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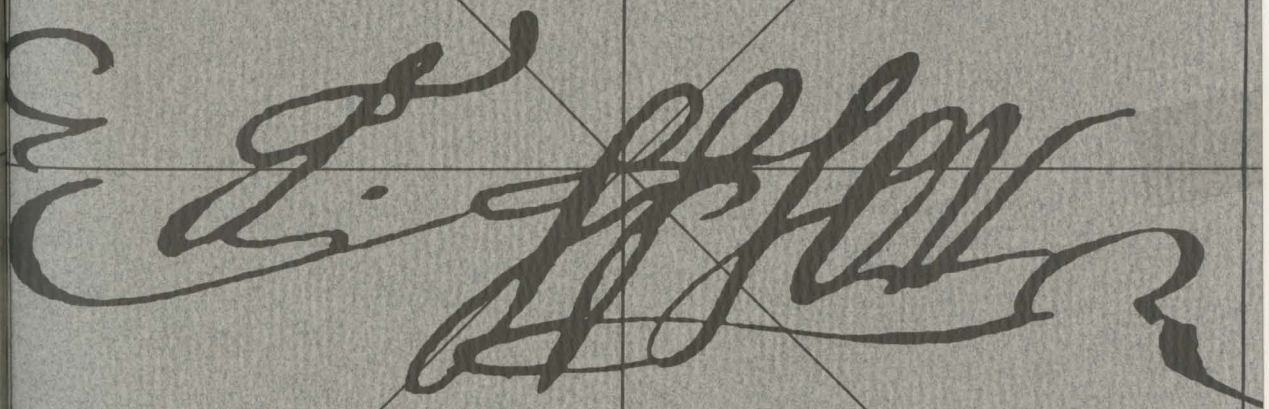

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TO OUR READERS

91.26 As promised in the previous issue, this one contains an unusual item which will be of special interest to our readers -- a list of *Corrections to the* Yale Edition of the Shorter Poems of Edmund Spenser. This item (91.31) appears just after Thomas P. Roche's full and thoughtful review of the *Shorter Poems* (91.30).

BOOKS: REVIEWS AND NOTICES

91.27 Googe, Barnabe. *Eclogues, Epitaphs, and Sonnets*. Ed. Judith M. Kennedy. Toronto: U of Toronto P, 1989. 223 pp. $55.00.

For the first time since Edward Arber's edition of 1871, Googe's 1563 collection appears in an attractive edition edited with the care, judgment, and thoroughness appropriate to a book that is, as Kennedy points out in a preface, unlikely "to receive another full-scale edition in the next century or so." Googe's work holds interest in several areas, "as an early instance of English pastoral eclogue, as the first volume in Modern English of lyric poems by a single living author published under his own name, and as a good early exemplar of the plain style of English lyric poetry" (Preface). Kennedy's text is a modernized version with full, interesting notes and commentary and with an introduction that summarizes what is known of Googe's life and literary relations and provides a succinct overview of the literary context of the original publication. There is a textual appendix, an index of first lines, and a thorough general index.

Medical science will no doubt welcome a related publication, Simon McKeown's new edition of Googe's *The Overthrow of the Gout* (London: Indelible, 1990. 48 pp. £3.75 U.K.), although it is difficult to see why this needed to be done after the more scholarly edition included by Robert M. Schuler in "Three Renaissance Scientific Poems," *Studies in Philology* Texts and Studies Series (1978): 67-107. It is, however, an eye-catching little volume, an imaginative Christmas gift for one's rheumatologist.

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91.28 Demaray, John G. *Cosmos and Epic Representation: Dante, Spenser, Milton and the Transformation of Renaissance Heroic Poetry.* Duquesne Studies in Language and Literature 11. Pittsburgh: Duquesne UP, 1991. xv + 267pp. $48.

While placing his work in the tradition of critics such as Erwin Panofsky, John Steadman, Giovanni Fallani, S. K. Heninger, A. Kent Hieatt, Jane Aptekar, Roland Frye, and Albert Labriola, John Demaray in *Cosmos and Epic Representation* is fresh and often surprising in his interdisciplinary, comparative iconographic study of Dante's *Commedia*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost*, wherein places occasion art. Demaray's current work will be

compared to his own high-order treatments of Milton and Dante (*Milton and the Masque Tradition*, Harvard 1968; *Milton's Theatrical Epic*, Harvard 1980; *The Invention of Dante's "Commedia,"* Yale 1974). And because of his three central chapters here on Spenser, Demaray's authority in that poet is also firm. Since his application of other academic disciplines -- art history and material culture, for example -- to the elucidation of the three epics is so sensitive and convincing, Demaray's work can fairly be compared to William Kerrigan's prize-winning study of Milton, *The Sacred Complex* (1983). Demaray's study also resembles, albeit less magisterially, Maynard Mack's physico-literary *Garden and the City* (1969), where the significance of Alexander Pope's Twickenham in his life and art is the equivalent of Demaray's labyrinths, mounts, gardens, temples, pilgrim stations and so on as meaningful *loci* in the three epics.

A basic assertion of *Cosmos and Epic Representation* is that the visual, literary, and scientific traditions received by the three writers was the same, but their artistic contributions (abetted by genius, temperament, age) make each epic what it is. In other words, cosmic-biblical typology and iconography serve as a constant, an insistent ground bass to all three writers. At the same time, the imprint of processional icons in the World Book, the created universe, shape Dante's art. The role of memory -- aided or triggered by maps, texts, explorers' accounts -- and the Reformation help for Spenser's epic; and a new poetic, new cosmology, and new history profoundly influence Milton's *Paradise Lost*.

A convincing argument, in part a reprise of his earlier studies, is that Dante populated and arranged his *Commedia* in iconographic imitation of "the medieval Books of God's Words and Works." Dante centered on "his own sequential fulfillment in the world beyond life of the Exodus, Redemption, and Transfiguration as pointed to in God's two great books"(198). More empirically, processional elements in medieval cathedral architecture (particularly the Byzantine "temple" round church), pilgrimage lore and "stations" (e.g., Franciscan pilgrim houses and the pathway on Mt. La Verna in imitation of Holy Land mountains, or San Stefano's "New Jerusalem" in Bologna), and biblical representations (wheel and rose windows and stone labyrinth floors) constitute the stuff and dynamic of Dante's epic. *Mappaemundi*, generously reproduced in Demaray, help the reader see the medieval world-view that enabled such understandings and usages.

While regardful of the same medieval iconographic world, Spenser transforms the old heroic picture and poetry by Protestantizing the Book of God's Words, by replacing the "T-and-O" icons of the world (the circle embracing the tripartite world centered in Jerusalem), necessitated by scientific discoveries, eyewitness accounts, and new, more accurate *mappaemundi*. These facts pointed Spenser toward an epic representation of a "world" and cosmology much less adhering to only one design; that is, 16th-century maps, drawings, travel accounts showed that world representations should be revised away from symmetry and unity to irregularity and diversity. Demaray summarizes Spenser's Januslike view(s): "The point within the circle, the medieval icon of the earth and cosmos, served the poet in *The Faerie Queene* as a basic iconographical structural device. The meandering line of the journey through this world became an emblem for quests and adventures in an imaginative realm. And the iconographic stations, temples, sites, creatures and

knights in the antique book served as icons reflected in imaginative emblematic temples and places and characters in the land of faery" (199), overseen by an author whose imagination and sense of humor create an epic unseen before.

Milton, who gets one chapter of Demaray's six, is shown to continue on the way set for him by his literary forebear Spenser in using while transforming the older epic in writing *Paradise Lost*. Milton of course remains faithful to the Book of God's Words yet transmogrifies the old Book of Works (too Catholic for him) into a new universal epic, one given rise by his inward vision of imagined beings and worlds, by the travel accounts of others (e.g. Samuel Purchas' collection of voyage stories, 1613), and by new methodologies of depicting history (great acts as seen in voyages in *Paradise Lost*), geography, and the cosmos -- all of which supplanted the medieval model.

My readers will be interested in a closer view of the Spenser materials, the centerpiece chapters: on the form of *The Faerie Queene*, on Redcrosse's Reformation journey, and on Alma, allegory and history. Underlying all three topics is Spenser's knowledge and use of both old and new cosmographies, the latter sometimes treated satirically in *The Faerie Queene*. But the poet "most prominently introduces. . . in a highly imaginative way, nonspatial 'antique' ideological core icons in combination with reflections of the medieval 'T-and-O' world replete with emblematic beasts, knights, giants, dwarfs and images related to St. George" (9). Spenser's strong antique bent is studied by Demaray who calls *The Faerie Queene* "the last major epic written in English to incorporate so pervasively in form and content medieval pilgrimage-cosmological, iconography based on Near Eastern, European, and local British traditions" (239).

Having set up his book's frame and terminology in the Dante chapters, Demaray in the Spenser section has these highlights, some of which will surely be discussed by Spenserians. In chapter 3 on "The Medieval World Book Remembered," Spenser is offered as playful in his mocking of the medieval conventions of historical accuracy in literature, but serious in positing faeryland's truth in "ideological and spiritual dimension" (91). These serious tenors are gotten to by such vehicles as geometrical figures and numbers (e.g., twelve). Unlike the medieval ordered universe, Spenser's *Faerie Queene* world has form in and through such emblems, especially the core emblems. The three chapters are largely concerned with *The Faerie Queene* I and II, for in those books the "narrative elements and associated emblems reflect those of biblical pilgrimage accounts and stations and those of crusading materials." The great core emblem is Gloriana in Cleopolis, but like C. S. Lewis, Demaray sees other emblematic-allegorical patches or cores or actions. The House of Alma, the Temples of Venus and Isis, the Garden of Adonis, Merlin's globe, and Mt. Acidale's dance are closely related to the circles and wheels so important to medieval iconography. The remainder of the chapter is given to a provocative discussion of three cores: (1) The Tor of England's Glastonbury or Avalon: Arthur's burial place, home of the faery queen, and the site of the Holy Grail of the Last Supper carried to Glastonbury by Joseph of Arimathea. (Thus Glastonbury for Spenser is the English pilgrimage site, the earthly and heavenly New Jerusalem.); (2) Merlin's "glassie globe" (III.2.21); and (3) The wheel rose or compass emblem of the dance on Mt. Acidale (VI.10), "a Reformation

poet's striking blending of neo-Platonic and Christian conceptions and myths with the transmuted iconography of the dynamic wheel windows that honored the Virgin Mary. . . . In Spenser's Reformation wheel dance, removed to an earthly hill, circling virgins move in correspondence with the stars and cosmos" (116).

