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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

**91.54** Browsers in the ARTICLES section below will note that we have included in this issue abstracts of each article contained in *Spenser and Ireland* (reviewed, *SpN* 91.08). Anne M. Lee of Cork University Press has just written to mention that, as Spenserians who attended MLA last December may know, one of the volume's essays -- Anne Fogarty's "The Colonization of Language" -- has been awarded the Isabel McCaffrey Prize. The book has been reprinted at IRL 7.95, to make it more available to individual purchasers.

The editor owes warm thanks to several generous and hardworking people who have provided abstracts for this issue: Laura Feitzinger Brown, Donald Cheney, Jane S. Daniels, Kevin Farley, Mary Floyd-Wilson, Ed Hardin, Phebe Jensen, Bill Kerwin, Kathleen G. Pories, Kendrick Prewitt, and Sharon Spangler. Readers will note that Kathy Pories has also assumed responsibility for the welter of detailed and important obligations assigned to the *Newsletter's* Editorial Assistant. The editor is extremely grateful to have her attentive and scholarly eye watching over the *Newsletter's* day-to-day operations. I am grateful, too, for Kevin Farley's enthusiastic labors during the past two years. And finally, all Spenserians owe gratitude to John W. Moore, Jr., for again undertaking his meticulous annual labor of producing the Spenser Bibliography Update.

## BOOKS: REVIEWS AND NOTICES

**91.55** Bernard, John D. *Ceremonies of Innocence: Pastoralism in the Poetry of Edmund Spenser*. Cambridge: Cambridge University Press, 1989. ix + 242pp. \$39.50.

In this sophisticated study of Spenser's "pastoralism" John D. Bernard casts a revisionist eye on the much-touted and often simplistic "pastoral of power" which sees the Renaissance pastoral poet as a courtly sycophant who voices a regime's ideology while attempting to coopt into it. For Bernard we must balance this view with a renewed recognition that the best pastoralists, like Vergil, presume an educative function even if it must occur within discrete limits or make its medium dissimulation. To effect this "pastoral of reflection and social rectification" (10) which Bernard sees Spenser practicing, the poet must articulate the values of the traditional pastoral *otium*.

In his first chapter -- broadly learned and skilfully argued -- he surveys the cultural tendency from antiquity to the Renaissance that elevated contemplation over action so that even Petrarch's Laura becomes an "object of ultimate contemplation embodying the annihilation of time and space" (21). *Otium* -- retreat to leisure -- was essential in ancient Rome if men of learning were to contribute to their culture: Vergil can only begin his career through *otium* given him by "a god." The book's crux is a largely persuasive argument that the pastoral genre came to be associated with the *vita contemplativa* (as the epic with the *activa*), an original and



significant association which adds some profundity to our sense of the relevance of pastoral in the Renaissance.

But that pastoral implies the contemplative does not mean that the contemplative implies pastoral. This does not become a problem in the discussion of the *Calender* which opens with a useful concept of "an implicit contest of authorities": the "desired patron" and the "Vergilian precursor" (49). But Bernard claims that Spenser is innately a pastoral poet and in his chapter on the 1590 *Faerie Queene* (he speaks of "the poles of pastoral in the 1590 edition," 213 n4) he begins to fudge generic distinctions to allow self-permissive discussion. Pastoral in Book I? Una and the satyrs (certainly); Una and the lion (just maybe); Redcrosse and Contemplation (no -- contemplation does not imply pastoral though the reverse may be true); and the betrothal of Una (no). I do not see, as Bernard claims, that Spenser is "incorporating the major generic myth of the *Calender* into his heroic poem" (77). If he is, then pastoral ceases to have significant generic meaning. For Bernard Spenser's pastoral is allowed to be post-Empson -- fine for Robert Frost but not for the Renaissance (although Bernard clearly has an expert knowledge of Renaissance pastoral itself). It is helpful to turn to the now invaluable *Spenser Encyclopedia* (which my graduate students clutch to their chests) and read Helen Cooper's straightforward article on the genre: that is what Renaissance readers would understand as pastoral. It is true that epic can retreat into pastoral occasionally as Spenser does at clearly demarcated points, but to infuse epic with a wash of pastoral is to blur. The "pastoralism" of Bernard's title is more than a bit permissive; he has given us an insightful book on a good deal of Spenser's *oeuvre* which those of us who are rather literal-minded about pastoral and require at least a shepherd or two (sheep nice too but optional) should read mainly -- and rewardingly -- as a book about Spenser.

The very fine chapter on *Colin Clouts Come Home Againe* is about real pastoral and indicates the larger direction of the argument: in it Spenser begins to reject "the pastoral of courtly service to Gloriana in favor of one centering on love and personal devotion to a transcendent sense of moral and poetic values" (110). Most readers would now think that the poet's development proceeded from humanist idealism to something more disillusioned: a state opus that turns on itself. Bernard sees something milder, as he does in his perceptive comments about narrator perspective in the truly pastoral episode of Book VI. But he turns a blind eye to the episode's context which makes the lovely but not untroubled pseudo-innocence of this idyl vulnerable and ultimately inviable even as a courtly escape.

