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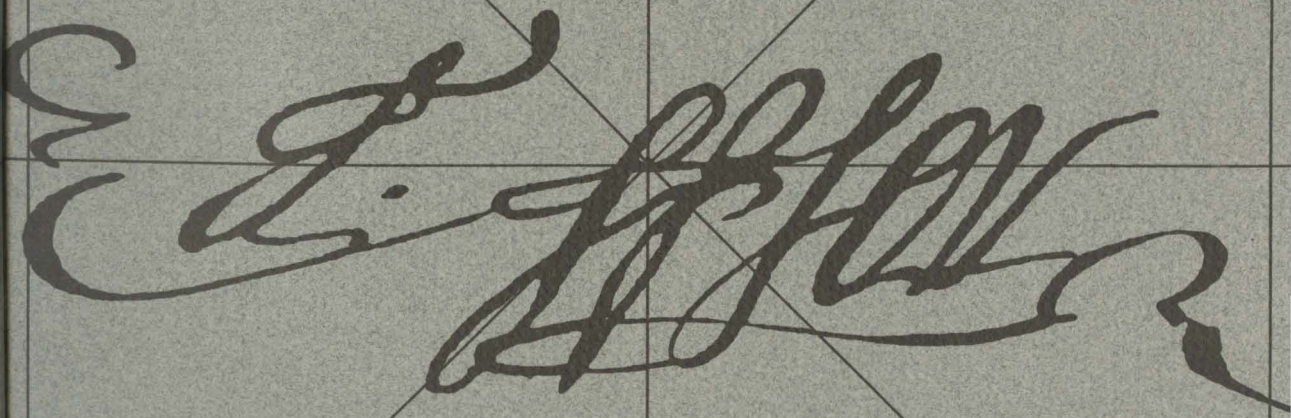

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TO OUR READERS

92.34 When I agreed to accept the Editorship of *Spenser Newsletter* I little expected the job to be *quite* the exercise in humility that it's become. Having taken as my first task what appeared the slight burden of getting us back on a schedule in which the first issue appears in February, the second in late June, and the third in late October, I'm more than a little red-faced at realizing that I've in fact put us even farther behind -- for which I apologize and beg your indulgence. My hope at the moment is to have issue 3 in the mail by early December and to get back on track by mailing 24.1 in February 1993.

Readers will probably note a few (I hope unobtrusive and unoffensive) changes: the type is slightly different; I have decided to use some abbreviations in abstracts and reports (e.g., standard abbreviations for Spenser's works adopted by *The Spenser Encyclopedia*, U for University, C for College) to save space; and in writing the abstracts, I alternate more freely than has been the case in the past between a "paraphrase" and a "commentary" approach, as described in James L. Harner's MLA pamphlet *On Compiling an Annotated Bibliography*, my own preference being for the latter.

Finally I want to repeat here for emphasis a sentence that appears at the bottom of the inside front cover (and has done so forever, so far as memory serves): "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," and to say that the *any* might well include such a happenstance discovery as appears on page 24.

BOOKS: REVIEWS AND NOTICES

92.35 Bellamy, Elizabeth J. *Translations of Power: Narcissism and the Unconscious in Epic History*. Ithaca: Cornell UP, 1992. x + 261 pp. $38.95 cloth, $14.95 paper.

Bellamy's is a dense, closely argued book, exemplary of the scope of apprehension achievable in a "rapprochement between Renaissance literature and psychoanalysis" (3); in fact, this study can make claims to be one of the most compelling and powerful of such efforts to date. While it doesn't aim to persuade the unconvinced of the truth of particular psychoanalytic concepts, it does demonstrate, beautifully, the force and fruitfulness of such concepts within literary criticism. Bellamy's subtitle, *Narcissism and the Unconscious in Epic History*, is worth unpacking here.

The book's argument, most broadly stated, is that the psychoanalytic concept of the unconscious, far from being a belated construct of 'bourgeois praxis' accessible only long after Renaissance sociocultural conditions began the processes that led to Freud, is in fact an essential notion for breaking open the reductive determinism to which sociocultural analysis is itself prone. Processes of ideological critique that "remain entirely on the level of consciousness" (13) need somehow to acknowledge phenomena eluding the control of their analysis:

> Why can we reasonably conclude that not every subject is fully interpellated into the sociocultural? . . . My argument is that the sociocultural overdeterminations that problematize the point of intersection between the subject and history are themselves overdetermined by the irruptions of the unconscious . . . (13-14)

Psychoanalysis, on this view, is an interpretive tool of considerable flexibility and resonance, which can't be gainsaid by any critique of its historical roots.

The "unconscious" of the book's argument is both that of individual characters in epic, and that of the genres treated -- epic, romance, and epic romance. The argument from the unconscious of characters to the unconscious of genres is made with care, through a sequence of chapters on the *Aeneid*, the *Orlando furioso*, the *Gerusalemme liberata*, and *The Faerie Queene*. Bellamy's search for "the conditions for the emergence of what could be termed an epic 'subjecthood' throughout the literary history of dynastic epic" (3) is made possible by her defining those aspects of the epics which are unassimilable to dynastic and imperialist values in terms simultaneously psychoanalytic and poetic. A section from Chapter 2 called "The *Translatio Imperii* as Metaphoric Repression," for instance, begins:

> Freud's mechanism of hypercathexis, as . . . a paradigm of "translation," an elementary form of processing psychic material, is suggestive of linguistic processes. As such, it may at this point justify a Lacanian "return" to Freud in the form of Lacan's conception of the unconscious as less a repository of repressed meaning . . . than as itself a signifying (or tropic) process. (72)

Or again, in one of many clusters of questions pointing her argument and acknowledging its difficulties, Bellamy asks:

> In what ways can these previous discussions of the unconscious and its overdeterminations within the sociocultural be relevant to a subjecthood that is specifically *literary*? How do the belated formations of the unconscious become "manifest" when history is represented in narrative form? (19)

Some possible answers emerge as Bellamy works through the encounters she creates among her cannily chosen theorists, e.g.:

> What I find especially noteworthy here is that the works of Jameson, whose Marxist-informed imperative at the outset of *The Political Unconscious* is "Always historicize!", and of the psychoanalytically informed [Peter] Brooks converge at the juncture of psychic and narrative structuration. . . . The central concern of my book is: What happens when this juncture of psychic and narrative structuration takes place in history -- specifically in history as represented within the narratives of dynastic epic? (21)

Chapter 2, "A Disturbance of Memory in Carthage," foundational for all the subsequent chapters, establishes the Troy lost to Aeneas in the *Aeneid* as "the paradigmatic memory-trace for all of epic history" (53). This Troy is an object of desire caught up in intricate networks of memory, forgetting, and repression: "Troy lurks somewhere between remembering and forgetting, 'held within,' a 'hidden' representation in Aeneas's unconscious" (58). Never fully present, never fully representable after the trauma of its loss, Troy haunts the hero and the poem as that which must be repressed in order that the hero survive the rigors of temporal necessity. The lost city bears a good deal of weight in Bellamy's subsequent argument. To the question, "What is the significance, for epic and psychoanalysis, of cities of desire that remain unseen?" (46), her response is a thread binding the rest of the book:

> . . . we could argue that a cultural history of the unconscious begins to take shape around key cities of antiquity that are not seen, but only desired, imagined, or reconstructed through representation . . . the city not seen is implicated within a mutual web of transference neuroses -- an imaginary site where the beholder constitutes his subjectivity through the enactment of missed encounters with personal as well as cultural history. The unseen city of antiquity, then, becomes nothing less than a site of mediation between psyche and history. (50)