The second Spenser chapter treats *The Faerie Queene* I, which is more like Exodus journeys than later books of the *Faerie Queene* as Redcrosse matures into a "new kind of universal crusading knight and future pilgrim" (122). Demaray has convincing bits on the Protestant Spenser's artistic use of the Roman Catholic Red Cross Knights Templar and the White Cross Knights Hospitallers, with Spenser creating a "new kind of Red Cross Knight, one who swore allegiance to the faith and the person of the 'true' Faerie Queene." Such a change required a "spiritual education in a true religious 'house' and 'hospital' different from the old houses and hospitals" (124). The poet merges the Holy Land pilgrimage traditions with an Englished and miniaturized pilgrimage to Glastonbury, which had within its town limits a "mile-long pilgrimage chain." In Spenser's poetic version of Glastonbury, "British and Celtic materials now were merged with Holy Land pilgrimage objects associated with, among other occurrences, the Exodus events on Mt. Sinai and the Redemption events at Jerusalem" (130), with Spenser's overlay of chivalric romance and Celtic folklore (132). Within this mix, Demaray can reasonably assert that Book I's final three cantos about the journey to Eden are in reality the quest for a spiritual, Protestant East.

The final, short chapter on Spenser concerns the descendants of the Tudor myth, devolving from Constantine and his English Helen, and Spenser's satire of history. An interesting surmise is that the masquing Earl of Leicester, seen in Gerard Legh's *Accedens of Armory* (1562), is a source for the Alma episode. Sensitive to Spenser's humor, Demaray allows that the poet "stands between two worlds of historical vision: the antique iconographic and the modern empirical. His poetic mirroring of revelry and universal chronicle history, given its edge of satire, marks a turn in sensibility from the medieval historical vision, vaguely foreshadowing, particularly in the Alma episode, a new kind of epic history that will be explored in the next century by John Milton" (156). How Spenser at once employs and satirizes much of the history that informs or girds the *The Faerie Queene* is productively pursued by Demaray in this packed chapter.

Although John Demaray's book is clearly and well written, unified in argument, admirably documented with Italian and English textual quotations, effectively illustrated (with 54 items accompanied by excellent commentary), and dotted with helpful summaries throughout, *Cosmos and Epic Representation* is a hard read. It is so , I believe, because the material is intrinsically difficult, learned, wide-ranging among several disciplines. Too, for full benefit, one would be wise to come to it with the three authors rather fresh in mind. For these reasons it will probably not be the first book of criticism one will go to for each author; yet it is not to be missed by the serious student of Dante, Spenser, and Milton as well as the student of medieval and Renaissance arts and sciences. This is an important book both for its methodology and insights. The only disappointment is Demaray's avoidance of the direct connectedness of Dante-Spenser, Dante-Milton, and Spenser-Milton. The reader welcomes the full analytical index, 38 pages of good

notes, and two appendices on Dante. The book is splendidly mounted by Duquesne University Press, whose distinguished language and literature series in our period can now boast of Demaray along with such recent authors as Entzminger, Herendeen, Lieb, and Steadman.

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91.29 Tonkin, Humphrey. *The Faerie Queene*. Unwin Critical Library. London: Unwin Hyman, 1989. 282pp. $44.95.

The publishers of the Unwin Critical Series have the following worthy aim: to provide accessible critical discussions of important literary works to the informed, non-academic reader. In addition, they hope that these discussions will prove valuable to the university professor, who might assign them to his students as supplementary texts, and to the occasional scholar. Humphrey Tonkin's thoughtful and even-handed volume on *The Faerie Queene* meets the criterion admirably. Tonkin devotes himself to clear and careful exposition of Spenser's plot, of Renaissance and Elizabethan history, of traditional notions of how allegory works, of Spenser's sources in English, continental, and Biblical literature, and of recent trends in Spenser criticism. It is an excellent introduction for the student. Although much of what must be discussed in such a book will strike the scholar as elementary, still the book will repay those who are patient enough to skim past what they already know and see, behind the accessible summaries, the sensitive reader who is in love with Spenser's work.

Tonkin is at his best when he brings to bear upon the text all of his human qualities. He can teach the dazed undergraduate -- and remind the scholar -- that Spenser's poem is first of all a delight to read. And this is no brittle admiration of some hypostatized aesthetic quality. Rather, Tonkin deepens our appreciation of the flexibility of allegory by showing how it can simultaneously serve very different and very human purposes, including those of humor and self-irony. "If his tail had been waggable," Tonkin dares to say in his discussion of the Book of Holiness, "the dragon would have wagged it." Such homeliness, Tonkin shows, is part of Spenser's plan to redeem Hobgoblin and be the poet of merry England; it is also in accord with the low mimetic style of Christianity, and with Spenser's desire to reveal the continuity between the heavenly and the mundane.

Tonkin is, I believe, shakiest when he relinquishes the complexity of his point of view and (under the pressure of limited space) solves the allegory in a way that might shut the door on undergraduate inquiry, or (under the pressure of being critically up-to-date) accepts without question some of the more dubious articles of the recent creed for Spenserians. These are tight lines to walk -- how, for instance, do you give the reader a fair sense of Spenser's poem without resorting to chic indeterminacy or arcane solutions unearthed by the hero-scholar? For the most part, Tonkin balances himself pretty well. But when we discover that Orgoglio represents papal authority during the Middle Ages, or that Una's satyrs "typify the strengths and weaknesses of the ignorant peasantry: they are naturally good, but they are quite content to worship their priests," we feel that discussion has given way

to clever equations which cannot help but persuade the neophyte and irritate the scholar. Similarly, when we read that allegory "is a mirror of expansionism appropriate for imperialistic epic," unless we have already been converted to the faith we may wonder about the contractionist allegories of Kafka and Calvino and even William Langland. Where do they fit in this annoyingly essentialist theoretical grid?

In general, when Tonkin makes highly specific claims about the nature of Spenser's allegory, he fails to satisfy. For example, by insisting that there is "no literal level, no de-allegorized *Faerie Queene*," Tonkin spotlights the sneaky dualism of critics who assume that the best allegory must arise out of the text as a spirit issues form a body. Yet denying even the occasional presence of a *putative* literal level robs *The Faerie Queene* of its ability to suspend allegory or to base allegory on motifs which are physically incongruous with what they are supposed to symbolize. A more accurate theory of allegory could be constructed by attending to Tonkin's *practice*, which is usually supple, multifaceted, tolerant of incongruities and contradictions, and alive to both the bulky physicality and dazzling evanescence of Spenser's language.

The book is most usefully organized for the university student. Introductory chapters focus on Spenser's life and ambitions, the relationship between epic and empire, the distinction between pastoral and chivalric modes, and the style of Spenserian allegory. These are prerequisite for reading the rest of the book, but they will also suggest avenues of inquiry to the student whose interests lie in history, philosophy, linguistics, or comparative literature. Tonkin follows by devoting a chapter to each of the books of *The Faerie Queene*, including one for the *Mutability Cantos*. He ends his volume with two very interesting (and, for students struggling to integrate their knowledge of literary periods, very useful) chapters on Spenser's successors and imitators from the seventeenth through the nineteenth centuries, and a succinct overview of the critical tradition. Also included is a fine bibliography, arranged topically.

In the chapters on *The Faerie Queene* itself, Tonkin covers almost every episode of any note and discusses in greater depth such crucial passages as those of the House of Alma and the Garden of Adonis. His method is never to show us how Spenserian allegory romanticizes whatever unpleasant discourse the all-seeing and morally superior professor of literature may have in mind, but to be fair to Spenser first, as if the old imperialist might have had something valuable of his own to teach the student. Thus Tonkin avoids the sentimentality of finding oppression everywhere. He shows how in Book II Spenser erases the Aristotelian conflict between excess and deficit by appealing to that generative grace of which there can never be too much; in discussing the episodes of Busirane and the Temple of Venus, he argues that "there is a kind of violence, and there is also a kind of art, whose consequences are benign;" he understands the necessary practicality of law and, opposing the premise of the egalitarian giant, points out that "it is the task of fallen humanity not so much to bring back Astraea as to take our fallen nature into account." Tonkin has an affinity for distinguishing between things which are only apparently similar, and his instincts are right for our slyly instructive poet. If Tonkin sometimes fails in the particular case, he succeeds in the general. The intelligent

student, armed with a few skeptical caveats from his professor, will learn from this book what it means to read Spenser, and how fascinating that can be.

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91.30 *The Yale Edition of the Shorter Poems of Edmund Spenser*. Eds. William A. Oram, Einar Bjorvand, Ronald Bond, Thomas H. Cain, Alexander Dunlop, and Richard Schell. New Haven: Yale University Press, 1989. xviii + 830pp. $55 cloth; $19.95 paper.