Bernard's effort to impute a reconciling and restorative role to poetry in the later poems is in part enabled by the skewed chronology of these poems in the organization of the final chapter, which begins with *Mutabilitie* and then goes on to the *Amoretti*, wedding poems and hymns. This order fits the argument (rather akin to the old affirmation-of-the-human-spirit peroration), but one can't argue from the development of a poet's career while changing its chronology. And if anything is certain in Spenser's chronology it is that *Mutabilitie* comes last. That Bernard thinks "Dianaes spights" wreaked on Arlo is "partly a topical joke" (169) must be raising every ghost at Kilcolman. And are the sonnets, the wedding poems, especially the hymns at all pastoral (a partial case might be made for *Epithalamion*)? Certainly



the hymns and to some degree the other poems could be considered contemplative - but that doesn't make them pastoral.

There are rather a lot of errors of reading which are disquieting in their overall effect: Cuddie is not, as he himself insists, "a Colin-clone" (74); Fradubio does not live in a wood (81); Archimago has no hut (81); Busyrane has no castle (97) nor does Malbecco (98); Redcrosse is not British (88); Artegall is not English (94). And some otherwise useful literary terms get deployed so loosely as to be rendered impotent: *locus amoenus* soon comes to mean any wood and by page 172 it even means courtship; and the canzone stanza is not a strophe (177-8). These minor inaccuracies are of a piece with the permissiveness of the larger argument in this otherwise suave and learned book.

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91.56 Javitch, Daniel. *Proclaiming a Classic: The Canonization of Orlando Furioso*. Princeton: Princeton University Press, 1991. 205pp. \$35.

Daniel Javitch's *Proclaiming a Classic: The Canonization of Orlando Furioso* reviews the fortunes of Ariosto's poem during the sixteenth century. This study thus covers the period between the two Italian "poets historical" most relevant to Spenser's sense of his own epic project, Ariosto and Tasso, and the decade thereafter, which saw the appearance of the first installment of *The Faerie Queene* and the publication of Harington's Englished version of the renowned Italian romance. The unprecedented and widespread circulation of Aristotle's *Poetics* characterizes much of this era in Italian literature, and knowledge of that fact sometimes tempts scholars of English literature "like a moat defensive to a house, / Against the envy of less happier lands." It protects them from having to come to grips with the complex development of literary theory and criticism occasioned in Italy by the recovery and dissemination of Aristotle's brief treatise on tragic drama.

From this perspective Italy succumbed to its epidemic of neo-Aristotelian theorizing in the mid-Cinquecento while England was spared the ravages of that infectious fashion, and an awareness of that fact may persuade students of the English Renaissance that they needn't undertake the daunting challenges posed by an episode in literary history thus rendered safely "foreign" and beside the point of their inquiries. New historicism with its penchant for "local readings" and "Protestant poetics" with its self-defining break from the comparative contexts of continental influences can encourage this beguiling provincialism.

The literary canon, however, has been a topic of such widespread discussion in recent years that it has attained the status of a ghostly familiar to specialists in all fields of literature. Its insubstantial presence haunts us so pervasively that it may unite us in routine exchanges about nothing much at all or charged conversations about whatever happens to be very much on our minds. Thus, it is instructive to read a book about the process of literary canonization which demonstrates how texts of that order often serve just such purposes: we bring to them what's on our minds and use them as a field where current concerns can be engaged -- sometimes



regardless of what we actually find *there*, in "the text itself." It is also gratifying to read a book whose substantial learning is impressively detailed yet lightly worn in clear presentations of scholarly matters from which a wide range of readers can profit handsomely. Since Spenserians have traditionally directed attention toward their poet's obvious debts to his Italian precursors, they will be particularly pleased to read a book that provides an account of crucial decades between the publication of *Orlando Furioso* and *The Faerie Queene*, when Ariosto's poem took the shape in which his primary English inheritor encountered it.

Rather than interpreting the text itself, Javitch studies what happened to this most popular of the multitudinous chivalric romances published in the Cinquecento. He pointedly eschews "readings" of the poem to analyze the process of reception and dissemination that enshrined the *Furioso* as the exemplary classic of its kind in the sixteenth-century Italy. Its "kind" of genre, in fact, is a problematic issue that the process of canonization, as it was orchestrated by publishers of the *Furioso*, often finessed by responding to the contemporary climate of opinion with astute promotion of this anything-but-thoroughbred offspring of Ariostan artistry. The culture needed a vernacular classic in narrative poetry to join the newly exalted company of Petrarch's *Canzoniere* and Boccaccio's *Decameron*; and, for reasons that became increasingly evident as the century proceeded, Dante's *Commedia* could not fill this gap. Venetian booksellers thus began "packaging" *Orlando Furioso* to fill this space on the shelf, and the lingo of the marketplace in many ways adequately describes the commercial strategies that helped to bestow canonical status upon Ariosto's best-seller.