The arguments of Chapters 3 and 4 are presented here rather summarily, I'm afraid. Chapter 3, "*Habendi Libido*: Ariosto's Armor of Narcissism," works outward from notions about romance, and about mimetic desire as described by Rene Girard, to argue that armor, and armor's tendency toward dispersal and theft in the *Furioso*, constitute the work's chief trope; that armor is so desperately sought "as a mimesis of (anticipated) bodily wholeness" (94); that "mimetic narcissism" (87) is the engine fuelling the actions of the work's violent and vagrant knights. Chapter 4, "*Troia Vittrice*: Reviving Troy in the Woods of Jerusalem," traces Tasso's refusal of Ariostan romance narcissism, and narcissism's nearness to sublimation, in the *Gerusalemme liberata*. Bellamy writes eloquently of the *topoi* associated with the trees of Jerusalem, cut to use as siege-towers, of the spooky relations between Tancredi and Clorinda, and of the violence infusing both these matters of the *Liberata*, in the service of an argument for Tasso's compulsion "to kill Troy *again* in the woods of Jerusalem" (183).

Chapter 5, "The Alienating Structure of Prophecy in 'Faerie Lond,'" is the most various in its topics -- *The Faerie Queene*'s "wombs and mirrors (Britomart) and dreams and caesuras (Arthur)" (195) -- and the most rewarding in its deep, close readings. It argues that the displacement of the object which remains unrepresented to the characters in the poem is so extreme that they are prevented "from ever quite recognizing" themselves as selves. The unrepresented object is posited, within the poem, as having made possible a psychic wholeness in infancy -- a wholeness always unavailable to the questing knights, no matter how intently they seek origins. Bellamy offers extended, and very fine, close readings from the careers of Britomart and Arthur, whom she takes as "the paradigmatic (and traumatized) 'infants'" of the poem (194). Some of the best work in the book comes when Bellamy teases

out the latencies of those characteristically Spenserian phrases over which it is so fatally easy to glide. Of *FQ* 3.2.22, where Britomart contemplates Merlin's glass in her father's closet ("she gan againe / Her to bethinke of, that mote to her selfe pertaine"), Bellamy insists rightly:

> The repetitive similarity of lines 22.5 and 22.9 is only apparent; in fact, Britomart can never be the same again as when she first entered her father's closet. The key word here is "againe" (22.8): she "gan *againe*" to "auise" herself. This second assessment of "self" is an act of repetition, and here we must pause to consider what is entailed in this repetition. . . . (205)

On this matter of Merlin's glass, Bellamy risks another provocative analogy, conjoining Luce Irigaray's concept of the speculum with Merlin's globe, in the midst of the best speculative discussion of uterine spaces in *FQ* 3 since Nohrnberg's more general treatment.

In this discussion as in the book as a whole, Bellamy prompts questions and provides tools of thought that will be useful for some time to come. For instance, the structure of her argument on the uterine in the poem, emerging as it does from psychoanalytic theories of infantile development, will make possible future work on the psychic roots of literary imitation. It should now be possible to say new things about the role of Virgil's fourth *Georgic*, with its story of Aristaeus, as it informs the tales of mothers and sons in *FQ* 3. Or again, Bellamy's rich meditation on Arthur's dream of Gloriana and its importance as a "just-missed encounter" (221) in Arthur's quest to discover an epic subjectivity for himself, creates a space in which the notion of "temporal lag" as a structural principle of Arthur's career gives rise to speculation about the related Chaucerian dream of Sir Thopas, and Spenser's temporal lag vis-à-vis Chaucer.

Occasional passages of general statement in this chapter strike me as less compelling than the dominant passages of detailed reading and tightly coiled argument. This, I think, is attributable not to any gap between reading and theorizing -- it is a notable achievement of the book that there is no such gap -- but to the eliding of tonal distinctions when she resorts to rapid survey.

The questions made possible by this book outweigh such passing reservations, though. If, in a psychoanalytic scale of values, narcissism is either a regression or a falling short of mature subjectivity, how are we to regard romance and the narcissism that characterizes it? Is romance somehow to be used to critique Freud's privileging of the superego, or the Law of the Father? What about other genres that might be said to be profoundly narcissistic, like certain strands of Renaissance love lyric? How does a psychic/literary phenomenon like melancholy, and the Renaissance claim of creativity for the melancholic, intersect with narcissism and with sublimation?

This is a densely written, powerfully sustained book. No section of it can well be glided over, so tightly is the argument woven. Its texture demands attentive thought from

its readers. Along with Susanne Wofford's recent book *The Choice of Achilles: The Ideology of Figure in the Epic*, Bellamy's *Translation of Power* may proffer the means by which we can begin to heal the rents between theoretical methods of ideological critique, and critical impulses to honor the vital poetic achievement.

Theresa M. Krier
U of Notre Dame

92.36 Johnson, Lynn Staley. *The Shepheardes Calender: An Introduction.* University Park and London: Pennsylvania State UP, 1990. 227 pp.

It is Professor Johnson's ambition to provide a complete, coherent, politically astute and ultimately optimistic interpretation of Spenser's inaugural work. Johnson argues that Spenser's "ranckes" of poems in *The Shepheardes Calender* -- the Moral, the Plaintive, and the Recreative -- form a hierarchy which will lead his correctly-ascending reader to sense a timeless England of future harmony and Protestant truth, flickering behind an England time-battered and troubled. Spenser's mission is to re-create England, to be quite literally a Protestant re-former. Thus he advises action; Colin's greatest sin is that his self-absorption has gotten in the way of good industry. Spenser does not, according to Johnson, advocate retreat from the world, playing one's pipes to oneself alone and sheltering oneself at all times against the chances of life. In the November funeral poem, Dido is said to live, and live more fully than she ever had before, with God and the saints. But Johnson believes that Colin's embrace of death near the end of this poem, "But knewe we fooles, what [Death] vs bringes vntil, / Dye would we dayly, once it to expert" (185-6), is actually a mature trust in the value of change and in the reforming power of providential time. This trust motivates our ascent through Spenser's hierarchy of genres. The "Moral" eclogues treat, in rustic wise, of social difficulties. Human beings cannot live with each other, who cannot even hear each other although apparently they speak the same language. The "Plaintive" eclogues move from the divided body politic to the divided personality. Specifically, human beings suffer under the insults of a short life and an ever-mutable world. The "Recreative" eclogues, finally, show us the "true refuge from the tyranny of time," so that, reinvigorated, we may put our short time to good and godly use.