Yale University Press is to be congratulated for its service to Spenser scholarship in publishing this volume of his poems. At last we have an annotated text to help us teach the non-*Faerie Queene* Spenser, but this is too small praise. The book is indispensable and should be in the library of all Spenserians. The volume is handsomely printed in good, clear type, although it lacks the elegance of the old de Selincourt *Minor Poems* from Oxford, owing no doubt to the elaborate and full introductions and annotation. Since the volume was meant to complement my Yale edition of *The Faerie Queene*, it begins with a short "Word List," I suppose to correspond to my capitulation to space constraints in what I called "Common Words." This editorial genuflection I now see as a useless addendum because few students are going to memorize these strange words, and, placed as they are at the end of my volume, they may never find them and therefore will go through life thinking that Spenser is far stranger than he is. I do not, however, think that the much shorter version at the beginning of this volume alleviates the problem.

The Word List is followed by *Edmund Spenser: Chronology*, a good summary of what we know of Spenser's life, which clearly shows how little we know even today. (But should we not know that the Midsummer's Day on which Spenser married Elizabeth Boyle was 11 June and that he was buried in Westminster Abbey, even before we learn that Essex paid the expenses of the funeral?) After these preliminary aids we come to the texts and notes to the eight separate volumes published by Spenser during his lifetime: *The Shepheardes Calender*, *Complaints*, *Theatre for Worldlings*, *Daphnaida*, *Colin Clouts Come Home Again*, *Amoretti and Epithalamion*, *Fowre Hymnes*, and *Prothalamion*. The editors' decision to emphasize volumes published rather than individual poems was an excellent idea, giving a real sense of the history of Spenser's poems as published during his life, but one may question why *Theatre* is placed third in order rather than first: it is still, and probably always will be, Spenser's poor relation, and I can see that it bears a real relation to those last *visions* of the *Complaints* volume. My own preference would have been to place it either first or at the end of the *Shorter Poems* with those commendatory and dedicatory poems that Spenser contributed to other volumes -- that is, his work, but not so much his invention as the other volumes.

The text presented in *Shorter Poems* is modernized in that *j* and *v* replace the original *i* and *u*, and abbreviations are silently expanded (781). I happen to belong to the ancient school of thought that believes that students are not troubled by sixteenth-century orthography, and thus I do not approve of such modernization, nor do I approve of editorial repunctuation (794), a modernization that seriously flaws

the text of the *Variorum* by imposing a different rhythm on the lines. These translations of the text are indeed modern readings, our attempt to make ancient texts submit to the standardization of English that has occurred since the eighteenth century. Spenser, in particular, does not respond to these incursions on his text, but I have looked in vain to find a line that would make a suitable rebuff to the choice made by these editors. Let us call this an argument *en principe*. On the whole the editorial emendations are very conservative and are clearly noted in the textual appendix, which is all that old die-hards need. On the other hand, the attempt to reproduce the typography of the title page of *Amoretti and Epithalamion*, complete with a period, as *AMORETTI AND Epithalamion.* is, like screaming in church, not to be encouraged.

One further point about presentation of the text is that after *The Shepheardes Calender* none of the prose dedications is lineated. Even though all the other prose is considerably shorter than E.K.'s output, it would have been very useful for scholars (let us abandon the humility topos that this volume is merely intended for students) to be able to cite line references for the prose as well as the poetry.

Thomas Cain's introduction to *The Shepheardes Calender* is a model of clear exposition about the many problems that beset a reader of the *Calender*. I miss any reference to the fact that the volume was dedicated to Sir Philip Sidney, except as a gloss to "To His Booke," l. 3, and Gabriel Harvey is short-changed in that he is merely "Sp's Cambridge associate" (Januarye, note to l. 55), in spite of E.K.'s elaborate dedication of the "Epistle" to him and the publication of the Harvey-Spenser "correspondence" in the following year. The introductions to the individual eclogues are really short essays that present a reading of the *Calender* that will not surprise those who know Cain's book, *Praise in* The Faerie Queene. The introductions are well-informed about ecclesiastical history and current politics, but Cain never lets the lust for filling in historical background overpower his chaste imperative to tell only so much as to direct the reader into the poem. He is precise in his annotation about the emblem mottos and the sources of those loose and baggy monsters of E.K., but is less generous in his annotation of individual words. I felt renovated reading the *Calender* through Cain's editorial eyes, but it is clear that there is still much work to be done by all of us on the function of E.K.'s erudition, both true and false, categories that somehow seem to miss what is happening in E.K.'s action as middleman between Spenser and his poem. And what if "E.K." is not that Edwarde Kirke who was at Pembroke College with Spenser but a clever acronym for Spenser and/or Harvey, a possibility presented cautiously by Cain (9)?

Perhaps the hardest job was Ronald Bond's introduction to the *Complaints* because if ever there was a mixed bag of items, this fourth volume of Spenser's is it, with its distinctly separate nine poems: *The Ruines of Time*, *The Teares of the Muses*, *Virgil's Gnat*, *Mother Hubberds Tale*, *The Ruines of Rome*, *Muiopotmos*, *Visions of the Worlds vanitie*, *Bellayes visions*, and *Petrarches visions*, but Bond succeeds in creating a pattern of significance and correspondence that never overwhelms the separateness of the individual poems and suggests many of the problems that Spenser must have experienced in linking these poems in one volume.

Schell's introduction to *Ruins of Rome* is a spacious descant on the Renaissance significance of Rome, although I must quarrel with his claim that Du Bellay's *Antiquitez de Rome* has been long "identified as the first Renaissance sonnet sequence on a subject other than love" (382, repeated on 441). Even setting aside my own particular reasons for not considering the *Antiquitez* a proper sequence, we have the precedent of all those poems in Petrarch's *Canzoniere* that did not deal with either the life or death of Laura, which in the often reprinted edition of Vellutello became a separate section of the *Canzoniere*. Since most of the poems in this third section of Vellutello deal with the return of the papacy to Rome after its "Babylonian captivity" in Avignon, this seems to me to be the precedent for Du Bellay.

Nonetheless, a special problem arises in that the source for all the apocalyptic "Roman" poems of Marot, Du Bellay, Vander Noot, and Spenser is Petrarch's *Canzoniere* 323, "Standomi un giorno," which is an iconic, emblematic transfiguration of the death of Laura. This poem, which even in the editions of Vellutello occurs in the second section, "In morte di Laura," was appropriated by Marot, Du Bellay, Vander Noot, and then by Spenser as an apocalyptic vision of political history. The teasing problem here is not that Du Bellay wrote the first "sequence" devoted to a subject other than love, but that a Laura poem should have been transformed into a potent political statement in three different languages (French, Flemish, and English) and that fourteenth-century Petrarch could have been used by sixteenth-century protesting Christians as fodder for their political assault on the supremacy of the Church of Rome. (See the unpublished dissertation of C. Roger Davis, listed in "Works Cited.")

I was pleased that Schell in his introduction to *Visions of Petrarch* refers the reader to Petrarch's *Secretum* as a commentary on the *Canzoniere*, but I was alarmed on being told that this imaginary dialogue between Petrarch and St. Augustine "tells how his love of Laura transformed his affections *to a loftier level* where earthly cares are displaced by heavenly desire" (451). That "loftier level" may work for Dante in the *Commedia*, but in the third dialogue of the *Secretum* Augustinus condemns most adamantly Petrarch's plea that his love of Laura is his salvation -- in true Augustinian fashion -- because Petrarch has placed the creature before the Creator, and the remainder of the dialogue moves to that "heavenly desire" without benefit or mention of Laural intervention.

Oram's introductions and annotations for *Daphnaida*, *Colin Clouts Come Home Again*, and *Astrophel and the Doleful Lay of Clorinda* deal with that strange group of poems that pits Spenser in one way or another against other poetic talents: Arthur Gorges, Ralegh, the dead Sidney and his still living sister. Oram is unusually good at uncovering the nervosities of the poetic stance beneath the placid surface of the verse and at presenting the current critical opinion of the poems. I have but two complaints. With so much insistence on the nature of each of the volumes printed during Spenser's life, I waited to be told who the other authors included in the *Astrophel* volume were. The other shoe drops only in the last paragraph of the *Astrophel* introduction with a disappointingly inadequate naming of Lodowick Bryskett, Fulke Greville, and Ralegh. Surely, the inclusion of poems by these others indicates that the *Astrophel*-half of the *Colin Clout* volume is something more than

just a poem by Spenser and is making a statement about the legacy of Sidney, which would have enhanced Oram's incisive observation that "the volume as a whole might be titled the Book of the Three Poets" [Spenser, Sidney, Ralegh] (524). If the poems by these others could not have been included as part of the volume or as an appendix (they are really quite short), at the very least we should know what they were.

My second complaint concerns numerology. Although Oram points out quite rightly that *Astrophel* consists of 216 lines and *The Doleful Lay of Clorinda* of 108 lines, and he observes that the ratio is 2:1, he adds that "Two is a number associated with falsehood and uncertainty; three with divine harmony." That may be, but the ratio of 2:1 is, I think, less important than the number of lines, 216 and 108, because as Benjamin, Fowler, and Roche have pointed out repeatedly, 108 is the number of sonnets in Sidney's *Astrophil and Stella*, and is based on the number of Penelope's suitors in the *Odyssey*. Thus, Spenser in his 216 lines is trying to "overgo" Sidney, as he tried to overgo Ariosto in *The Faerie Queene* and is perfecting his poem by writing or including the work of the Countess of Pembroke in his own poem.

With the head of numerology exposed, we approach the work of Alexander Dunlop on the *Amoretti and Epithalamion* and of Einar Bjorvand on the *Fowre Hymnes*, for whom numerology is serious business. Alexander Dunlop, who is the "onlie begetter" of the major numerological pattern in *Amoretti*, was the logical choice to edit *Amoretti and Epithalamion*. His recovery of the lenten pattern embedded in the eighty-nine sonnets of the *Amoretti*: twenty-one sonnets, forty-seven sonnets (Ash Wednesday through Easter), twenty-one sonnets, is certainly the second most important "find" about the composition of Renaissance poetry since A. Kent Hieatt's earlier recovery of the calendrical structure of the *Epithalamion* in 1960. These recoveries of early numerological patterning of Renaissance poetry, along with the constant research of Maren-Sofie Rostvig, have met with varying degrees of acceptance since the numerological approach to Renaissance poetry seems to question profoundly the *sui generis* creative author syndrome magisterially ensconced in the Eng Lit mind, a needless opposition even for that woolly mess.

