to Night-Duessa, Spenser "genders" his depiction of evil, but this "is unimportant" in view of his constant upgrading of "gendering" in his depiction of Belpheobe and Britomart. While "within the gambit of allegory, Spenser plumbs the depths of the allegorical sense, Sidney wrings the heart out of the tropological sense." In an exposition of the Cecropia episode, Roche explained how the evil depicted by Sidney comes from the evil actions of characters almost human, always dramatic. While Sidney dramatizes what to make of our fallen condition, Spenser goes for the roots of that condition. Roche hopes for "a genuine study of evil" as "the most salutary corrective to the unprivileging of all that we used to consider these poets had to teach us about goodness and truth and beauty."

90.48 David A. Richardson (Cleveland State University) presided at a panel discussion on *Spenser's Biography: After Judson, What?* In "Spenser and Judson," Judith H. Anderson (Indiana University) argued for a new biography of Spenser not necessarily to discover "new facts," but to reinterpret the facts we already have "in the light of historical, political, social, economic, philosophical, and literary developments since 1945." She objected to Judson's failures to explain key historical terms, to his portrayal of Spenser as "an impressionable teenager," and to his "unselfconscious social values." Among the most interesting and vexed of issues for a new biography, Anderson observed, is the question of how autobiographical any given work by Spenser might be. This question itself invites "more theoretical consideration of the nature of biography and its inevitable corollary, the nature of the subject or self."

90.49 In "An Historian's Perspective on Spenser's Biography: Remarks on A. C. Judson's *Life of Edmund Spenser*," F. J. Levy argued that "Judson saw late sixteenth-century Ireland mainly through Spenser's eyes, then distorted it further by gazing at it through the lenses of his own late nineteenth-century prejudices." In order to relate "the mind of the poet" to his work, a biographer would need to investigate his education, his religious beliefs, his place in "the faction system at Court," and his careerist ventures in Ireland. Noting that an entire generation of Irish historians "have altered our view of Tudor Ireland beyond recognition," Levy contended that Spenser, in his greed and risk-taking, must be seen as one of many "new" English careerists in Ireland whose principal interest was "fortune adventuring." Spenser is seen as part of a social group whose most salient trait was unbounded ambition, which is not, he suspects, in its pursuit of the *vita activa*, "our idea of an appropriate poetic career."

90.50 In "Biographical Re-search," Margaret P. Hannay (Siena College) remarked on Judson's extraordinary ingenuity; he presents only four facts in the first third of his volume. Judson uses no primary sources, relying on secondary sources, including the Historical Manuscript Commission and the Calendar of State Papers. These printed sources are frequently misleading, presenting as quotation summaries which may leave out the most important details. There is undoubtedly more primary material to be found. Hannay recounted her own experiences in discovering by serendipity and hard work five previously unknown letters of Mary Sidney, Countess of Pembroke.

90.51 In "Recontextualizing Judson," Donald Cheney reviewed a series of objections posed by Judson's contemporaries to his biography of Spenser. Conyers Read criticized Judson for his scanty factual information, for his "fuzzy contextualizing" of the poet's world, and his abandonment of a "Life and Works" framework for writing. Cheney remarked that it was Judson's unconventional emphasis upon what was unknown about the poet and his surroundings that left his original readers dissatisfied. Offering a modest and tentative rehabilitation of Judson, Cheney characterized his biography with its plangent, conditional verbs as "a herald of our age of intense skepticism about the recovery of facts." Perhaps we are all closer to Judson, Cheney wryly observed, than we know.

The discussion ensuing the panel papers was unusually lively and informative. In response to a question by Suzanne Woods (Brown University) about current efforts to pursue original documents on Spenser, Elizabeth Fowler replied that she

is currently researching documents about the Munster plantation; later Lindsay Kaplan said that she had been doing research at the British Library on the "so-called defamation" of Lord Grey, and Spenser's evident transformation of history to myth. Anne Prescott commented at length on the new problems facing a biographer of Spenser, given our post-modernist sensitivity to the "slipperiness of language." She said, "My ideal biography would be rather fuzzy," that it would find a place for the normal inconsistencies of lived experience, a point to which John Webster gave support by asking, "Whose life here is a perfect unity?" Bill Sessions later remarked "a biographer needs to live with ambiguity."