For example, commentaries were compiled that advertised the descent of many of the *Furioso*'s passages from ancestors of unquestionably high station and thus helped to supply the modern poem with an impeccable pedigree. The chivalric romance's Virgilian echoes and reprises, an undeniable but hardly definitive constituent of its composition, were prominently glossed and celebrated, as were other such claims to reputable antecedents from classical antiquity. As this sort of affiliation opened up to include Ovid's *Metamorphoses*, a work never entirely above suspicions of heterodoxy, a remarkable sort of cross-fertilization began to take place between this ancient poem and Ariosto's modern "classic." In one of the surprising developments that Javitch traces, this Ovidian connection proved so compelling that it decisively influenced both the form and the content of contemporary translations of the Latin classic. Such "back formation" of an exemplary ancient text exposes an instructive wrinkle in the time warp of literary history, and Javitch's capacity for clearly reporting complex transactions of this sort in telling detail indicates the high quality of his scholarship.

The circulation of Aristotle's *Poetics* brought an increasingly theoretical dimension to the discussion of Ariosto's poem, and it introduced aesthetic principles whose growing authority became an unavoidable condition in the evaluation of the *Furioso*. This transition from exemplary models for imitation to abstract standards of value was enabled by the presence of the Stagirite's authoritative treatise, whose precepts empowered Tasso to rationalize his own poetic enterprise with fresh conviction and provided Ariosto's detractors with potent norms for taking his measure. The argument between the ancients and the moderns crystallizes with



special clarity under these altered conditions, which make their way into English literary consciousness by circuitous routes, if at all. For example, unity of plot or authorial anonymity -- the commended avoidance of direct address to the audience in the poet's own voice -- are Aristotelian criteria routinely summoned to criticize Ariosto by his Italian antagonists; but Harington seems to lack both these tools and the modernist arguments to counter them in his apologetic preface to his Englishing of the *Furioso*.

The "setting forth" of that version in 1591 reflects the influence of a Venetian-style apparatus -- marginal guides to where interrupted episodes resume, moral allegories lifted in good part from Italian editions -- but the kinds of theoretical self-consciousness typical of a Giralaldi or a Tasso are generally wanting. Harington thus proves unable to defend Ariosto in terms of his justifiable differences from ancient worthies and the distinctly modern qualities of his poem that should be judged on the basis of the new conventions that they embody. He has to fall back on traditional allegorizations and to gloss over the dissonances that neo-Aristotelian norms had made especially apparent to readers aware of their impact upon evaluations of the *Furioso*. Yet Javitch parts company with recent skeptics who deem Harington's moral interpretations as merely expedient gestures meant to appease potential critics of the poem's levity. Javitch thinks that Harington's didactic addenda are bona fide efforts at moral instruction; they reveal a genuine commitment to the edifying power of Ariosto's poem and Harington's translation, despite suspicions nowadays to the contrary.

Discriminations of this kind can teach us a good deal about Shakespeare, Spenser, Milton or other notable inheritors from cinquecento precursors like Ariosto, Giralaldi, Tasso, *et al.* Indeed, Javitch has generously contributed not only to our understanding of a stretch of literary history that all Spenserians will inevitably want to explore. He has also made a provocative addition to our historical resources for intelligently carrying on a central argument of our present cultural moment -- in a manner that employs the finest qualities of academic expertise. Tudor England, with the Humanist promotion of the ancient classics and the Protestant revision of the biblical canon, is an inviting period for students interested in how cultural prestige accrues to certain texts and eludes others. To my knowledge, no book, besides the Bible, achieved a wider circulation in Europe during the sixteenth century than *Orlando Furioso*; and its reputation as a modern classic very much abetted that accomplishment and certainly heralded its arrival among Elizabethans. Thus, the poem of that title that Spenser read was in many ways as much a creation of that renown as it was of Ariostan artistry. Javitch's exposition of the various processes that shaped the idea of *Orlando Furioso* as a modern classic and impressed this image upon Renaissance readers provides us with a detailed account of an exemplary instance of canon formation. He has thus supplied us with a welcome opportunity to deepen our ongoing discussion of this topic with a rich fund of historical knowledge.

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## ARTICLES: ABSTRACTS AND NOTICES

- 91.57 Bates, Catherine. "The Politics of Spenser's *Amoretti*." *Criticism* 33, no. 1 (Winter 1991): 73-90.

Spenser's *Amoretti* has long been read primarily as a neo-Platonic celebration of private love. But, as recent articles have demonstrated in the cases of Sidney and Raleigh, the poet reverses and revises myth and convention throughout the sequence, "enacting the homology of courtship and courtiership." Spenser's choice of the richly connotative name "Elizabeth" (that of his wife, his mother, and his sovereign) for his mistress allows him to explore the complexities of his public and private life. After the first 62 sonnets he enacts a major shift in the male suitor's traditionally abject role when, through images of power and subjection, he assumes a position of authority and power over "Elizabeth." But the poet's domination of his mistress is anything but clear. Spenser's inclusion of the conventional Anacreontic stanzas at the end of the *Amoretti* provides an alternative, less conclusive ending to the sequence, as opposed to the closure and finality of the *Epithalamion*. "The structural ambivalence of the *Amoretti* and the *Epithalamion* therefore seems to dramatize Spenser's sense of the complexity of his position as a poet on the margins of Elizabeth's court. For ambivalence allows him to scrutinize from every angle the power politics that lie embedded in the courtship situation." (K.P.)