Dunlop's introduction and annotation to *Amoretti and Epithalamion* are a useful corrective to the too often smug rejection of numerological recovery. Although the annotations in general are full and helpful, sonnet LXVIII, the Easter sonnet, which is a tissue of Biblical allusions and makes no sense without a knowledge of those allusions, refers to none of them. How is that student reader to understand the Lord's bringing away, "captivity thence captive us to win," without knowing Ephesians 4.8 with its quotation from Psalm 68.18: "Wherefore he saith, When he ascended up on high, he led captivity captive and gave gifts to men." That whole chapter of Ephesians is important in understanding that "lesson which the Lord us taught." There are numerous other biblical allusions in this poem.

Einar Bjorvand and Richard Schell both claim responsibility for the introduction to *Fowre Hymnes*. I found this less satisfactory than other introductions, partly owing to the general terms in which it is couched, partly owing to the fact that the poems are treated as if they were a grab-bag of conflicting ideas, with no attempt to show how Spenser pulled them all together into one of the most

powerful poetic statements about the origins and modes of love and beauty in the English language. The first two sentences of the introduction will give some idea of the problem: "Spenser's *Fowre Hymnes* deals with the philosophy of love without being, in any real sense, a philosophical work. Ideas about love, whether divine or human, were central to Renaissance thought in general and to Spenser's poetry in particular" (683). Spenser's rich ironies in his dedicatory epistle to the Countesses of Cumberland and Warwick get flattened out in a falsifying paraphrase: ". . . Spenser states that the Hymnes of Love and Beautie were composed 'in the greener times of my youth,' and that his patronesses, worried about their moral effect on 'those of like age and disposition' have asked him to recall the poems. Since the number of extant copies make this impossible, the poet has decided to add a second pair -- the hymnes of Heavenly Love and Beautie -- by way of retraction" (683-684).

In fact, Spenser says that only one of the countesses asked him to recall what were surely manuscript copies. Equally surely that lady was not primarily concerned about the moral effect of the first two hymns on the sexual mores of the friends to whom Spenser had sent copies; she probably reminded him only that he had told only one half of the story of love and beauty. If she were so concerned about the first two poems as pornography, she must have received a terrible jolt when Spenser goes on to dedicate all four poems to her and her sister, those "most excellent and rare ornaments of all true love and beautie, *both in the one and the other kinde*" (italics mine). The editors would have been well advised to consult Mary Oates's brilliant interpretation of the word *retractation* (see Oates in *Works Cited*).

Bjorvand's introduction to *Prothalamion* is a good, straight-forward presentation of the problems that in the last forty years we have let settle on Spenser's last published poem. The wonderful idea of reproducing John Nordon's map of London in its entirety is somewhat vitiated for these old eyes because I cannot read the progress that Spenser describes; a blow-up of Essex house and environs would have been better. Somewhere it should have been mentioned that *Prothalamion*, unlike its companion piece, *Epithalamion*, follows the form of an Italian *canzone*, each stanza having identical line lengths and rime scheme.

My final reaction to this volume is that the editors have achieved admirably what they set out to do. Their self-effacing work will not be duplicated soon. I have profited from my reading richly, am happy to have supplied some items for the *Corrections* (printed below), and hope that these will be seen worthy of inclusion in the editors' second edition, a prospect to which I am sure they are not looking forward, but which they richly deserve.

Thomas P. Roche,
Princeton University

91.31

CORRECTIONS TO *THE YALE EDITION OF SPENSER'S SHORTER POEMS*

Ed. William A. Oram

Since the publication of the *Shorter Poems* several people have written to us with corrections and suggestions for a second edition. Chief among them is Kent Hieatt who asked a graduate class at the University of Western Ontario to read the *Shorter Poems* with an eye to corrections and additions. The list they sent us, augmented by the work of other scholars, forms the basis for the comments below.

It was impossible to include here many suggestions which would involve a rethinking of the project rather than its simple amendment. Most of what follows consists of additional glosses but a number of errors in the text and notes are corrected as well. Obvious typographical errors in the notes and introductions are not mentioned. For their work we would like to thank Kent and his class, Anthony Campbell, Trena Evans, Jacqueline Jenkins, Deborah Roberts, Jennifer Venn and Christine Young, as well as other Spenserians who have supplied material for this list including Ward Allen, David Richardson, Thomas Roche, and Glenn A. Steinberg. The choice of what to include and what not to is my own, with the exception of material on *Amoretti and Epithalamion* (by Alex Dunlop) and *The Shepheardes Calender* (by Thomas Cain).

CHRONOLOGY

?1554 Birth. The date of Sp's birth is uncertain. In sonnet LX of the *Amoretti* Sp says that the year he has courted Elizabeth Boyle seems longer than the forty that have come before. Depending on the date of the sonnet (spring of 1594?) and the degree to which one takes it to mean that fully forty years have elapsed before the wooing began, one can make a case for Sp's birth in 1552, 1553 or 1554. His matriculation at Cambridge as early as 1569 adds support for the earlier dates.

?1594. Midsummer's day. Midsummer's Day was June 11th in Sp's calender.

SHEPHEARDES CALENDER

p. 25 Gen. Argument, line 109, **seene**: "versed in some art or science".

p. 42 Feb., line 66, **buegle**: "tube-shaped glass beads, usually black".

p. 44 Feb., line 126, **for**: "because".

p. 44 Feb., line 133, **wast**: "waste".

p. 52 Feb. note on Embleme, line 30. Belongs on p. 53 as note to lines 34-35.

p. 58, line 9 Note on **sicker** glosses line 7, not line 9.

p. 61 March, line 108, **wroken**: ambivalent: "punished" or perhaps "avenged".

p. 64 Note to E.K.'s note about **spell**. While E.K. does misquote Chaucer according to modern editions, the first half of his quotation ("Listeneth Lordings") corresponds precisely to the words at the beginning of the first Fitt of "Thopas" in the 1561 printed Chaucer, and the second half ("to my spell") corresponds to words at the beginning of the second fit.

p. 83 footnote to E.K.'s note on line 124. Citation is to the *Genealogia Deorum* 5.48, not 5.67.

p. 111 June, line 42, gloss on **couth** should gloss line 41.

p. 175 Oct., line 105, note: **thriftie bitts of meate**: perhaps not "only a little food" but "food that one can thrive on" i.e. good food.

p. 192 Nov., line 137, **hem**: "them, i.e. the sheep".

p. 212 Dec. Second note to Emblem 7-8 in fact glosses Emblem 13-14.

COMPLAINTS

p. 217 General Introduction, paragraph 1: Ponsonby calls himself the Printer but was, technically, the Stationer; Thomas Orwin was the printer.

"Ruines of Time"

p. 250, line 418, note: Not Henry VII but Henry VIII.

p. 253, lines 491-574, note: "Semiramus" is "Semiramis".

"Virgil's Gnat"

p. 297 footnote on **Leicester**. There are complimentary allusions to Leicester in *Prothalamion* as well.

p. 307, line 219, **happely**: "by chance".

p. 315, line 425 TEXTUAL NOTE, "**These**" should be "There".

"Mother Hubberds Tale"

p. 339, line 142, **ylike dearly bought**: "all equally redeemed by Christ's precious death".

p. 345, line 331, **meed**: "retribution".

p. 347, note to lines 379-95: "**plays**", line 394, may refer simply to amusements in general, not to stage dramas only.

p. 359, line 747, **Eughen**: yew.

p. 360, line 775, note on **his grace**: *not* "his prince" but "the favor of his prince".

p. 363, line 867, note on **fee-simples**. *Not* "landed estates" but "estates without restrictions of sale or inheritance".

p. 366, line 964 TEXTUAL NOTE, "**Scace**" should be "Scarse".

"Muiopotmos"

p. 418, line 126 TEXTUAL NOTE, "**praisd**'" should be "prais'd".

p. 430, line 431, gloss on **idly.** Possibly "in vain" rather than "slothfully".

"The Visions of Bellay"

p. 441 Introduction paragraph 2. Du Bellay is the first poet to write a *sonnet-sequence* on a subject other than love. (But see the review by Roche in this issue for a contrary opinion.) Many earlier poets including Petrarch wrote individual sonnets on various subjects.

p. 444, line 70, note on **a twinne of forked trees**. Suggests Church and Empire, not simply empire.

p. 446, line 97, the owl of the line suggests the obscurantism of the Roman church, because the owl likes darkness.

p. 447, lines 122-24, note. **Palme...Olive...Lawrell** suggest victory, peace and poetry respectively. (Original note has incorrect sequence of terms.)

DAPHNAIDA

p. 491 Introduction last paragraph. The poem contains forty-nine stanzas or 343 lines (not 443).

p. 499, line 136, **All**: "even though".

p. 501, line 189 TEXTUAL NOTE, "though" should be "through".

p. 502, line 218 TEXTUAL NOTE, "**AEtraea**" should be "Astraea".

p. 503, line 245. See note for p. 505, line 294.

COLIN CLOUTS COME HOME AGAINE

p. 541, line 412, note on **Nor Po nor Tiburs Swans**: Spenser may mean modern Italian poets (the Po) and antique Roman ones (the Tibur).

"Astrophel" and "The Doleful Lay of Clorinda"

p. 576, line 178, **make**: mate.