Much is admirable in this work. Johnson attempts a synoptic view: she writes comfortably, and at some length, about the D'Anjou affair and how it was perceived by contemporary Elizabethans; about the laudatory-minatory interludes to which Elizabeth was treated; about Tycho's supernova and the enthusiastic heliocentrism of Thomas Digges; about Elizabeth as Solomon, and the tripartition of Solomon's works (Proverbs, Ecclesiastes, Canticles) corresponding to Spenser's tripartition of Eclogues (Moral, Plaintive, Recreative). Johnson argues that Spenser did not greet the new astronomy with the timid dread which is usually assigned to him by more determinedly pessimistic critics. She hears the humor behind E.K., and is the first critic to ask, consistently, how our interpretation of the *Calender* must change once we assume that E.K. is nothing but a sly mask for our sly poet. There are a host of interpretive insights which ought to make their way into our collective

Spenserian consciousness. I think, for instance, of Johnson's analysis of "December" in which a static Colin seems to consider the seasons as all revolving around *him*, doing him the requisite damage and passing him by, laying waste his life. This stasis, as Johnson shows, is a wicked parody of being "eterne in mutabilitie": Colin is un-erotic, self-involved, anti-social. Passive, never choosing to give over his narcissistic ways, Colin wastes his own life, which he ought to spend by wisely using his gifts of divine and civilizing poetry. Johnson shows elsewhere that bad pastors also misuse or misconstrue time. Palinode watches the idolatrous May-games and itches to take part, for when shepherds die, "their good is ygoe" ("May" 67). He conceives of time as something to consume as quickly as possible. His use of time is, like Morrel's in "July," meretricious, far from the ideal of grace celebrated in "April" and "November."

So far so good. The prose is brisk and clear. And Johnson hears humor in Spenser, actual good-hearted humor and not the snicker of easy skepticism. But there are two shortcomings in this book which I cannot neglect to mention.

First, Johnson's organization -- a chapter dealing with E.K.'s introductory material, followed by three chapters on the Moral, Plaintive, and Recreative eclogues -- deforms Spenser's poem in a way which the most non-linear reader might find disturbing. For it encourages Johnson to lift the eclogues out of the time-bound march of the months and to see them as evincing a preconceived order. The trouble is, our primary experience of the poems must necessarily be sequential and cumulative. "February," with the young shepherd Cuddie who complains about the bitter weather, and who is accused of laziness and frivolity by Thenot, his old fellow in grouching, must deflate Colin's complaint in "January." Colin is a little like Cuddie. Granted, they are poets of vastly divergent talent, and they complain about different things, but still they complain rather than tend their flocks. Similarly, one cannot read "April" and "November," with their generally sympathetic treatment of Thenot, and insist with Johnson that in "February" Thenot is simply a blind, envious, vicious, sexually repressed old man, as repulsive as Chaucer's Reeve. The interpretation is so serious it verges on the bizarre. It ignores the bumptious rusticity of both Thenot's and Cuddie's barbs, and Spenser's reverence for the archaic. Thenot and Cuddie are in fact more nuanced than Johnson's plan will allow them to be. The same reductive trouble appears when Johnson writes on the Recreative eclogues, for there she faces the embarrassment that two of those, the country cousins "March" and "August," seem unworthy of their hierarchical height. Johnson skirts the issue, I think, by arguing that these poems show the "sterile pursuit of the earthly Venus," as opposed to the fruitful pursuit of the heavenly, described in the keynote "April." But "March" and "August" are really thoroughly enjoyable poems, if one does not look for Ficino in them. They suggest the possibility of bearing the pangs of love with some good-natured self-deprecatory humor, and again they cannot help but cast in an ironical light the trials of ever-serious Colin.

The second shortcoming is Johnson's assumption that Rosalind is just Rosalind, the love-object of Colin. This shortcoming is related to what I sense is a cursory treatment of Vergil's eclogues. If Colin Clout represents Spenser, and Spenser is playing Pandarus to his

own Troilus, longing for preferment, then it seems natural to see in Rosalind the unapproachable Queen. This interpretation has wide currency, and Johnson does not stop to refute it. If Rosalind is meant to suggest the Queen, we might take more seriously Colin's regret that he ever "longd the neighbour towne to see" ("January" 50). In Vergil's opening eclogue, the poet-shepherd Tityrus gains his life of ease by visiting the neighbor town Rome and meeting the generous god Octavian. But Spenser's opening eclogue is, as Johnson herself points out, a catalogue of selfishness. Hobbinoll gives to Colin, who rejects Hobbinoll and passes the gift along to Rosalind, who rejects Colin -- much as the lovers in Vergil's second eclogue, which Spenser also alludes to in "January", reject each other. How much of this selfishness attaches to the Queen in her neighbor town of London? A good deal, if we take Cuddie, the perfect pattern of a poet, at his word. In "October" he makes explicit the issue of Vergil / Tityrus -- the Old Fortunatus of the first eclogue -- and his lucky patronage. There is no Maecenas anymore, Cuddie complains, and the implication is clear: there is no Augustus either. Now this hard-headed evaluation of financial fact precedes the "November" elegy. The juxtaposition is wonderfully intriguing and quite Spenserian, but no discussion of it or of the less vatic side to Spenser's career can be found in this book. For Johnson will have Spenser the energetic reformer, rather than Spenser the upwardly mobile, or Spenser the recluse.

Let me not detract too much from what really is a thoughtful and much-needed work. Johnson reads the *Calender* with greater sensitivity to drama and playfulness and the twists of Spenserian argument than has any critic, and that includes the fervid preachers of "power" prominent today. It is expertly researched, always lively. One would not wish for a flurry of books on the *Calender*, but a few more of this quality would be a fine thing indeed.

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92.37 McCabe, Richard A. *The Pillars of Eternity: Time and Providence in* The Faerie Queene. Dublin Series in Medieval and Renaissance Literature. Dublin: Irish Academic P, 1989. 256pp. ₤27.50; $39.50.

This intelligent, learned, and well-written book deserved a more prompt review than the vicissitudes of the reviewing process enabled *Spenser Newsletter*'s former editor to provide for it. Because the content and method of *The Pillars of Eternity* are untouched by the profession's decade (and more) of preoccupation with theory, some readers may feel that the book issues from a scholarly generation earlier than our own. Its author displays no discomfort or even fleeting self-consciousness when invoking interpretive categories which recent theories have rendered problematic. For Richard McCabe, the intended meanings of Spenser's works are transparent: the poet recognizes and enables readers to perceive the secret workings of benign providential guidance in human history and in the trials of his poem's protagonists. Spenser's providentialism forthrightly reflects even as it examines a still larger category, "the Renaissance mind," especially "its quest for meaning, stability, and endurance" manifest in its "interest in the problems of time and eternity" (12, cf. 56, 113).

McCabe "abandon[s] the prevalent procedure of progressing book by book in order the better to examine the operations of time, providence and polity within the total world-view of the poem" (12). In structure as well as content, therefore, *The Pillars of Eternity* expresses an untroubled confidence in the reliability of its reconstructions of Spenser's mind and the mind of his age.

Although such confidence now lies beyond the reach of my powers of faith (my current, not past ones, which would eagerly have made the necessary leap), I have enjoyed and benefited from reading McCabe's book. So too can any contemporary Spenser scholar, however devoted she or he may be to currently dominant variations of the hermeneutics of suspicion. For readers who believe that literary interpretation can take many incompatible and yet useful shapes, this book will prove valuable. Its strengths are comparable to and in part derive from the excellent scholarship of the 1960s, which won many in my own scholarly generation to devote our lives to Renaissance studies and to Edmund Spenser.

A conspicuous strength is McCabe's insistence on providing systematic expositions of philosophical and theological concepts which were salient in the sixteenth century. Our recent scholarly preoccupation with the ideological work of the period's literature has begun, I think, to result in a significant degree of communal amnesia. We therefore have reason to welcome McCabe's fresh and patient explanations of classical, medieval, and Renaissance notions of time, *aevum*, and eternity; and of fate, will, providence, and predestination. These explanations are solidly grounded in substantial, aptly chosen, and clearly analyzed quotations from Plato, Artistotle, Plotinus; from Augustine, Boethius, Aquinas, Ficino; and from a range of sixteenth-century authorities -- not only the expected Calvin and Hooker but also Lodowick Bryskett, whose *Discourse of Civill Life* is treated in a useful appendix. All of these discussions proceed in full knowledge of relevant earlier work by Spenserians and others, and McCabe often clarifies and improves upon the scholarship from which he draws. The conscientiousness of McCabe's work as intellectual historian, and his specific, comprehensive knowledge of the works of Allen, Kantorowicz, Kristeller, Panofsky, Wind, Yates, and other masters in that mode, communicate an air of authority. Readers will incline to transfer a corresponding degree of authority to McCabe's Spenserian interpretations.