- 91.58 Belt, Debra. "The Poetics of Hostile Response, 1575-1610." *Criticism* 33, no. 4 (Fall 1991): 419-59.

English writers of the middle and late sixteenth century regularly expressed concern about how their works would be received, as shown in the many prefatory instructions they include to prevent misreadings. As the 1590's approached, this "topos of the hostile critic" took on an increasingly defensive tone; while earlier writers were concerned primarily about making their meanings apparent to readers, "after about 1580 admonitions to the reader and attempts at 'prevention' of complaint and misreading frequently are said to proceed from fear of hurt to the writer, who is portrayed as being at the mercy of his various readers." A number of historical developments contributed to the increasing anxieties within the writer/reader relationship, among them the deaths of protective patrons such as Sidney and Leicester, the growth of a diverse readership, and the active scrutiny of the authorities for subversive religious and political messages in literature. Although some writers, including Spenser, were prone to "dismiss or ignore . . . potential detractors," the anxieties that these authors felt toward their audiences inevitably appear in their works. The figures of Book VI of *The Faerie Queene*, for example, "[question] the effectiveness of such simple preventive strategies as anticipating criticism . . ."

Roma Gill views this defensive topos primarily as a rhetorical convention, although such an interpretation "fails . . . to acknowledge the variety of stances toward the issue of hostile reception that the decade itself [1590's] produced." A close examination of the many different ways in which writers portrayed and addressed their audiences shows "not only that Renaissance poems and plays have



something to say about the problematics of dealing with hostile audiences and readers, but that they constitute a forum in which some of the most serious and the most sustained probing of the issue is carried out." (E.H.)

91.59 Boss, J. A. "Sidney's *Arcadia* and Spenser's 'Sad Pourtraict' (*The Faerie Queene* II.i.39-40)." *N&Q* 38, no. 1 (March 1991): 26-27.

Spenser's portrait of the death of Amavia closely resembles Sidney's description of the fatally wounded Parthenia in the revised *Arcadia*. While admittedly "some of the similar material is commonplace and ultimately Petrarchan, the sheer quantity of verbal parallels is striking." Both works also provide a knightly spectator to mediate the graphic death scene; both juxtapose the Petrarchan alabaster breast with a bleeding wound; each features a disruption of nuptial harmony and uses similar language to describe both the harmony and its interruption. Each union ends in death after the man departs to pursue the honour of chivalric knighthood. If the two passages are accorded different weight -- Amavia's death is a "noteworthy incident," while Parthenia's is an apotheosis, the number of parallels nevertheless suggests that Spenser drew from Sidney's romance. This connection indicates that Spenser saw a manuscript of *Arcadia* at some time between 1584 and 1590. (K.G.P.)

91.60 Brady, Ciaran. "The Road to the View: On the Decline of Reform Thought in Tudor Ireland." *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Cavanaugh. Cork University Press, 1989. 25-45.

Spenser's call for a stern Irish policy, advocating violent conquest, mirrored much of Tudor policy before 1540. The intervening period attempted reform through English common law, but was gradually undermined by the corruption of the Anglo-Irish magnates. Sir Henry Sidney responded to abuses with reform, and until the 1580's there was a consensus in favor of gradual change. Then writers like Barnaby Rich and Andrew Trollope exposed more corruption, and amidst increasing guerrilla activity William Herbert and Richard Beacon called for a more activist response, elevating coercion over persuasion. Spenser's *View* continued the progression, arguing the reform was not merely inadequate but a part of the problem and calling for "the complete destruction of Ireland's political culture." The *View's* dialogue form shows an Old English reformist position, represented by Eudoxus, gradually won over the more radical Irenus. The *View* was suppressed because it blamed the very nature of English common law for the failure of Irish policy, raising a "hopeless tangle" of issues about the law's organicist or coercive nature. "There arose a series of questions concerning the essential character of the common law which neither Spenser nor his intended readers were prepared to face." (B.K.)

91.61 Brink, Jean R. "Who Fashioned Edmund Spenser? The Textual History of *Complaints*." *SP* 88, no. 2 (Spring 1991): 153-68.

Scholars have accepted too uncritically the bibliographical assumptions made in the Spenser *Variorum*, especially considering how our sense of early modern printing practices have changed since that work was edited in the 1930s and 1940s.