AMORETTI

p. 595 The statement that there is "a spring sonnet two before and two after the central group" is incorrect. Spring sonnet LXX is second after LXVIII but spring sonnet XIX, actually a pre-spring sonnet, is third before XXII.

p. 605 VII.3, **the which**: refers to "vertue" and is subject of the transitive verb **dart**: darts or may dart.

p. 606 X.7, **captives**: as captives (noun in apposition to "harts").

p. 609 XV.10, **weene**: either "beautiful", an archaic adjective that serves here to preserve the syntactical parallelism of the preceding lines, or "believe", the common verb in imperative mood.

p. 638 LXIII.8, **alyve**: either specifies dear and dainty forms of life or perhaps designates more generally anything dear and dainty in this life.

p. 656 Anac.14, **Diane beasts**: Diane wounded, or perhaps wounds, beasts.

p. 659 Concerning the etymology of "epithalamion" the range of the preposition *epi* includes not only "upon" but also "before" (e.g. Matthew 10.18 in the King James Bible) and "at." All of these meanings may have resonated in the title for Spenser and his readers.

p. 662 Notes on *Epith* 18: "*Aen* 149" should read "*Aen* VIII.305 and V.249-50".

p. 669 Epith 190, **mazeful**: bewildering, chiefly because her hair was a maze of intertwined serpents.

p. 676 Epith 356, **poure:** because the range of "fundere" included both "pour" and "stretch out," it is not unusual in Roman writing to find people, animals or objects poured out on the ground (e.g. *Aen* I.192-3). Spenser occasionally uses "pour" in this sense (e.g. *Amor* XX.2, *FQ* I.vii.7.2).

FOWRE HYMNES

p. 695, line 86, **meanes**: shared characteristics.

p. 704, line 282, **heavenly wize**: according to the manner of heaven.

PROTHALAMION

p. 762, line 23 TEXTUAL NOTE, "s" should be "As".

p. 764, line 60, **them seem'd**: it seemed to them.

APPENDICES

p. 812 Omitted from line 10 of "Further reading for *Amoretti and Epithalamion*: Hieatt (1973).

p. 821 Omitted from "Works Cited": Hieatt, A. Kent. "A Numerical Key for Spenser's *Amoretti* and Guyon in the house of Mammon" *YES* 3 (1973) 19-52.

ARTICLES: ABSTRACTS AND NOTICES

91.32 Beecher, D. A. "The Anatomy of Melancholy in Book I of *The Faerie Queene*." *Ren&R* N.S. 12, no. 2 (Spring 1988): 85-99.

Protestant, God-directed revision of Petrarchan erotic poetics -- a poetics that engendered melancholy for the absent object of desire -- exchanged "the exploits of Medieval knights" for the "symbols of the militant Christian life," and thus "the Tudor poets furnished themselves with objects of devotion also capable of leading to despair." In *Faerie Queene* I, "the Anchorite troubled by *acedia* and the Protestant saint beset by despair" are represented by Redcrosse. In Redcrosse's uneven errancy from/to Una, love melancholy and religious despair conjoin in a "vital cluster of psychic associations: that the lover's torments know their full measure only by analogy with the sufferings of the soul, and conversely, that the

sense of divine rejection can be expressed best in terms of the abandoned lover." Protestant religious melancholy, such as Redcrosse's, is more dangerous than erotic melancholy, as "rejection . . . was tantamount to the death of the soul . . . ." Redcrosse's defeat of his own self-willed melancholy serves as "the via negativa whereby man may be saved." (K.F.)

91.33 Berger, Jr., Harry. "Narrative as Rhetoric in *The Faerie Queene*." *ELR* 21, no. 1 (Winter 1991): 3-48.

The Faerie Queene is a poem that not so much presents a story as it does *represent* storytelling so as to interrogate the ideology of storytelling itself. By presenting an oral discourse through a written discourse, the normative scheme that dominates the theory and practice of rhetoric is disrupted. If the characters often seem translucent, it is because they are presenting a dramatic interplay of conventional rhetorical discourses that ultimately "shape, direct, confuse, frustrate, repress, or mystify the desires and purposes of individual agents." Representing these rhetorical discourses though literary indirect discourse reveals how limiting moral categories are seen to take over complex realities (demonstrated most blatantly in the Phedon episode of Book II). "Again and again, its landscapes, figures, and events are marked as conspicuously reductive and deceptive by textual indirections that challenge the reader to question the meanings offered by the storyteller's oral, visual, and dramatic formulas."

This approach allows us (1) to shift the problem of unreliability from the narrator to the story itself, thus allowing for an ideological reading of the *Faerie Queene* as a critique of the cultural discourses it represents, in particular the discourse of traditional storytelling. As the work of anthropologist Maurice Bloch has shown, oratory functions as a means of social control by encouraging the acquiescence of the auditor; such formalized language expresses, maintains, and controls hierarchic relations in systems of traditional authority; (2) if the story is unreliable, then the storyteller is a traditional reader of a traditional story, "the first reader of *The Faerie Queene*," but therefore, as his consistent misinterpretations show us, finally a model of how *not* to read this story. If the narrator "kidnaps romance and its readership and brings them tied up like acrasia to the wellhead of Tudor ideology," the poem "is a double agent that kidnaps the narrator and his chivalric idealism in the service of a more subversive agenda." (K.P.)

91.34 Carroll, Clare. "The Construction of Gender and the Cultural and Political Other in *The Faerie Queene* 5 and *A View of the Present State of Ireland*: the Critics, the Context, and the Case of Radigund." *Criticism* 32, no. 2 (Spring 1990): 163-92.

"Spenser's ultimate concern" in *A View* "is with money." Consequently, "the moral degeneracy of the Irish" -- namely, the practice of communal land ownership -- "is not just a catalogue of ethnographic vices but the product of material practices which thwarted the efficient and profitable English exploitation of Irish people and land." Artegall images the decay of English virtuous manliness in his capitulation to Radigund, whose name encodes the Irish words "rade" -- to grant -- and "guna" -- women's clothes. Radigund is "analogous to the Irish, whose 'barbarity' demands

they be 'reduced to civility' by the English." Britomart's defeat of the Amazonian queen parallels Spenser's program for subduing the Irish. *The Faerie Queene* 5 mythologizes a successful subjugation of Irish rebellion: "what had been, in fact, Grey's defeat becomes a triumph of the methods of slaughter and appropriation which Spenser defends and systematizes in *A View*." (K. F.)

91.35 Hadfield, Andrew. "Spenser's *View of the Present State of Ireland*: Some Notes Towards a 'Materialist' Analysis of Discourse." In *Anglo-Irish and Irish Literature: Aspects of Language and Culture* 2. Eds. Brigit Bramsback and Martin Croghan. Uppsala: Uppsala University Press, 1988. 265-70.

Spenser's *View* embodies the shift in the status of writing and reading from Catholic to Protestant conceptions of language and its relation to the world. "Ireland as part of Britain . . . must fall under this new hegemony and comply; the Irish must speak this language . . . ." Irish -- i.e., Catholic -- language must be eliminated, and from such a program the "material" submission of the Irish will follow. (K.F.)

91.36 Macfie, Pamela Royston. "Text and *Textura*: Spenser's Arachnean Art." In *Traditions and Innovations: Essays on British Literature of the Middle Ages and the Renaissance*. Eds. David G. Allen and Robert A. White. Newark: University of Delaware Press, 1990. 88-96.

Spenser's Bower of Bliss in *The Faerie Queene* II invokes the danger of art in Ovid's portrayal of Arachne in Book 6 of the *Metamorphoses*. Arachne's textured/textual art "threatens to deceive, suspend, and entrap." In *The Faerie Queene*, this threat is illustrated in the "subtile net" and "cunning web" of darkness suspended over Mammon's tainted gold, as well as in the description of the ivory gates leading into Acrasia's garden. Spenser's "Arachnean art" in the Bower serves, like Minerva's chastisement, to distinguish "painted forgery" from "matter of just memory." In *Muiopotmos*, Spenser intensifies Arachnean cunning. Minerva's tapestry "retains its allegory of authority." Part of Spenser's elevation of Minerva is to comment on "Clarion as an inadequate and bereft interpreter of the world through which he moves." Ovid's Arachne myth allows Spenser to emphasize that the "problems of representing the world in art are correlated with those of recognizing the fatal artistry of the world itself." (K.F.)

91.37 O'Connor, John J. "Terwin, Trevisan, and Spenser's Historical Allegory." *SP* 87, no. 3 (Summer, 1990): 328-40.

"The names Terwin and Trevisan underline Spenser's principal allegorical intention in the Despair episode" of *The Faerie Queene* I. Each name refers to a European city involved in sixteenth-century wars over religion. "Terwin" represents Therouanne, a French city attacked by Charles V in 1553 partly because of its status as "a center of reformed theology." "Trevisan" derives from Treves (modern Trier). Unlike Therouanne, Treves was besieged from within by Calvin's disciple, Caspar Olevian, whose reformist activities were suppressed in 1559. Spenser's interest in these events centers on the failure of reformist theology: "Both cities were examples of religious defeat brought on by failure of the will, a form of religious despair." In

Spenser's allegorization of these cities' despair, Redcrosse parallels Terwin and Trevisan's plight, especially in his love for Una, which echoes Treves and Therouanne's "love" for Calvin. In that regard, this episode suggests the precarious relationship between the Church of England and extremist Calvinists. (K.F.)

91.38 Riddell, James A., and Stanley Stewart. "Jonson Reads 'The Ruines of Time'." *SP* 87, no. 4 (Fall 1990): 427-55.

New evidence of Ben Jonson's evaluation of Spenser's poetry resides "1) in Jonsonian echoes of 'The Ruines of Time' in his own work; and 2) in specific marks and annotations in Jonson's copy of the 1617 Folio edition" of Spenser's works, a copy unavailable to scholars for 300 years. Jonson underlined, coded (with "flowers, lines, brackets," etc.), and annotated this volume. A comparison of Jonson's annotations to Spenser's poem to the "Carey-Morrison Ode" reveals that the poet was influenced by Spenser's phrasings and conceptions in "Ruines of Time," II.442-48. Of the annotations themselves, which indicate Jonson's "actual reading of that poem," Jonson especially noted II.281-94, two stanzas that elegize Sir Philip Sidney. Jonson's attention to this passage reflects the poet's concerns -- expressed in the Morrison ode -- with virtue's "fullness" in a "short" life. The following stanzas of "Ruines," on poetry's ability to make mortals "dwell in superlatives," as Sidney wrote, "was the most important to Jonson," because he, like Spenser and Sidney, saw that "virtue is a contingent value" unless it is "eternised" by the poet's labors. To summarize Spenser's defense of poetry, Jonson wrote beside this passage: "verses eternise the vertuous." Such annotations show that Jonson valued Spenser's poetry far more than we have always believed. (K.F.)