That transfer is itself justified by McCabe's easy command of the entire Spenserian *opus*, which he employs to build a plausible construction of the poet's overall views. Though synchronic, McCabe's version of Spenser gives full attention to the diachronic phenomena through which synchronic providential arrangements must be perceived: "Like a prism, Spenser's allegory resolves providential illumination into the three primary shades of human perception: past, present and future. The timeless Platonic 'idea' of eternity can be articulated only through the rhetoric of tense" (54). In all parts of the book, therefore, "'wicked time,'" the primary topic of chapter 2, receives its full measure of attention. McCabe's acute stylistic and interpretive skill often renders his observations striking, even when they develop a not unfamiliar position. For instance: Reflecting on *The Faerie Queene*'s thesis that "[b]y corrupting language time effectively depraves manners," and the *View of Ireland's* attribution of "the degeneracy of the first Norman settlers to their

progressive adoption of the Celtic language," McCabe finds "Spenser [to be] imaginatively complicit in the destruction he laments. His poem is as much satire as celebration and the two have a disconcerting habit of usurping one another's official function. There are moments when the heroes seem like vandals, moments when the villains shine" (58-59).

Since scholars who study notions like providence often become, or begin to sound like, apologists or proselytes, McCabe's focus on the challenges time poses to eternity in *The Faerie Queene* is especially distinctive. Take, for instance, this description of the end of Book VI: there "the collapse of private vision on Mount Acidale heralds the disintegration of public confidence. The Blatant Beast comes rampaging down the centuries and finds Spenser himself in his path. . . . The 'mirrour' of art cracks as the figures emerge into life. Despite all the celebration of heroic fame, it is the Beast that proves immortal" (79). Intimations of eternity recur resiliently, however. The contrast between British and fairy history offers one occasion on which perpetuity begins to counter the depredations of the Beast: What distinguishes the 'Briton Moniments' from the fairy chronicles most clearly is the cumulative progress of the fairy race. All of their kings inherit, consolidate, and advance the total achievement of all previous reigns. By contrast, British kings constantly subvert the gains of their forebears. . . . Fairy civilization . . . represents man's most cherished dream for his own social development. . . . [Yet] Spenser emphasizes the fairies' mortality in order to suggest that their perfection is *not* alien to man. It is achievable through cooperative effort based on "right reason and justice" (101-02).

Such effort can render time's destructiveness less punishing. Humankind's internal providence can detect traces of providential patterning even in the chaos the Briton Moniments record (103-13). Readers familiar with the conception of *aevum*, "'midway between time and eternity participating in both'" may also discover in Spenser's poem creatures "who may experience succession [yet whose] nature remains unaffected" (134), notably the angel of 2.8.5. The poem also provides exhilarating demonstrations that "through succession and generation, [man's] mortal part could also be regarded as perpetuating itself indefinitely" (135): "Spenser's presentation of the Gardens of Adonis marks his most subtle and imaginative exploration of the *aevum* enjoyed by the race but denied the individual" (138). In discussing the Garden, McCabe improves on Ellrodt by supplanting Augustine's doctrine of seminal principles with Ficino's discussion of circularity in natural reproduction (141). As always in this judicious book, the celebratory treatment of the Garden's endless renewal is balanced by reference to a contrasting seminary, the weed-infested garden sown by Ate (described at 4.1.25): "In its present fallen state the world is both the Garden of Adonis and the Garden of Ate. Spenser asserts God's Providence in sustaining the cycles of birth, decay, and death, but he also perceives the intense alienation of the individual trapped within them" (152).

Despite this unflinching realism, "[b]oth for poet and protagonists the central quest underlying all others is that of human providence for its divine counterpart" (155). In the later portions of *The Pillars of Eternity*, McCabe undertakes this quest in earnest. He expertly employs Boethius' influential distinction between fate and providence (159) to

elucidate recurrent events in which "[the] redemptive pattern is preserved but none of those involved recognise it for what it is" (167). McCabe also provides here an informative treatment of "Grace, Will and Love" (169-84). This section could be strengthened by greater attention to Reformed theologians other than Calvin, and by readiness to perceive that Calvin's and Hooker's doctrines of grace, will, and works have more in common than historians of doctrine, bent on securing denominational boundaries, have been willing to allow. These and other difficulties -- like the apparent "paradox of election," whereby "the chosen must continue to labour as if everything depended upon themselves" (176) -- could be clarified by a more thorough knowledge of sixteenth-century doctrines of grace. Most prominent theologians (including Calvin, and William Perkins, *inter alia*) recognized a second phase, variety, or action of grace by which human will, once remade by the onset of saving grace, would cooperate with subsequent impulsions of grace to achieve good works, which characterize the process known as sanctification.

McCabe's treatment of these thorny issues fully acknowledges their complexity, however, and enriches our capacity to respond to those portions of the poem in which the eternal becomes most directly manifest in the temporal. I have received such enrichment throughout my reading of *The Pillars of Eternity*, a book of forceful but never dogmatically stated views. Although he writes confidently of Spenser's intentions, McCabe recognizes that "no single interpretation, or mode of interpretation, does justice to the intricacy of the overall design" (225). We might appropriately conclude by remarking of his book, as its author does of *The Faerie Queene*, that *The Pillars of Eternity* is "all the more exact for being incomplete" (224).

Darryl J. Gless
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ARTICLES: ABSTRACTS AND NOTICES

Periodically, as in this issue, and as the occasion arises, we plan to "group" abstracts (sometimes more loosely, sometimes more tightly) around a common subject, theme, or topos, using such groupings as pretext for picking up worthwhile or important articles from previous years that escaped the cast of *SpN*'s abstracting net. All of the articles abstracted in this issue relate either to "Spenser and the Sisterhood of the Arts" (broadly understood to include book making and book display) or to Spenser and Ireland.

92.38 Bath, Michael. "Verse Form and Pictorial Space in Van der Noot's *Theatre for Worldlings*." *Word and Visual Imagination: Studies in the Interaction of English Literature and the Visual Arts*. Ed. Karl Josef Höltgen, Peter M. Daly, and Wolfgang Lottes. Erlangen: Universitätsbibliothek Erlangen-Nürnberg, 1988.

Argues that a sixteenth-century vellum manuscript consisting of twelve watercolors illustrating the six stanzas of Marot's "Visions de Petrarque," found in the W.S. Maxwell

collection of emblem books in the University of Glasgow Library, is the source of the woodcut illustrations accompanying Spenser's translation of that poem in Van der Noot's 1569 *Theatre*. Briefly discusses Spenser's difficulties in expanding Marot's twelve-line stanzas into fourteen-line sonnets in the first and third visions (he "cannot get the *volte* in the right place"), but is mainly concerned with establishing the publication history of the Dutch, French, and English versions and untangling the proper relations between the watercolor "source," the woodcut images in Bynneman's English edition, and the copper-plate images in the other two versions, both by John Day.