Critical misapprehensions about the printing of the *Complaints* show how important accurate textual history is to our understanding of the writer's career. If, as the *Variorum* suggests, "Spenser cared so little about preferment that he authorized the publication of *Mother Hubberds Tale* in 1591, that fact is crucial to our assessment of Spenser's relationship to his work." But "no evidence exists that [Spenser] corrected proof in the printing house"; in fact, much circumstantial evidence points away from this conclusion. The patchwork of references to Spenser's whereabouts between 1589 and 1591 tends to suggest his presence in Ireland while *Complaints* was at the press; the precarious state of Spenser's preferment during this period, just before he was awarded his lifetime annuity on February 25, 1591, makes it highly unlikely that he would have authorized the publication of a poem like *Mother Hubberd's Tale* at this moment; critical claims to the wholeness and order of the volume are exaggerated; and the textual emendations made in the final stages of production could easily have been accomplished by a copy-editor. Moreover, critics who assume Spenser's personal authorization of the text must ignore the printer Ponsoby's indication to the contrary in the Preface. Critics should be wary of accepting the *Variorum's* pronouncement on this or other textual matters; "[n]o one preparing an edition of Spenser or discussing poems in *Complaints* should assume that the printed text of 1591 was authorized by Spenser." (P.J.)

- 91.62 Canny, Nicholas. "Introduction: Spenser and the Reform of Ireland." *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Cavanaugh. Cork University Press, 1989. 9-24.

The essays in this volume situate Spenser's writings in their historical context, contesting an older tradition of disciplinary separation. Still, historians and literary critics read Spenser through different methodologies, and with different lacunae. Working together, with a concern for both cultural formation and the complexities of language and form, historians and literary critics present *A View of the Present State of Ireland* as "a coherent text." Historians such as Brendan Bradshaw, who argue that Spenser violated the humanist inheritance in favor of a vengeful Calvinism, do not give sufficient attention to humanism's traditional acceptance of violence and war as part of its reformist project. The increasing violence of English policy in Ireland in the 1580s is not well explained by "some dubious socio-theological argument" but by the decisions of the "New English" to purge the "Old English" settlers in Ireland of their accommodationist ways. This generation produced a "revenge literature" that still maintained "conciliatory remarks"; we must not lose sight of "the optimistic aspect" of reform in Spenser's *View*. (B.K.)

- 91.63 Cheney, Patrick. "'The Nightingale is Sovereigne of Song': the Bird as a Sign of the Virgilian Orphic Poet in *The Shepheardes Calender*." *JMRS* 21, no. 1 (Spring 1991): 29-57.

Spenser in *The Shepheardes Calender* employs bird imagery "as a Virgilian Orphic sign" to represent "the poet who orders nature only after transcending it." Rather than idealizing or condemning Colin's attempts to transcend nature through pastoral poetry, Spenser instead through bird imagery describes that flight as a necessary part of a young poet's vocational journey. Furthermore, the bird imagery suggests a four-step progression in Colin's poetic experience: identity, fall,



transcendence, and vatic virtue. This fourfold process parallels the "four-stage process that humanity undergoes in the Bible: Creation, Fall, Wandering, and Return." Colin as a poet, however, only achieves transcendence, not vatic virtue. It is Spenser himself who, in his later poetry, completes the "perfect paterne of a Poete" that Piers suggests in the October eclogue. (L.F.B.)

**91.64** Chinitz, David. "The Poem as sacrament: Spenser's *Epithalamion* and the Golden Mean." *JMRS* 21, no. 2 (Fall 1991): 251-68.

Studies of the *Epithalamion* in the 1960's scouted out most of its numerological interpretations, but the essential significance of its "golden section" (lines 263-64) has not been fully appreciated. This golden section relates to the "golden mean," the point agreed upon by classical mathematicians to "yield the most pleasing partition of a whole into two parts." Apparently unaware of the numerological significance of the lines, previously scholars have acknowledged the existence there of a second climax but subordinated it to the midpoint's climax, which focuses on the wedding event itself, the "literal meaning" of the poem. But the coincidence of the golden section with the poem's second climax demands "a reevaluation of the balance" between the two climaxes. In this golden section the poet (and bridegroom) is able to disrupt the dichotomy between the wedding function and the marriage function of the poem, i.e., between the narrative procession and the imperative invocations. Thus the golden section enacts the entanglement of the poem's intentions with the poet's: as the poet writes, the reflexive text orders the poem to compose itself, so the familiar cleavage between language and action becomes inoperative" (262). (K.G.P.)

**91.65** Coughlan, Patricia. " 'Some secret scourge which shall by her come unto England': Ireland and Incivility in Spenser." *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Cavanaugh. Cork University Press, 1989. 46-74.

Ireland for Spenser represents a "radical alterity" in both his political ideology and his cultural practice. His poetry, encoding "incivility" in both people and landscape, is informed by stock figures of wild men as found in older literature, colonialist literature of the time, and the *View*. Savages from birth or from degeneration echo different groups in Ireland, such as the Gaels and the Old English, and the land is alternately idyllic and threatening; the *Mutability Cantos* enact the clash between the uncontrollable Irish countryside and English order.

The *View's* dialogue form, borrowing especially from Lucian's *Toxaris*, encodes incivility in similar ways, giving voice and sympathy to what is then contained. Eudoxus is the more calm and does not lose the debate to Irenius; his claim that "all innovation is perilous" contrasts to Irenius' "frenetic quality," constructing together "complex and ambivalent" attitude toward the Irish. Irenius becomes, probably unbeknownst to the author, "an ironic shadow version of the native wildness imputed to the Irish themselves," suggesting that Spenser captures incivility in himself as well as in the Irish. (B.K.)