91.39 Shawcross, John T. "Probability as Requisite to Poetic Delight: A Re-view of the Intentionality of *The Shepheardes Calender*." *SP* 87, no. 1 (Winter 1990): 120-27.

Rather than historical context and circumstance determining authorial intentionality in all aspects, "the writer when writing . . . uses[s] whatever means can be brought into play to produce an aesthetic work. Part of that means may be history and the historistic." Intentionally is located in the literary work's "language, its syntax, its order, and its linguistic being." In *SC*, Spenser uses contemporary concerns to "lend probabilities to the metaphoric and fictional" world of the poem, a move that affirms Spenser's intention to become England's new national poet. (K.F.)

SPENSER AT KALAMAZOO, 1991

The program for 1991 was organized by William 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). John Webster (University of Washington) opened the program by inviting the dance of the Spenserians to begin.

I. Lawrence F. Rhu (University of South Carolina) presided at the first of the Spenser sessions, *Colin Clouts Gone Abroad Again*.

91.40 In her paper, "Ariosto's *Cinque Canti* and Spenser's Book V: Some Preliminary Observations on Representing Civil War," Elizabeth Bellamy reconsidered Book V, conventionally viewed as "a 'dark' aberration from the overall epic design of *The Faerie Queene*," in the context of literary representations of civil war, a tradition of " 'post-epic' as the genre of empire in decline." She took as Ariostan proof-text Alcina's observation that all mortal achievement has "un certo fine" as a revision of the Virgilian Jupiter's promise to Aeneas of an *imperium sine fine*. Thus, instead of adopting the New Historicists' view of Book V as a symptom of contemporary social stresses, Bellamy proposed seeing it as "a *conscious* attempt to confront the discontinuous seams between literary representation and current history." Bellamy sought to recuperate literary history as a significant part of history proper and to consider "how historical meaning is revealed through literature -- and what is at stake for literary studies when literature and history confront one another as directly (and uncomfortably) as they do in Book V."

In "Transacting Petrarch in the *Amoretti*," William J. Kennedy (Cornell University) observed that sixteenth-century Italian commentators on Petrarch's *Rime sparse* increasingly secularize Petrarch's poetry by avoiding its scriptural and liturgical references. One consequence of reading the *Amoretti* in their light is to apprehend Spenser's effort to re-sacralize Petrarch's discourse anew. In early stages of the sequence its speaker registers all the preferences of an old-style Petrarchan lover as these commentators represent them. By the end its speaker accedes to a reciprocal relationship with the beloved sanctioned by a new-style Protestant ethic that some commentators both adumbrate and contest.

91.41 John Watkins (Marquette University) continued the intertextual archaeology in "Spenser and the Virgilian Venus: The Politics of Renaissance Intertextuality." He argued that "Spenser's revision of plots and episodes from the *Aeneid* and the *Orlando* suggests his awareness of contradictions between the dominant ideologies of the Augustan, Ferrarese, and Elizabethan courts that he must resolve in order to transform Virgilian epic into a genre suited to the Virgin Queen." As Aeneas encounters female characters, whose avatars "come from the older world of Homer, Apollonius, and Euripides . . . the conflict between Greek and Roman values appears in the poem as a conflict between genders, between Aeneas' devotion to an imperial vision and the private passions raised in him by Dido and his mother." Virgil's affirmation of Roman virtue in contradistinction to the foreign and the feminine is part of an Augustan program to reduce the freedom of women and restrict it more fully to the reproductive function. Watkins argued that Spenser counters the Virgilian "bias against female sovereignty" with the help of Ariosto and considered in detail how Ariostan and Virgilian subtexts interact in the Book II appearance of Belphoebe. The duplicity of the Virgilian Venus, who appears to her son disguised as a Diana, is displaced to Braggadocchio, reversing "the gender lines . . . so that Belphoebe, the surrogate of Elizabeth, emerges as a champion of neo-Augustan virtue in opposition to masculine, Italianate duplicity."

In his response, Donald Cheney (University of Massachusetts, Amherst) suggested that a "post-epic" consciousness was inherent to every epic's negotiations with its predecessors, and that Spenser seemed eager to foreground such elements. He praised Watkins' description of Spenser's variations on the Vergilian Venus as an especially elegant and persuasive illustration of Spenser's method, in which reversals of both gender and motive trace a dance-like movement from Homer to Vergil and to Spenser by way of Ariosto. Noting that William Nelson had shown in 1953 that Spenser's Malbecco, arguably the most Ovidian of his characters, derived from Ariosto's *Cinque Canti* via Gascoigne's *F. J.*, he suggested that Bellamy's focus on that neglected Ariostan text was a welcome reminder of Spenser's interest in completing the abandoned fragments of his predecessors: perhaps the later books of the *Faerie Queene* would have added the Fata Morgana to the misfortunes of Spenser's Arthur. In commenting on Kennedy's treatment of Spenser's transactions with Petrarch, he suggested that Ariosto, again, should be seen as a principal conduit between the *Rime* and the *Amoretti*, and proposed that the conflicting demands of Spenser's two Elizabeths were expressed in terms echoing Ariosto's comparison of his own love-madness to that of Orlando. The "Lodwick" addressed in *Amoretti* 33 should therefore be identified with Ariosto, since that sonnet is a close imitation of the second stanza of the *Furioso*.

Bill Oram, referring to William Kennedy's paper, started off a lively and learned discussion of breasts in the *Amoretti*, noting the references to them after what was supposed to be the turn in sonnet 58 to the sacred. Bill Kennedy cited the Song of Songs as a sacred subtext and Anne Prescott added Proverbs 5:19.

Attention focused on Sonnet 58, the only sonnet of the *Amoretti* provided with an epigraph, "By her that is most assured to her selfe," and the ambiguity of the speaking voice. Anne Prescott asked that, if "by her" is taken to indicate the lady as speaker, were there any precedents for construing "proud fayre" as referring to a man? Jon Quitslund suggested that if one were to place a comma before "to her selfe," one could imagine the lady as both speaker and addressee.

II. Theresa Krier (University of Notre Dame) presided over the second session *Eumenestes Meets Phantastes: History and Fable in Spenser's Later Books*.

91.42 In "Spenser's Slander of Lord Grey" M. Lindsay Kaplan (Lewis and Clark College) addressed the question, "Why does Spenser publish an extended and detailed allegory of a slander against Grey in 1596, fourteen years after it apparently occurred, and three years after the Lord Deputy's death?" She concluded that "Spenser's vindication of Grey is motivated by a desire to make tolerable the advocacy of his own Grey-like policy. By attempting to justify its cruelty he is able to advance a program, however horrible, that he believes will bring Ireland under submission." Kaplan noted that Grey was recalled from Ireland at his own request, having been given the nearly impossible task of discouraging rebellion without incurring public dissent, and that slander was directed at Grey not by the court but by the Old English in Ireland whose allegiance was questioned by Grey and other New English administrators. The task of subduing the Blatant Beast falls to Calidore, the poet knight rather than the knight of justice, but Spenser, whose talents must serve a decadent court, has a more difficult task. His "increasing

inability to reconcile poetry and service to the state is a manifestation of the impossibility of both celebrating an idealized, virtuous state and correcting its flaws. In terms of slander, the poet increasingly finds that instead of protecting the state from some external threat of defamation, he is exposing the court as the source of defamation."

In response, Andrew Declan Murphy argued that in attempting to interrogate the disjunction between Spenser's allegorized portrait of Lord Grey in Book V of *The Faerie Queene* and the historical details of Grey's actual recall from Ireland, Lindsay Kaplan centralizes the issue of slander. Murphy -- while not disagreeing -- chooses instead to foreground the equally slippery category of "discipline." Drawing evidence from both *The Faerie Queene* and *A View of the Present State of Ireland*, Murphy pointed to a tension for Spenser in the gap between the meanings of discipline as "instruction . . . teaching; learning; educating" and as "correction; chastisement; punishment" (OED). Spenser both exploits this division (collapsing one sense into the other in evolving a colonialist ideology) but also to some extent falls victim to it, being, as a poet (like Bonfons / Malfont), especially liable to discipline for transgressing political orthodoxy. Spenser's vulnerability is particularly acute in this regard, given Elizabeth's vacillation over her Irish policy. In other words, it is by no means clear in the closing decades of the sixteenth century that the monarch is willing to sponsor the collapsing of instructive and punitive discipline into each other that the emergent colonialist ideology requires. Spenser finds himself, then, in an ambiguous and dangerous relation to "home." Murphy notes Kaplan's point that Spenser shifts the source of slander from the island to the mainland and registers this as yet another example of the problematized trope of the return in Spenser. He concludes that perhaps Kaplan is indeed right in proposing Artegall as a version of Spenser himself, but suggests that, as such, Artegall is in fact a version of the deracinated colonist, for whom no return home is ever possible -- a Prospero forever stranded on a hostile island.