92.39 Farmer, Norman K. "'A Moniment Forever More': *The Faerie Queene* and British Art, 1770-1950." *PULC* 52.1 (Autumn 1990): 25-77.

From the assumption that "the Spenser Gallery is every bit as important as the critical record on which we have all relied, perhaps too exclusively, in libraries," discusses, at varying length, nearly fifty of the several hundred extant images that represent Spenserian themes and episodes executed between 1770 and 1950, claiming that each image is "an essay." Each "takes a specific position on the meaning of the poem," and until we learn to assimilate the message from these images the monument to Spenser's remarkable poetic achievement will remain incomplete. Selects for discussion examples in various media: fresco, oil on canvas, stained-glass windows, etchings, watercolors, marble sculpture, engraving, and Parian ware. Provides a detailed analysis of Blake's *The Characters in Spenser's* Faerie Queene, claiming that Blake saw in Spenser's deployment of the virtues, of books, and of characters, a "*reverse* model of his own reading of the moral condition." Compares William Etty's two versions of *Phaedria and Cymochles* (1832, 1835), to emphasize the later's "satirical point," and to claim that in it "Etty ventured into an allegory quite his own." Provides thirty-nine black and white illustrations, some of which are regrettably too dark to permit us to pick out details mentioned in analyses.

92.40 Farrell, Mark R. and Thomas P. Roche, Jr. "Edmund Spenser's "*The Faerie Queene*: Annotated Checklist of the Exhibition." *PULC* 52.1 (Autumn 1990): 78-125.

Transcribes title-page information, identifies the location within the Princeton University Library system (on occasion including call numbers), and provides annotations for many of the one hundred items contained in the exhibit accompanying the "Spenser 400" conference held at Princeton in September 1990. Lists from one to ten copies of each of Spenser's works (e.g., two copies of the 1590 *FQ*, two of the 1596, one of 1609, four of 1611-17, and one of 1679). In addition to Spenser's own works, lists works illustrative of English poetry before Spenser; works by Ralegh, members of the Sidney family, and Harvey; Renaissance editions of Virgil, Ariosto, and Tasso; and modern illustrated editions of Spenser. Apart from those for Spenser's works, annotations take the form of introductions to, or commentary on, groups of titles (e.g., all of the eleven items by Harvey).

92.41 Gilman, Ernest B. "*A Theatre for Voluptuous Worldlings* (1569) and the Origins of Spenser's Iconoclastic Imagination." *Imagination on a Long Rein: English Literature Illustrated*. Ed. Joachim Moller. Marburg: Jonas, 1988. 45-55.

A condensed version of Chapter 3 of *Iconoclasm and Poetry in the English Reformation* (reviewed in *SpN* 17:3, item 86.121). Spenser's "agonistic" mode of pictorialism (his "urge to depict" and its complementary "urge to deface") finds its wellhead in the diptych-like structures of the illustrations in the *Theatre*, where "monuments shown carefully (even lovingly) formed on the left are shown blasted on the right of the same image." Spenser is an "artistic self divided," who has "internalized" his age's adversary postures: the most radical Puritan image-breaking at one extreme and the "Tridentine reaffirmation" of a sacred pictorialism at the other. Shows how these two conflicting impulses inform *FQ*'s opening episode, Guyon's destruction of the Bower of Bliss, the poem's continuing parallels between the poet and Archimago, and Spenser's structural and stylistic use of the trope *epanothorsis* or *correctio*.

92.42 Heninger, S.K., Jr. "The Typographical Layout of Spenser's *Shepheardes Calender*." *Word and Visual Imagination: Studies in the Interaction of English Literature and the Visual Arts*. Ed. Karl Josef Höltgen, Peter M. Daly, and Wolfgang Lottes. Erlangen: Universitätsbibliothek Erlangen-Nürnberg, 1988. 33-71.

Although *SC* has claim to being the first poem in English accompanied by a "programmatic set of illustrations as an integral part of a printed artifact," and although the woodcuts that head each eclogue "orchestrate" the entire work, *SC* does not belong to the emblem-book tradition, with which it has been increasingly associated, nor is its primary association with the calendar in almanacs. Rather, the main purpose of the work is to "serve as a flamboyant compliment to Philip Sidney" and through that strategy to secure the patronage of his uncle, the Earl of Leicester. This conclusion is suggested by the fact that the topographical layout of *SC* "follows explicitly" the format of Sannazaro's *Arcadia*, edited by Francisco Sansovino and printed by Giovanni Varisco at Venice in 1571. The similarities are "unmistakable," and whoever designed Spenser's volume "intended that to be the case." Evidence points strongly to the conclusion that the visual appearance of *SC* was largely the work of "E.K.," who was Gabriel Harvey. The "hand of Harvey" is apparent in *SC*'s "excessive and omnipresent praise" of Harvey, in its "superfluous commentary," in the glosses, where "pretence and pedantry abound," and in the prominence given to Hobbinol. Harvey "tailored" *SC* to "accord with Sidney's tastes."

92.43 Jardine, Lisa. "Mastering the uncouth: Gabriel Harvey, Edmund Spenser and the English Experience in Ireland." *New Perspectives on Renaissance Thought: Essays in the History of Science, Education and Philosophy in Memory of Charles B. Schmitt*, Ed. John Henry and Sara Hutton. London: Duckworth, 1990. 68-82.

Marginal notes in Harvey's copy of Livy's *Decades*, examined in the light of known details of Spenser's involvement in Irish affairs and of his relation to Harvey, point to the

conclusion that Spenser's "colonial outlook," as expressed in the *Vewe*, was shaped within the context of the venture by Sir Thomas Smith, Elizabeth's Principal Secretary, and his son Thomas, to colonize the Ards region of Ireland in the late 1570's. Spenser's views are the result of a lifelong "negotiation" of the conflicts between a Roman model of settlement, supported by military subjugation -- the model put forth to justify the Smiths' project and, on the evidence of Harvey's notes, extensively debated in the Smith circle in the early 1570's -- and his own "closely observed account of Irish social, judicial and economic structures," an "Irish way of life" that Spenser recognized was "complexly resistant to imposed 'civilization' and colonial rule." Spenser's aim in the *Vewe* is to stress the "pragmatic difficulties of everyday incidents in which English imposed rule has to be sustained against Irish requirements." These conclusions imply a need to reassess *FQ*: they "surely alter the context of the whole enterprise of an epic poem which celebrates the triumph of English Imperialism in terms of the civilizing power of Elizabethan gentility."

92.44 Manning, John. "An Annotated Bibliography of Studies Wholly or Partly Concerned with Emblematic or Iconographical Approaches to the Work of Edmund Spenser." *Emblematica* 4.1 (Spring 1990): 93-129.

Lists alphabetically 165 books, articles, doctoral dissertations and M.A. theses which deal wholly or in part with emblematic or iconographical approaches to Spenser, ranging in time from 1712 to 1988. Excludes general studies of Spenser's literary pictorialism, as well as critical studies which use *emblem* only as a synonym for "identifying attribute" and *emblematic* as a periphrasis for "symbolic." Includes studies that treat a wider range of material than emblem and iconography, but annotates only portions dealing with those topics. Appendices provide (1) an index of citations from Spenser's works and (2) an index of specific emblems cited from twenty-one different emblem books, most frequently Alciato (30 emblems) and Whitney (11 emblems).