- 91.66 Fogarty, Anne. "The Colonization of Language: Narrative Strategy in *A View of the Present State of Ireland* and *The Faerie Queene*, Book VI." *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Cavanaugh. Cork University Press, 1989. 75-108.

Spenser's roles as poet and as English colonizer cannot be kept separate; these two "mutually defining intertexts" both present "the internal contradictions of a discourse of colonialism." Spenser's politics involve a colonialism of Ireland and his poetics involve a parallel colonialism of language. The narrative strategies of each work are colonial in nature in that their language "both resolves and perpetuates fracture." Both the *View* and Book VI demonstrate Foucault's concept of the "heterotopia," or oppositional site, but only to elicit a controlling response. Irenius tames Eudoxus, and "Calidore seeks to subdue and tame the anarchic forces of language." But the Blatant Beast of words, like the Irish, resists closure. (B.K.)

- 91.67 Gentili, Vanna. "Paradigmi virgiliani nella carriera poetica di Edmund Spenser." *La Roma antica degli elisabettiani*. Bologna: Il Mulino, 1991. 127-47.

Vanna Gentili has collected three of her previously published essays on Roman themes. Two longer ones, on Shakespeare's *Julius Caesar* and on Lodge's *Wounds of Civil War*, examine stage treatments of Roman history, with particularly close attention to Elizabethan borrowings from Appian as distinct from the more familiar and well-documented ones from Plutarch. The third essay, which originally appeared as the "Spenser" entry in the *Enciclopedia Virgiliana* (volume 4, Rome, 1988), offers brief summaries of Virgilian "paradigms" in Spenser's work and life, under seven headings: (1) the Chaucer-Virgil comparison in the notes to *The Shepheardes Calender*, which she sees as establishing a more central role for Spenser's Virgil than Merritt Hughes had allowed; (2) the "intertextual labyrinth" of Spenser's eclogues in confrontation with Virgil's; (3) Spenser's self-presentation as "new poet" and English Virgil; (4) the *rota virgiliana* as model for the poet's movement from *Calender* to *Faerie Queene*; (5) adaptations of Virgil's prophecies of Augustus to fit the circumstances of Elizabethan England (for example, in inverted or censored allusions to Dido); (6) Virgilian myths in chivalric dress, as with Venus-Diana pairings; (7) Spenser's interest in Virgil's minor poems, as seen in his borrowing of Britomart and Glauce from the *Ciris* and his translation of the *Culex*. (D.C.)

- 91.68 Heninger, Jr., S. K. "Spenser, Sidney, and Poetic Form" *SP* 88, no. 2 (Spring 1991): 140-52.

The inability of new historicist studies to cope with the formal properties in Spenser's and Sidney's texts is a serious liability. "New historicism, which aims to recover cultural contexts, ought to be able to account for a logocentric culture, i.e., sixteenth-century England, where Christ as *logos* was a commonplace. But new historicism's fascination with deconstruction has led it to shun belief in an originary authority. This disbelief renders it incapable of recognizing the importance of forms or ideas in Spenser's and Sidney's work. It is important to remember that the Greek *logos* does not mean the spoken word, but instead the idea that the spoken word



signifies. Moreover, in the Renaissance, this idea was associated not only with mathematical forms but with philosophical concepts like beauty, which also allowed mathematical analysis. Spenser, knowing that language was inherently treacherous, relied upon ideas (in the Platonic sense) to fashion his work. In other words, Spenser compensated for the inherent weaknesses of language by infusing his poems with what he believed to be immutable forms. Spenser's works testify that he believed forms or ideas to be more potent than language. (J.S.D.)

**91.69** Horton, Ronald A. "The Argument of Spenser's Garden of Adonis." *Love and Death in the Renaissance*. Ed. Kenneth R. Bartlett, et al. Ottawa: Dovehouse Editions, 1991. 61-72.

The Garden of Adonis episode of Book III of *The Faerie Queene* is best understood as an allegory of generation, rather than of life and death. As such, its purpose for both Amoret and the reader is "to foster a mature understanding of and emotional response to the operation of erotic love within the framework of divine purpose" (61-62). To accomplish this understanding, two reconciliations must take place: that of Venus with Diana (sexual ardor with chastity) and that of Venus-Diana with Cupid (sexual pleasure). The arrangement of the garden reflects this twofold reconciliation. The seedplot or "seminarie" (III.vi.30) is the archetypal womb of Nature, from which each form issues in birth and into which each form later deposits its own seed in maturity. The "pleasant arbour" on the mount "in the midst" of the garden justifies the role of sexual pleasure as a motive to generation and a remedy against incontinency, demonstrating that Cupid, when constrained by Venus and Diana, serves to strengthen the bond of married love and is therefore in accord with Psyche (the rational soul). (S.S)

**91.70** Kosako, Masaru. "Spenser's Poetic Devices for the Rhyme Words in *The Shepheardes Calender* -- With Special Reference to Adjectives." *Language and Style in English Literature: Essays in Honour of Michio Masui*. Tokyo: Eihosha, 1991. 440-56.