91.43 The examination of *Faerie Queene* V concluded with Richard Mallette (Millsaps College), who in "Book V of *The Faerie Queene*: An Elizabethan Apocalypse," argued that the Legend of Justice is properly understood in the light of late sixteenth century English apocalypticism. Throughout the 1580's and 90's writers as diverse as Napier, Marten, and Aylmer argue that resistance to Antichrist is the duty of the godly prince, supported by mighty arms and a grateful nation. A comparison between Spenser's use of apocalyptic texts in Books I and V reveals that in the latter Book the poet makes use of John's Revelation obliquely and refractively. The Johannine text is mediated in Book V by contemporary apocalyptic commentary. The allegory becomes fully eschatological beginning in canto 8, with the shift to national and topical concerns. Here are found the familiar Johannine dichotomies -- in Mercilla, for example, confronted by the Souldan or Duessa -- as well as the nationalist dichotomies of post-Armada apocalyptic commentary. The series of battles in these final episodes, depicted in the language of that commentary, would be taken by Spenser's reader as proto-apocalyptic encounters between Protestant England and its Roman Catholic adversaries. The final episodes in fact have been heralded fully by the Proem, where Spenser specifically employs apocalyptic language to define the role of the monarch in defeating Antichrist. He also limns a kind of historical optimism prevalent in the

eschatology of the 1590's, a confidence that may help to reevaluate the vision of the Book as one of implicit belief in the progressive breaking of the power of evil within history.

91.44 Richard Neuse (University of Rhode Island) redirected attention from Artegall to Arthur who, he argued, is a figure of the poet. As such, Arthur is the counterpart of Meliboe: both have as source one of the two tales told by Chaucer the pilgrim, the tales of Melibee and Sir Thopas. "Meliboe . . . represents the private, pastoral side of the poet, a Colin Clout who has grown old and believes he can withdraw from history, only to discover that, to vary Santayana's dictum, those who believe they can escape from the nightmare of history are doomed to be overtaken by it. Arthur, on the other hand, is the author's "historicall fiction" of himself, the poet's public, heroic side." Neuse observed a doubleness within the figure of Arthur as well, what he called an "apocalyptic" Arthur "who enters the narrative at a moment of crisis which he resolves in more or less spectacular 'providential' fashion" and an "erotic" Arthur who rather resembles Sir Thopas. Neuse associated these two Arthurs, both with Bakhtinian categories of official pageantry and carnival and with Machiavelli's distinction "between public and private aspirants to the throne." Mirabella, riding on an ass, dressed in mourning, led captive by Disdain "sib to great Orgoglio," is Arthur's Una, his Fairy Queen. Arthur has found his "other" but cannot recognize her because he fails to understand his own personal connection with Disdain. "[T]he social and political system of which she knows herself to be a captive is for him an unalterable given . . . Arthur's failure to settle for a determinate historical identity instead of constantly reinventing himself in an endless quest mirrors the poet's hesitations about just where his historical fiction might or should be taking him."

In his response to Professors Mallette and Neuse, William Sessions (Georgia State University) promised not to find any similarity between the two papers. Rather, he chose to focus on what he saw as the excesses of each. Invoking Roland Barthes' obscure but appealing metaphor of the text as "overcrossing," Sessions suggested a corrective attention to "text-openness" to each of the two speakers. Praising Mallette's "reminder of the Biblical frame for Book V," Sessions went on to note that "the ongoing reader cannot forget that this renewed Book of Revelation ends with the Blatant Beast and moves relentlessly through the topography of Book Six, where there are no soteriological presences at all, least of all in Prince Arthur." Turning to Neuse's paper, he observed, "the figure of Arthur continues, whatever his schizophrenia. . . . The point is that the pressure/presence of Arthur of Logos is never really displaced in the epic."

At the beginning of the discussion, Richard Neuse was asked if he wanted to counter-respond to Bill Sessions. He defended his metaphoric (and, at least in Rhode Island, homonymic) identification of Arthur with the author and restated his belief that the failure of Spenser's political nerve -- his failure to come to a conclusion as to what the ideal polity should be -- was written into the text. He observed that if we take Ireneus' proposals in *The View* seriously as Spenser's own, we might reconsider being Spenserians, but added that Ireneus' position was inscribed in a dialogue.

Don Cheney called attention to the Machiavellian distinction between new prince and hereditary prince. Could the erotic Arthur be waiting to find out that he is the hereditary prince? Richard Neuse responded that it was not clear what hereditary meant: both Arthur and Elizabeth were bastards. Don Cheney noted that in a romance world, proving yourself often coincided with discovering you are a prince. Bill Sessions observed that Arthur was one of many inscriptions of the author in *The Faerie Queene* and one of many characters with motley origins.

Bill Oram asked Richard Neuse to talk more about Sir Thopas as the source of Arthur. Neuse responded that Sir Thopas is serious satire and self projection.

Rob Stillman asked Richard Mallette if Spenser used apocalyptic materials in the *View* as well as *The Faerie Queene* V, and if not, why not? Mallette responded that he had never noticed such materials in the *View* and it was a good question. Anne Prescott added that there was a generic issue: the apocalyptic note was a return to the *Theater for Worldlings*, Spenser's younger interest.

III. Peter C. Herman (College of William and Mary) presided over the third session, "*Just the Facts, Ma'am: Detecting Spenser's Biography*.

91.45 For something completely different, Eric Klingelhofer (Mercer University) shared with us a slide presentation of an archaeological excavation, not of Elizabethan subtexts, but of Elizabethan buildings. Klingelhofer is engaged in fieldwork and archival research on the Munster colony in Ireland. He and his team of graduate students are excavating the remains of Raleigh's colony at Mogeely Castle, the only Elizabethan colonial settlement for which there is a reliable map available. In July of 1990, Klingelhofer made a preliminary inspection of the site of Kilcolman Castle, Spenser's last home, for possible archaeological exploration. Having been confiscated from the traitorous Earl of Desmond, the Kilcolman estates of over 3000 acres were formally granted to Spenser in 1590 for English settlement, assuring his status as gentleman. Spenser's Anglo-Irish squirarchy was shortlived, since in 1599 rebels led by the Earl of Tyrone destroyed Kilcolman Castle. Klingelhofer observed the ruins of a small medieval tower house and indications of two other structures. He has been granted permission by the present owner, Mr. Charles Harold-Berry, to conduct a field survey and architectural study and would like to embark on a long-term project "to locate, unearth, and preserve for posterity the structures and artifacts of Spenser's Castle, Kilcolman." Professor Klingelhofer ended his slide presentation with the hope that the Spenser Society would "take a leading role in sponsoring and organizing this effort."

91.46 Jon A. Quitslund (George Washington University) shared his discovery of a new poem by Spenser which had been long hidden in the Spenser canon. He distributed his translation of Spenser's Latin verse epistle included in the Spenser/Harvey letters of 1580 "Ad Ornatissimum Virum . . . G.H.," a valediction to Gabriel Harvey on Spenser's projected and possibly merely fantasized diplomatic mission to the Continent. He suggested that this poem marked " 'the end of the beginning' of Spenser's career," looking back to the *Shepherd's Calender* and forward to the 1590 *Faerie Queene* and *Complaints* as well as to *Colin Clouts Come Home Againe*. Quitslund invoked Bakhtinian theories of dialogic discourse to suggest that

Harvey functions as "an all-purpose Other" to the poet and that "Spenser's project of a lonely quest across continental Europe is directly related to his uncertainties concerning his status within the Leicester household and his future with a larger reading public." He suggested that the probable coincidence of the writing and publication of the poem with Spenser's marriage to Machabyas Childe "explains his complaint in the opening lines that Love has rendered him 'unfit' for travel" and probably explains "his impatience, later in the poem, with confinement in *'tenebris pudendis*' . . . 'wasting the green years uselessly, / At home with unworthy duties, in the shameful shade.' " Quitslund concluded, "Spenser's language echoes pastoral conventions; it also anticipates his representation of crises in the careers of his heroes, which typically involve the temptations of a regressive eroticism."

91.47 Richard Rambuss (Kenyon College) concluded the session of fact finding by reminding the audience that, *pace* Richard Helgerson, writing poetry was not Spenser's only career. "Spenser may have lived by the pen alone, but what he wrote wasn't always dictated by the muse of poetry. Almost uninterruptedly from his Cambridge graduation to his death, Spenser made a living as a secretary working in both private and civil capacities." Rambuss cited the description and construction of the office of secretary by Angel Day in his *English Secretary*, "the process by which the secretary becomes the simulacrum of the master himself." In his treatise, Day stresses the role of secretary as "the repository for all his master's secrets." Focusing on *The Shepherd's Calender* as an instrument for professional advancement, Rambuss suggested that E.K.'s glosses were directed or perhaps dictated by Spenser to advertise the poem's capacity to keep secrets by veiling more than the glosses reveal.

91.48 In keeping with the requirement of "Just the facts, ma'am," Jean R. Brink (Arizona State University) reminded Professors Quitslund and Rambuss of the bibliographic questions about the texts they were considering. Spenser was not involved in the publication of the *Three Proper, and Wittie, Familiar Letters,* the authenticity of which is not clear. She pointed out that the *Letters* might have been all Harvey's doing and the E.K. glosses none of Spenser's.

In the ensuing discussion, Lindsay Kaplan asked Richard Rambuss if Spenser saw his two careers as separate. Rambuss responded succinctly, "No," and added that he had reservations about Richard Helgerson's distinction between Spenser's sense of vocation and of profession.

Several voices were raised in defense of Gabriel Harvey. Anne Prescott alluded to a study by Lisa Jardine and Anthony Grafton (published in *Past and Present*) about Harvey's secret career as a researcher and consultant.

Kent Hieatt asked Eric Klingelhofer if there might be foundations of a main house available on the Kilcolman site. The reply was affirmative, since tower houses were not comfortable.

IV. The fifth annual *Kathleen Williams Lecture on Spenser and His Age* was given by A. Kent Hieatt and the response was supplied by Maureen Quilligan (University of Pennsylvania). Margaret Hannay (Siena College) introduced the session.