Bill Oram sparked another line of discussion by remembering C. S. Lewis's remark that Ireland had corrupted Spenser's imagination, a remark he remembered in expressing skepticism as to how happy the Irish might be to help in a biographical project about Spenser. Tom Roche later responded to Oram's remark by warning that we must not go along the route of thinking that the Irish experience had corrupted Spenser's imagination. Roche's point found support in Suzanne Wood's remarks that she is not convinced that Spenser was a toady to the powerful; the tone of Spenser's poetry suggests something quite different. "I'm a formalist. I agree with Tom." F. J. Levy remarked that there is no reason to think that our current view of Spenser will hold in twenty-five years; Spenser did not believe that the English treated the Irish cruelly. But we cannot take our view of Ireland from the poetry; we need to know what was happening in Ireland during Spenser's time. Kent Hiatt later suggested, along these same lines, that "we are the worst kind of people to write a biography of Spenser"; he added, "so many of us want to start with the poetry." Spenser was an opportunist, but only up to a certain point. What we need are the "hard facts," demographic, economic, political, etc. Hiatt's support was for a collection of biographical essays, not a single biography. Judith Anderson too pointed out the need, whether in a biography or a collection of biographical essays, for attention to the diversity of views, to the fragmentariness of the vision of Spenser that we have at present. We must assume disagreements, conflicts, she said, while noting that it can be just as simplistic and distorting to move from the life to the works as it is from the works to life. Anne Prescott followed this line of questioning by admonishing the group not "to think too small." Perhaps what we ought to hope for twenty years from now is one too many biographies of Spenser. Margaret Hannay proposed feminist scholarship as a model for cooperative research to be pursued on a Spenser biography.

Robert Stillman
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ANNOUNCEMENTS

90.52 CALL FOR PAPERS. The Spenser Society will sponsor two sessions at the MLA convention in San Francisco, 27-30 December 1991. The first session will concern "Spenser and Misunderstanding." Send proposals to Joseph Loewenstein, Department of English, Washington University, St. Louis, MO 63130, by *March 15, 1991*. The second, open session, will be chaired by William Oram. Proposals should reach him at the Department of English, Smith College, Northampton, MA 01063, also by *March 15, 1991*.

90.53 SPENSER SESSIONS at MLA 1990. The following Spenser Sessions have been arranged for MLA 1990, in Chicago: At 12-1:15 PM, Friday, 28 December, in the Ogden Room, Hyatt Regency, Richard Helgerson (University of California, Santa Barbara) will preside at a session on *The 1590 Faerie Queene: Four Hundreth Anniversary of the First Publication*. This session will include papers by Joseph Loewenstein (Washington University) on "In Press, Reform"; Maureen Quilligan (University of Pennsylvania) on "Accidental Intentions: Orthography and Authorship"; and Juliet Lucia Fleming (Harvard University) on "Spenser's Women's Book."

On Sunday, 30 December, Clark Hulse (University of Illinois, Chicago) will preside at *Reopening Spenser*. This session will occur at 1:45-3:00 PM, in the Toronto Room of the Hyatt Regency; it will include papers by Lauren Silberman (City University of New York, Baruch College) on "Cancelling the Hermaphrodite"; David Lee Miller (University of Alabama, Tuscaloosa) on "That Goodly Glorious Gaze"; and Ned Lukacher (University of Illinois, Chicago) on "Coming Into Language: Spenser and Shakespeare."

Spenserian collegiality and conviviality will take place at the annual SPENSER SOCIETY LUNCHEON, to be held this year from 12:00 noon-2:00 PM in the Alpine Room of the Swiss Grand Hotel, 323 East Wacker Drive. Our president, Clark Hulse (University of Illinois, Chicago), will preside, and John Hollander (Yale University) will be featured speaker. For reservations, send \$23 to John C. Ulreich, Jr., Department of English, University of Arizona, Tucson, AZ, 85721, by 15 December 1990. The Swiss, Clark Hulse tells us, can be reached from the Hyatt through the underground walkways -- frostbite will not be a risk.

90.54 Warm thanks to Emily Stockard, Mark Bingham, and Phebe Jensen, for providing this issue with excellent abstracts. Thanks also to Richard Mallette, for helpfully sending an abstract of his article, and to Robert Stillman, for supplying a concise report on the events at Kalamazoo 1990.

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