This study is limited to "true adjectives," excluding participial adjectives, articles, demonstrative adjectives, and adjectives that denote amount or number. Adjectives occurring within the poetic line usually retain their normal syntactic order, but adjectives that are used as rhyme words are frequently displaced in order to meet the iambic meter and the rhyme scheme (woundes wyde: side, shepheards ritche: bewitch, braunches seare: beare). Adjectives used as rhyme words may reinforce the meaning of their "rhyme fellows," expand the meaning of a previous rhyme fellow (several interesting examples are given), or appear in a "fixed rhyme," a device often used by Chaucer. Citing many carefully documented examples, the essay describes a number of "possible syntactic, metric and semantic peculiarities" in Spenser's use of adjectives in rhyme, and notes that "the relation of meaning to rhyme in Spenser's poetry further requires larger scale study." (M.K.)



- 91.71 McCabe, Richard A. "The Fate of Irena: Spenser and Political Violence." *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Cavanaugh. Cork University Press, 1989. 109-25.

While Spenser is indebted to Machiavelli in the *View*, particularly in matters of style, he borrows more from Christian traditions of morality, such as Augustine's and Aquinas' ideas of just war. In fact, Machiavellian practicality is not a Spenserian virtue; his tract is impractical, which is the reason for its being ignored. The *View's* call for "thorough" change identifies him as part of the Grey/Lodowick Bryskett faction that sought complete destruction of the Brehon Law in Ireland, and justified mass execution of prisoners and forced starvation. Artagall in Book V is modeled on Lord Grey, and Spenser seeks to define his violence as justice, a process which is more successful here than it was in the *View*. Book V separates compassion for the country (Irena) from compassion for the people (the "rout"). "In political terms the image of horror is the image of success. Far from recoiling from the experience of the 1580s Spenser demands that it be repeated in the 1590s." (B.K.)

- 91.72 Miller, David Lee. "The Writing Thing." *Diacritics* 20, no. 4 (Winter 1990): 17-29.

Gordon Teskey's "Milton and Modernity" and Jonathan Goldberg's *Writing Matter* present different approaches to literary history "because they start with completely different notions of writing." Goldberg's Derridean argument recognizes that "there can be no 'presencing' of the world's phenomena that bypasses the problematics of representation or of technology", hence the "'matter' of his title includes the implements of writing . . . but also the disciplines and ideologies of writing." In contrast, Teskey draws on "Heidegger's belief in poetic language as a revelation of Being," in assuming "that to remember the 'technology' of the trace . . . is to forget the work's prior existence as a *thing*." The "curiously belated" assertion of intentionality in Spenser's "Letter to Raleigh" illustrates that an author is both "writer and reader of the text he or she makes," which problematizes the "idealization in Teskey's insistence on the absolute priority of createdness to meaning, even for creators."

Spenser's envoi to *The Shepherdes Calendar* not only announces the text as "a thing that is made, but also "shows the text doubling itself to signify its totalized form as 'poem' by means of a supplement." Teskey implies that "mirroring is a function of modernism," yet Spenser stages this "mirror schene of writing" before Milton, thus indicating that "the modern and the postmodern are equally fictive, equally necessary 'moments', neither of which can be located on the calendars they make and unmake." "Teskey's Heideggerean poetics tends to reground the received literary canon by attributing both literariness and cultural status to the ontology of the works as 'thing'. Goldberg's Derridean grammatology, by resituating literary study within cultural graphology, anticipates an account of literature, and more broadly of the aesthetic itself, as sociocultural categories dependent on processes of idealization and repression." (M.F.W.)



- 91.73 Rowe, George E. "Privacy, Vision and Gender in Spenser's Legend of Courtesy." *MLQ* 50, no. 4 (December 1989): 309-36.

Unlike the first five books of *The Faerie Queene* where retreat from the public world is associated with evil or temptation, the Legend of Courtesy presents a "positive evaluation of privacy which many of us today take for granted." Book VI in this way reflects the development, in the early modern period, of the code of courteous behavior which "testifies to the importance of an essential privacy beneath the garment of social discourse" and "reflects an awareness that certain boundaries must not be crossed, that speaking and interpreting must not be too insistent, and that the desire to know can be a form of violence." The violations of Serena and Priscilla, both of whom are victimized in part by the voyeuristic imposition of the "male gaze" on the female body, show how private spaces are gendered feminine and public spaces masculine in Spenser's conception. When Calidore exchanges "the sophisticated falsity of the court for the simple perfection of the countryside," the narrator seems ultimately to endorse the retreat from the public, masculine world to the private, feminine one, though the two remain inextricably and complexly connected because "the superiority of the private and the hidden can be proved, apparently, by a faculty -- sight -- that conventionally (and ironically) belongs to the public realm." In this way, "the Legend of Courtesy sanctions a situation and perhaps even a code of values not only opposed to the well-lit world of public fame but also closely associated with (womanly) modesty rather than (manly) virtue." (P.J.)