91.49 Hieatt began his lecture by surveying the fortunes of Renaissance literary studies. While "[s]tudents love English departments" and "administrators like theory," specialists outside English show increasing reservations about how scholars of Renaissance English use theory. Anthony Grafton, for example, has cautioned against the tendency to stage a "kind of smash-and-grab raid on social and economic history." One consequence of such raids is the use of categories of binary opposition to establish absolute distinctions between Medieval corporate thinking and the Renaissance sense of individuality and historical consciousness. Citing Lee Patterson, Hieatt conceded that the difference attributed to Medieval and Renaissance emphases was not without justification: what needed correction was the exaggerated and absolute distinction frequently drawn. A distinguished victim of this fashion for absolutes is Thomas M. Greene who, in his *The Light in Troy: Imitation and Discovery in Renaissance Poetry*, emphasizes the Renaissance sense of the tragic irrecoverability of its newly discovered classical past. Hieatt offered the reservation, "not that Renaissance figures lacked a sense of the alterity of antiquity, but that the plangent accents of loss, the innermost realization of extraordinary difficulty of recovery, are not really that often encoded. The true relation between the Medieval and Renaissance senses of history in terms of the conceived relation to antiquity and its artifacts seems to me to be more complex and equivocal than he allows." By way of counter example, he discussed the *Hypnerotomachia Poliphili* of Francesco Colonna and showed slides of some of the illustrations.

Hieatt then turned to Stephen Greenblatt and his theory of Renaissance self-fashioning. He pointed out that the English royal house had been practicing a self-fashioning since the high middle ages "which imputed a historical destiny to an English ruler by creating *ex nihilo* a usable past for him in the figure of an imperial Arthur." He went on to correct Greenblatt's reading of the Bower of Bliss, pointing out "that there is nothing uniquely Spenserian, Elizabethan, or Renaissance about a tempting seductress who disturbs the right course of action and against whom retribution is executed, *but* that Greenblatt has radically misidentified Guyon's reason for chaining Acrasia and destroying her bower," that is, as retribution for the murder of Mortdant. Hieatt proceeded to question Greenblatt's association of Guyon's journey to the Bower of Bliss with Elizabethan colonial voyages, stating that "[t]he text again resists the effort to associate the two things." Hieatt concluded his lecture, "It is true that in the Renaissance a sizable class of aristocrats and courtiers acquired a degree of learning and sensed the availability of many more roles than their predecessors had imagined. . . . Aside from the turn of an aristocracy, and those who aspired to their condition, towards humane learning and consequently greater self-consciousness, I fail to see significant change in the categories of consciousness with the coming of the 'Renaissance' (as you and I insist on calling it).

Responding to Kent Hieatt's lecture, Maureen Quilligan began by noting that "Kent has asked us to think about two particular limits to the current paradigms we use for doing historical studies in the Renaissance 1) as in Tom Greene's arguments about antique imitation, we insist upon too radical a discontinuity between the Middle Ages and the Renaissance; and 2) as in Stephen Greenblatt's arguments about the construction of the early modern self, we allow perverse historical contexts to be foisted upon our texts which, in fact, have far other stories to tell."

Quilligan found herself obliged to ride to the rescue of both Greene and Greenblatt in strategic defense of her own project of "trying to insert the history of women's writing into the narratives Kent is contesting" -- specifically the writing of Christine de Pizan and Lady Mary Wroth. In response to Hieatt's point about Acrasia as murderess, Quilligan asked, "[I]f Acrasia is guilty of murder why is she not executed . . . ?" and went on to cite an argument of Patricia Parker, indebted both to Quilligan herself and Nancy Vickers, about Verdant as a figure of the male poet subjected to female authority. Where Quilligan took issue with Greenblatt was in his mystification of Spenser's wholehearted support of Elizabethan ideology, which, she argued, misses both the misogyny and the radical critique of gynecrocracy. She offered as an example of Spenserian misogyny his failure to acknowledge Christine de Pizan as the source for the Amazon Radigund. She observed that, "Spenser does to Christine de Pizan what Britomart does to Radigund, enforcing a remarkable silencing of one of the few female authored texts that could have come his way." She went on to describe Lady Mary Wroth's response to her male literary sources, Spenser and Sidney. Noting that "Kent has usefully asked us to recognize the limitations of fashionable historical paradigms," Quilligan concluded with the exhortation to appreciate "how crucial it is for us to get the narratives told not only with the attention to myriad uneven detail across broad developments for which Kent wisely calls, but with an eye to seeing what was invisible before."

With a brief valediction, John Webster brought the sixteenth session of *Spenser at Kalamazoo* to a close.

Lauren Silberman
Baruch College, City University of New York

ANNOUNCEMENTS

91.50 Douglas Brooks-Davies of the University of Manchester writes that he is currently editing an edition for Longman tentatively titled *Spenser: Selected Shorter Poems* (likely publication, 1994). This volume will contain *The Shepherds' Calendar*, *Amoretti* and *Epithalamion*, *Four Hymns*, *Prothalamion*, *Ruins*, *Colin Clout* and *Astrophel*. In line with general editorial policy for the series in which it is appearing (Longman Annotated Texts) there will be strong emphasis on explanatory annotation, and textual apparatus will be kept to a workable minimum. Most controversially, perhaps, all texts will be modernized, including *The Shepherds' Calendar*. "Spenser's conscious archaisms and medievalisms," Brooks-Davies writes, "will be identified and retained so that they stand out clearly from the surrounding text as, presumably, they would have done in 1579." E.K.'s glosses will likewise be retained, and also modernized and annotated. Brooks-Davies emphasizes that the edition will include "linguistic glosses which will attempt to offer information on dates, dialectal use, archaisms, neologisms, etc." Because this edition is still in progress, Brooks-Davies would be "extremely grateful for interpretative, linguistic, or any other information your readers might care to offer me, including information about work in progress or relevant material in press."

91.51 SPENSER SESSIONS at MLA 1991. Spenserians will by now have noticed that the Prince of Poets has been transplanted, by the compilers of the MLA program, to the Seventeenth Century. At the first of two sessions sponsored by the Spenser Society, *Spenser I* (3:30-4:45 PM, 27 December, Tiburon B, Hilton), William A. Oram (Smith College) will preside. There will be three papers: Richard Rambuss (Kenyon College) will present " 'Still Wayting to Preferment Up to Clime': Spenser's *Complaints* and the Remodeling of a Vergilian Career"; Michael Steppat (Westfalische Wilhelms-Universitat) will discuss " 'Time's Advantage': Imperial Occasion and Feminine Tragedy in *The Faerie Queene*"; and Elizabeth Fowler (Harvard University) will explore "Jurisprudence in *The Mutability Cantos*."

Joseph F. Loewenstein (Washington University) will preside at *Spenser II: Spenser and Misunderstanding* (7:15-8:30 PM, 29 December, Sonoma, Hilton). Dorothy Stephens (University of California, Berkeley) will discuss " 'Owles, Fooles, Lovers, Children, Dames': Alma's Faculty of Misunderstanding"; Theresa M. Krier (University of Notre Dame) will reflect on "The Bemusements of Romance: Characterization in Chaucer and Spenser"; and Linda Gregerson (University of Michigan, Ann Arbor) will present "Misremembering History: Justice and the Riddle of the Sphynx."

A third session, devoted to *Edmund Spenser and the Scriptural Tradition* (10:15-11:30 AM, 30 December, Whitney, Hilton), has been arranged by Margaret Hannay (Siena College) for the Conference on Christianity and Literature. Michael Steppat (Westfalische Wilhelms-Universitat) will discuss "Prophetic Fallacies: Spenser's Scriptural Intertextuality"; Margaret Christian (Penn State University, Allentown) will present " 'Now Lettest Thou Thy Servant Depart': Scriptural Tradition and the Close of *The Faerie Queene*"; Bryan Berry (University of Michigan, Ann Arbor) will describe "Spenser's Rhetorical and Semiotic Strategies amid the Sixteenth Century Religious Controversies"; and Donald Stump (Virginia Polytechnic Institute) will discuss "Renaming the Redcrosse Knight: Loss of Identity in Spenser's Legend of Holiness."

Another Spenserian paper, "Spenser and the Domestic Domain," will be offered by Louis Montrose (University of California, San Diego), at session 98, *Inventing Elizabethan Literature I* (7-8:15 PM, 27 December, Plaza Ballroom A).

Session 248, laconically labeled "Luncheon" in the Program, refers to the Spenser Society's annual occasion to enjoy collegiality, good food, and high thoughts. The luncheon will be held at the Four Seasons Clift Hotel, 495 Geary Street, 12-2 PM, Saturday, December 28th. In her talk, "The Politics of Laughter," Professor Maureen Quilligan (University of Pennsylvania) will no doubt supply plenty of high thoughts during the after-luncheon occasion at which President Bill Oram will preside. For reservations, send $30 (faculty) or $20 (students) to John C. Ulreich, Jr., Department of English, University of Arizona, Tucson, AZ 85721, by December 18, 1991.

91.52 CALL FOR PAPERS. The International Society for the Study of European Ideas will hold its third international conference at Aalborg, Denmark, 24-29 August

1992. For further information, contact Ezra Talmor, Editor *HEI*, Kibbutz Nachshonim, D.N. Mercaz, 73190 Israel. FAX: 972 3 9386500.

91.53 Mystery solved . . . well, diminished. Very shortly after we published our request for information about the Jusawalla Longman *Faerie Queene* (90.20), Don Cheney wrote to report that he had just sighted a copy in Foyle's, and Bert Hamilton wrote to say that Hugh Maclean actually possesses a copy, inherited from his predecessor, Foster Provost, when Hugh assumed the mantel of editorship of the *Spenser Newsletter*. The Jusawalla edition is a selection of Spenser's works, produced for the Indian market. But as Bert also points out, the mystery in another way deepens: "who could have discovered that publication for the note in *Choice*," where (I might add) most of us would have expected to find a reference to *Hamilton*'s Longman *Faerie Queene*.

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