92.45 Roche, Thomas P., Jr. "*The Faerie Queene* on Exhibit: Celebrating Four Centuries of Edmund Spenser's Poetry." *PULC* 52.1 (Autumn 1990): 10-20.

An introduction to the Conference "Spenser 400" held in September 1990 at Princeton University, to the "major exhibition" centered on his work that accompanied the conference, and to the three essays which comprise the bulk of the issue (these include 92.39 and 92.40 abstracted above). Points out that the Princeton University Library contains all but eight of the thirty Spenser items listed in the revised *STC*, along with six volumes from Harvey's library, some "copiously annotated."

92.46 Tazón Salces, Juan E. "Politics, Literature, and Colonization: a View of Ireland in the Sixteenth Century." *The Clash of Ireland: Literary Contrasts and Connections*. Ed. C.C. Barfoot and Theo D'haen. Amsterdam: Rodopi, 1989. 23-36.

Presents, more briefly and in the broader context of English and Spanish contestation for control of Ireland in the 1570's and 1580's, the argument of item 92.47, below. Disclaims the belief, expressed in the earlier article, that the *Vewe* should be considered "a perfect guide to colonization"; rather, Spenser's measures coincided with those which Lord Grey enforced. Considers the occasions of conflict between Spain and England, which set the context for Spenser's *Vewe*, as "of the utmost importance" in the historical formulaltion of the "Irish question."

92.47 Tazón Salces, Juan Emilio. "Some Ideas on Spenser and the Irish Question." *Revista Canaria de Estudios Ingleses* 16 (April 1988): 105-19.

Spenser's *Vewe* manifests "an important moment of English history," in which a "new more rigid order and degree" were being imposed by western, colonizing societies. It is a slippery logic by which Spenser justifies England's "right" to colonize Ireland at the expense of Spain's historically prior claim. Spenser's central problem is to explain how to keep English colonizers from becoming assimilated into the native culture. In advocating, first, the elimination of the Irish language in favor of English and, second, the destruction of the Irish "collective memory" by attacking her bards, the *Vewe* is "not so much a piece of criticism on the Irish situation at a given time" as what we could call "a perfect guide to colonization." Spenser's work served as a "prologue to the main line of action of the following centuries." To hear the victims' cry against the "cruelty" of the means Spenser advocates to achieve his purposes (a system of hostages, English ownership of land, reduction of population in the larger towns), we might listen to an anonymous poem "The Burning of Kilcolman." This bardic poem of unknown date provides "the historical register of the Irish answer to Spenser's work."

92.48 Vink, James. "Spenser's 'Easterland' as the Columban Church of Ancient Ireland." *Eire-Ireland* 25.3 (Fall 1990): 96-106.

Starting with the claim that "Ireland is the locale of Spenser's *The Faerie Queene* (1596)," and drawing heavily on Bede's *Ecclesiastical History*, adduces evidence for interpreting Spenser's coinages *Easterland* and *Easterlings* (*FQ*, 2.10.41, 43) as referring to "Bede's Picts, non-Celtic Redshanks, situated permanently in middle and north Ireland . . . who practice Columban [i.e., non-Roman] Christianity." Since Spenser is "concerned from the start" with "variant religions and heresies," and because the Columban Confession of Bede's time is *opposed* to Roman Catholicism, Spenser might be using Columbanism as a forerunner of Anglican Puritanism. Several numerological considerations -- in addition to historical traditions -- point toward this line of reasoning. If we use Spenser's preference for Christ's resurrection, not birth, as the turning point of history, and if we impose on it a traditional chiliastic viewpoint, then the "Briton" dynasty would have reached its height around 500 B.C., A.D. 500, and A.D. 1500, dates which correspond to Gurgant's conquest of "Easterland"; to "Arthur's sojourn in Faeryland ('Easterland')"; and to the founding of the Tudor dynasty by Henry VII. In this scheme, Queen Elizabeth's birth in 1533 comes exactly 1500 years after Jesus' resurrection.

SPENSER AT KALAMAZOO, 1992

92.49 This year's program was organized by Jerome Dees (Kansas State U, Chair) Theresa Krier (Notre Dame U), Anne Lake Prescott (Barnard C), Lauren Silberman (Baruch C, CUNY), and Robert Stillman (U of Tennessee, Knoxville). David A. Richardson (Cleveland State U) opened the sessions with a short history of Spenser at Kalamazoo since its establishment in 1976, and welcomed the assembled Renaissance yeast back to their Medieval Petri dish.

Session I, *Looking Back: Vergil and Ovid*, was presided over by Lauren Silberman (Baruch C, CUNY). Its three papers explored various aspects of Spenser's intertextual relations with his classical predecessors.

92.50 Christine Francis-Doyle's paper "Mixing the Immiscible: Spenser's *Muiopotmos*," was read in her absence by Andrea Rossi-Reder (U of Connecticut, Storrs). Francis-Doyle's essay examined, first, *Muiopotmos*'s Vergilian structure and its many Ovidian aspects, and, second, the Vergilian aspects of its essentially Ovidian mythology. She argued that "at every step, the Ovidian elements undercut the parts presented as Vergilian, and vice versa. The result is a mixture of elements that chemists term *immiscible*: that is, they can be shaken up together, but they are too different to stay mixed." Spenser uses these "oppositional stylistic elements" in order "to insist upon a certain ambiguity regarding whether fortune lies in human or divine hands."

92.51 In "Spenser's Legend of Holinesse and the Renaissance *Aeneid*," John Watkins (Marquette U) argued that in fashioning an identity for himself as a Protestant in the Vergilian line of poets laureate, Spenser deliberately distanced himself from prior humanist readings of the *Aeneid* just as conspicuously as he embraced the Reformers' exegesis of John's Revelation. Unlike the Geneva glosses, the Vergilian commentaries of Balbi, Badius, Landino, and others were the products of a pre-Reformation culture whose championship of natural strength conflicted with the Protestant emphasis on grace. In an exploration of Spenser's treatment of three episodes, Aeneas's descent to the underworld, his marriage to Lavinia, and Mercury's descent from heaven, Watkins argued that he undertakes "an extended polemic against the confidence in unilluminated reason and volition that he detected in what were essentially Catholic interpretations of Vergil."

92.52 In responding to the first two essays, Craig Berry (Northwestern U), praised the concern with multiple texts and traditions as countering "a persistent problem of intertextual study," the often unsatisfying analysis of one filial dependence in isolation from others. Berry widened the focus of Francis-Doyle's paper, by suggesting that "surely Spenser is saying something in *Muiopotmos* about the precarious balances of his own art, about his own skill at making ephemeral subjects into epic ones, and negotiating the conflicting constraints of a poetic career." In response to Watkins, Berry argued for a more complex mix between Spenser's Protestant revisions and his Vergilian roots, noting that "it makes as much sense

to say that his Protestantism was adapted to his epic ambitions as the other way around. To create a space for the actions of a hero amid . . . prevenient grace is also to create a space for . . . the would-be epic poet."

92.53 In "Patronage, the Pattern of Vergil, and the Career of the New Poet," M.L. Donnelly (Kansas State U) argued for the significance of Vergil's career as represented in the redactions of Aelius Donatus's Life prefixed to most Renaissance editions. In Donatus, Vergil emerges as the hero of a kind of Horatio Alger story, whose talent, virtue, and luck win him the friendship of the powerful. Poetry is presented as the appropriate associate of political power. Donnelly argued that Donatus's Life had an immense appeal to an aspiring poet like Spenser, "containing as it did such obvious homologies to his own background and qualities." According to Donnelly, though Spenser consciously emulated the Vergilian role, "he did not merely intend to use his poetic talents as a ladder to attain recognition," but rather, "intended poetry to be . . . the means of teaching 'something doctrinal and exemplary to a nation.'"