- 91.74 Stephens, Dorothy. "Into Other Arms: Amoret's Evasion." *ELH* 58, no. 3 (Fall 1991): 523-44

Although *The Faerie Queene*, Book IV, sets up a reunion between Scudamour and Amoret, the bride is curiously absent; Scudamour's story of their courtship is all that remains of her. Most critics make sense of her disappearance by citing Amoret's lack of identity and her dependence upon Scudamour for meaning. But these critics have not accorded Amoret (or Spenser) much respect. Amoret's absence during the reunion scene can be read as a resistance to Scudamour's attempts in Book IV to prove that, despite her wandering, Amoret is still pure enough to be his wife. The hermaphrodite of the cancelled ending of Book III, whose image recalls Amoret's bondage to Busyrane's phallic pillar of brass, was then not a positive fulfillment for Amoret after all. Rather, Amoret's most positive relationship is her friendship with Britomart, one of the few female alliances that *The Faerie Queene* allows. This friendship, with its erotic subtext, is a place in which Spenser dares to create a female world which calls some of his poem's assumptions into question: specifically, the dependence of women upon men. (J.S.D.)

- 91.75 Wiggins, Peter DeSa. "Spenser's Use of Ariosto: Imitation and Allusion in Book I of *The Faerie Queene*." *RQ* 44, no. 2 (Summer 1991) : 257-79.

Critics have long been aware that in Book I of *The Faerie Queene* Spenser alludes to the *Orlando Furioso*, but they have been at a loss to explain the "conspicuous irrelevance" of these allusions. They are "weapons in a literary polemic," used by Spenser not only to prove the supposed superiority of his own



moral vision but also to disguise the fact that the narrative framework of Book I imitates that of the *Furioso*. Too many readers have fallen for this ploy, and "it is time that Spenser criticism stopped playing Spenser's game and learned to separate polemic from poetry, allusion from imitation." Although the anxiety of influence in Spenser's case was understandably strong, it is important to notice that part of Spenser's genius lay in his imitation of the "complex mental processes" of characters in the *Furioso*. (S.S.)

91.76

## SPENSER BIBLIOGRAPHY UPDATE, 1989

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The following checklist includes Spenser items published during 1989 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item number. 89.10 refers to the tenth item in the 1989 volume. 91.30

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## ANNOUNCEMENTS

91.77 Readers who might wish to respond to Douglas Brooks-Davies' request for information that would be useful to his preparation of the Longman *Spenser: Selected Shorter Poems* would have found our earlier announcement (91.50) more helpful if the editor had included Professor Brooks-Davies' address. It is: Department of English Language and Literature, the University of Manchester,

Manchester M13 9PL, UK. The University's "general enquiries" telephone number is 061-275-3145.

## SPENSER AT KALAMAZOO: PROGRAM 1992

### SPENSER I: Looking Back: Virgil and Ovid

Sponsor: Spenser at Kalamazoo

Organizers: Jerome Dees, Kansas State University; Theresa Krier, Notre Dame University; Anne Lake Prescott, Barnard College; Lauren Silberman, Baruch College-CUNY; Robert Stillman, University of Tennessee-Knoxville

Presider: Lauren Silberman, Baruch College-CUNY

#### Opening Remarks

David A. Richardson, Cleveland State University

"Mixing the Emiscible: Spenser's *Muiopotmos*"  
Christine Doyle Francis, University of Connecticut

"Spenser's *Legend of Holinesse* and the Renaissance *Aeneid*"  
John Watkins, Marquette University

"Patronage, the Patterns of Vergil and Ovid, and the Career of the New Poet"  
M.L. Donnelly, Kansas State University

Respondents: Craig A. Berry, Northwestern University

Mihoko Suzuki, University of Miami, Coral Gables

### SPENSER II: Signs of the Times: How to Read

Presider: Lynn Johnson, Colgate University

"The Partial Sign: Spenser and the Crisis of Sixteenth-Century Semiotics"  
Evelyn B. Tribble, Temple University

"The Gaze that Shames: The Responsibility of Reading in Book VI of *The Faerie Queene*"

Peter Meidlinger, University of Iowa

Respondent: Stephen Buhler, University of Nebraska



"Ariosto Moralise: Refashioning a Gentleman Italianate"  
Lawrence F. Rhu, University of South Carolina

Respondent: Sayre Greenfield, Denison University

SPENSER III: The Pressure of History

Presider: Marion Hollings, University of Arizona-Tucson

"Fashioning Raleigh's Court Consciousness in Book VI of The Faerie Queene"  
Jeff Morris, Pennsylvania State University

Respondent: Sarah Feeny Welch, University of North Carolina, Charlotte

"'That you may see that I am not alwaies ydle as yee thinke': Edmund Spenser and  
the Discourse of New World Idleness"  
Shannon Miller, Albion College

"Dark Conceits: Arthur, Braggadocchio and Chivalric Impersonations"  
Elizabeth Mazzola, Union College

Respondent: Judith Anderson, University of Indiana

SPENSER IV: : THE KATHLEEN WILLIAMS LECTURE

"Spenser, Shakespeare, and the Voices of Poetry"  
Humphrey R. Tonkin, President, University of Hartford

Closing Remarks

David A. Richardson, Cleveland State University

Porlock Society, Saturday Evening 9:00 PM

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