92.54 The presider read the response of absent Mihoko Suzuki (U of Miami, Coral Gables) to the session's three papers. Suzuki praised Francis-Doyle's readings of the two Ovidian tales, and her argument that Spenser's rewriting of them exemplifies the tension between divine and human agency -- a rewriting that Suzuki argued operates as well in Spenser's revision of the Arachne story. Suzuki also praised Watkins simultaneous attention to Vergilian and Protestant subtexts to *FQ* 1, since "for Spenser, and for his predecessors and contemporaries, the two subtexts were not mutually exclusive." Suzuki found Donnelly's "lack of attention to textual evidence somewhat problematic." Not convinced that the analogy between Spenser and Vergil's career was a model for Spenser's, Suzuki wondered "whether the important question in a historicized investigation of Spenser and his Vergilian model might not be the *divergence* between the two poet's careers."

Session II, *Signs of the Times: How to Read,* was presided over by Lynn Johnson (Colgate U). The three essays posed questions about appropriate interpretive strategies for understanding Spenserian texts.

92.55 In "The Partial Sign: Spenser and the Crisis of Sixteenth-Century Semiotics," Evelyn B. Tribble (Temple U) examined Spenser's figurative language in light of sixteenth-century debates over the status of the sacred sign. Protestants were deeply divided -- both among and within themselves -- about this issue and notably reluctant to consider sacred tropes to be mere "bare and naked figures," a position ascribed to Zwingli and his followers. Rather, they tended to oscillate between notions of the sign as a "token" and as possessing a kind of efficacy. She did not simply insert Spenser into one of these positions, as his semiology (and allegorical denseness) notably resist assimilation to pre-given categories. Rather, she sketched the semiotic complexity of one passage: 2.1.35 - 2.2.11, the episode of Mortdant, Amavia, and the mysterious filthiness of Ruddymane's hands, suggesting that the passage oscillates between disjunctive and identificatory understandings of sacred signs, forcing the reader's attention onto its "mystery," while finessing its exact status.

92.56 In "The Gaze that Shames: Reading and Responsibility in Book VI of *The Faerie Queene*," Peter Meidlinger (U of Iowa) argued that Mirabella attains allegorical status as a text, yet unlike other objects of sensual delight in Book VI, she is punished for the harm done to those who gaze upon her. Readings of Mirabella have not explored this potential inconsistency, perhaps because they tend to emphasize her status as "the Proud Fair of Petrarchan fame" and overlook the implications of her status as a text. If we accept Mirabella as a text to be read, and one whose potential harm can be neutralized by readers who give her, in Spenser's punning language, a "holesome reede," then we may reconsider whether she bears full responsibility for the death of the suitors. As the stories of Serena and Timias establish, the affliction of the gazer proceeds from within, and it is within that the remedy is found. Focusing on these issues, Meidlinger concluded by suggesting that the punishment of Mirabella constitutes an act of censorship with Cupid acting as the agent of the Star Chamber.

92.57 Responding to these first two essays, Stephen M. Buhler (U of Nebraska, Lincoln) noted that Judeo-Christian scripture raises worthwhile issues for both Tribble and Meidlinger. Tribble properly directs our attention to the problem of the sacramental in the wake of the Reformation; the problem of sacred language is closely related, given the Reformed position that Holy Writ is unerringly open and considering Spenser's shift of ethical focus onto the gazer or reader. The applications of this strategy to sacred text and ceremony are very rich indeed. Braggadocchio's carnal reading of Belphoebe's allusions to Matthew 7, a passage which is also echoed in the Proem to Book VI, and the songs sung by Phaedria and heard in the Bower, which similarly borrow from the Sermon on the Mount, suggest how thoroughly Spenser wanted to explore not only the power of interpretation but also the nature of the covenant -- of *pledge* -- as they relate to the primary text of the Reformation.

92.58 In his "Ariosto Moralisé: Refashioning a Gentleman Italianate," Lawrence F. Rhu (U of South Carolina) argued that the Error episode in *FQ* 1 owes a deep debt to Italian romance that often goes unacknowledged. For the episode borrows heavily from Tasso's "Allegoria del poema," which was prefixed to the early editions of the *Gerusalemme liberata* most likely read by Spenser. Redcrosse subdues Error in the service of Una much the way Aristotelian unity of plot sponsors Tasso's rebuke of Ariosto's structural errantry in the *Furioso*, and Tasso's "Allegoria" transformed these formal issues into thematic abstractions that neatly fit Spenser's symbolic narrative. Error's gush of textual vomit also illustrates the potential "errors" of Protestant activist believers who conventionally seem Spenser's allies in the disputes over ecclesiastical authority and whom he openly celebrated in *SC*.

92.59 The response of Sayre Greenfield (Denison U) asked in what sense Spenser's restraining of Ariostan romance-plot exuberance "corresponds to" his desire for restraint of Puritan interpretive fecundity and printing's multiplication of controversy, as allegorized in Error. Asking whether Spenser's text reflects the exuberance of romance or a Tassoesque desire to constrain that genre's profusiveness by allegory, Greenfield replied both, but argued that Rhu's paper can describe this doubleness only by oscillating from the Ariostan view of

FQ raised by Error's name, to the stricter Vergilian qualities of Spenser's epic, back, finally, to the lack of textual closure. The appeal to genre ends up pointing out the limited success of generic readings. Greenfield contended that in textual and political realms, some sort of subversion seems eventually to succeed, and that it is that suppressed but never erased strain (of subversion) in any text, any political moment, that deserves our attention.

Spenser III, *The Pressure of History*, was presided over by Marion Hollings (U of Arizona). The three essays approached Spenser through various strategies of historicist reading.

92.60 In his "Fashioning Ralegh's Court Consciousness in Book VI of *The Faerie Queene*," Jeff Morris (Penn State U) argued that Spenser relied heavily on Ralegh's life as a source for poetic invention in Book VI, and that the aim of his inventions was to restructure Ralegh's courtly life so that he might enact a new courtly ideal in the English Commonwealth. This argument questioned the commonplace view that Book VI reveals Spenser's disillusionment with his epic project and with the underlying humanistic belief that literature can move readers to virtuous action. Morris indicated that Ralegh is figured allegorically in Calidore, Calepine, and Timias, and that taken together these three characters represent an analysis of Ralegh's experience at court. Spenser not only reveals the sources of Ralegh's problems, but also suggests solutions in the narrative.

92.61 Sarah Feeny Welch (U of North Carolina, Charlotte) responded by noting that while Morris's suggestion that Spenser represented Ralegh in the characters of Calepine and Timias is convincing, he then uses an annotation by Ralegh as evidence that Spenser intends us to see Calidore as Ralegh in the Mount Acidale episode. Such a blurring of authorial intention and reader interpretation raises questions concerning the nature of allegory: is Spenser overtly "fashioning" his reader, or is his reader "self-fashioning" by entering the text of his own volition? Morris's focus on Ralegh as reader is appropriate, since in Book VI the poet seems most conscious of his work as a literary artifact, and since, *de facto*, the pastoral landscape is a world of literary convention. In his acting at court, his own poetry, and his annotations to Book VI, Ralegh indicates the ease with which he can assume a pastoral persona and read himself into a poetic fiction. Thus Ralegh may be appropriating the Mount Acidale episode rather than responding to a conscious portrait created by Spenser.

92.62 In her essay, "'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 C) argued that the fear of idleness that characterizes Spenser's poetic production relates to a parallel discourse about an idle, sluggish England. She pointed out that a national concern about England's idleness dominates late sixteenth-century tracts on English new world explorations by men like Richard Hakluyt and George Peckham. Miller argued in turn that Spenser negotiates his seeming obsession about idleness through images of movement and activity valued by new-world discourses. Book II of *FQ* internalizes the discourse of the new world, suggesting how Spenser draws on the power of the new-world tracts and activity to provide validation for his own narrative voice. The book's proem provides a warning that resonates to the destruction of the Bower of Bliss at book's end. Without active new-world

involvement distancing England from "idleness," references to new-world discoveries -- as in the proem -- will not serve as validation.

92.63 Elizabeth Mazzola (Union C) indicated in "Dark Conceits: Arthur, Braggadocchio and Chivalric Impersonations," that Spenser's representations of class and social stature are usually dislocated by larger allegorical structures which analyze weakness and strength, action and passivity, or virtue and sin. But Braggadocchio's portrait is completely circumscribed by his class, and the poet appears reluctant to mystify Braggadocchio's personal failure. Like Braggadocchio, however, Arthur is cut off from a public realm which might recognize his quest or at least read it allegorically; and because he fails to coincide with his public image, Arthur, like Braggadocchio, is a point of consensus rather than an allegorical source of information. In these two portraits, Spenser not only offers his reading public a knowledge of itself, but represents the breakdown of a public realm operating through allegorical mystification and its replacement by newer codes of publicity which enforce identity by evacuating subjectivity.

92.64 In her response to the papers by Miller and Mazzola, Judith H. Anderson (U of Indiana) had divided reactions. She found Miller's paper "generally persuasive," noting with approval Miller's departure from Stephen Greenblatt's readings of Acrasia. Miller's Acrasia "does not represent the threat of idleness over 'there,'" as Greenblatt's does; instead, she represents the effeminization of the idle English, whose will to colonize is found wanting. Asking whether we have a motivating new-world narrative in Book II or larger moral and aesthetic concerns to which travel narratives are appropriated, Anderson suggested that Miller's argument is wisely hospitable to either possibility. On the other hand, Anderson found Mazzola's arguments "puzzling," insofar as both knights are deprived of a "public" or courtly identity. Had Mazzola's argument embraced the possibility of parody in that relationship, Anderson would have found it more persuasive. Anderson went on to discuss Braggadocchio's "relevance to the thematic concerns of Book II," as counterpoint to Mazzola's emphasis upon a class-determined allegorization.

Spenser IV, The sixth annual *Kathleen Williams Lecture on Spenser and His Age*, entitled "Spenser, Shakespeare, and the Voices of Poetry," was given by Humphrey Tonkin (U of Hartford). He was introduced by Robert Stillman (U of Tennessee, Knoxville).

92.65 Tonkin argued that although Kathleen William's approach to Spenser may say as much about the condition of Spenser criticism at the time as it does about absolute judgments concerning Spenser's work, it begins, as it should, with the work itself. Our understanding of the work grows out of our resistance to our own particular experience of it -- a strategy that by definition is never wholly successful. This is the lesson the Red Cross Knight learns in his battle against Error. However, what gives him strength is not his reading of his surroundings but Una's cross-cutting intervention. A later spoken intervention of an extreme, but literary, kind -- that of Fradubio -- fails to work.

While *FQ* is a written text, intended for reading, it is also a spoken text, with its own declamatory, almost Miltonic, style, although in Milton the relation between spoken and written word, or between hearing and seeing, is slightly different. The English inventor of blank verse, Surrey, used this form for the *Aeneid*, and blank verse evolved into an oral, public form appropriate to the theater. In fact, the emergence of drama out of pre-established, written text and into apparent spontaneity is represented in various ways in the plays of Shakespeare, most obviously in *Henry V* or *Romeo and Juliet*, but also in *Richard III*, *I Henry IV*, *King Lear*, and elsewhere.

Underlying it all, in both Spenser and Shakespeare, is a distrust of text -- a skepticism appropriate also to the critic resisting the blandishments of textual and contextual particularity. Error's indigestion, her spewing forth of books and papers, has its lesson.

Spenser at Kalamazoo for 1992 concluded with closing remarks by David A. Richardson (Cleveland State U).

WALDO F.McNEIR, 1908-1991

92.66 Waldo F. McNeir, born in Houston, Texas, attended the Rice Institute (now Rice University), where he graduated A.B. in 1929. At the University of North Carolina at Chapel Hill he graduated A.M. in English in 1932 and Ph.D. in 1940. He and Corinne married in 1935. He taught English at North Texas State in Denton, 1940-42 and 1946, his tenure there interrupted by four years' service in the US Navy, culminating in his command of an LST in the Pacific theater for the last two years of the war. He taught English at the University of Chicago, 1946-49, at LSU in Baton Rouge 1949-61, and at the University of Oregon, Eugene, 1961-74, where he was retired Professor of English Emeritus. He was Fulbright Lecturer at the University of Marburg in 1957 and 1964, and at the University of Münster in 1968; and Visiting Professor at the University of Missouri, Columbia in 1975.

Waldo McNeir participated actively for many years in the MLA and its South Central and Pacific branches, in the International Shakespeare Society, and in the Spenser Society from its inception. He was a contributing editor to the *Spenser Newsletter* from its first volume until his death. He published numerous articles on Renaissance literature and edited several volumes of scholarly studies, besides co-authoring *Edmund Spenser: An Annotated Bibliography 1937-1972* (1975). In 1975 he and Corinne retired to Houston, where they lived until death, Corinne in the mid-eighties and Waldo in July, 1991.

This bare sketch of his life of course misses the essential Waldo almost completely; for among scholars as among any other group of people he was an absolute original, a person who *lived* more intensely than anyone else I have ever known.

In 1974 I spent six weeks in Eugene as Waldo and Corinne's guest while he and I were completing the Spenser bibliography. On the first work day, Waldo sat down after

breakfast with Corinne and made a list of the day's agenda: a clock to be taken for repair; a pile of papers in his carrel-office that had to be classified and filed before we could set up our program for the six weeks' joint effort; a visit to the liquor store to get supplies for an at-home bash the following Saturday; a visit to a grad student who was sulking in his apartment, unable to get on with his thesis; and so on and on.

After four hours' morning work in the library he and I lunched at a restaurant he had recently spotted (Corinne couldn't eat dinner in the evening if she joined him at one of these lunches). I never drank at lunch for fear of drowsiness, but Waldo could and did have a cocktail or two, without any noticeable effect on his accuracy and diligence in the further four hours at the library. Before resuming work in the library, we dropped off the clock to be fixed and purchased the liquor.

In the evening, after we had visited the sulking graduate student and Waldo had pumped the young man's ego back up a bit, we went to another and better restaurant for cocktails and a feast (sometimes Corinne came to these nightly feasts, sometimes not). Afterward, Waldo wanted to stop in a student hangout and play one of the new video games made for two persons (he always beat me, no matter how I tried). Then nothing would do but we must see a Goldie Hawn movie, followed by a stop for a nightcap where we ran into a collection of characters, some academic, all of whom wanted to trade a few wisecracks with Waldo.

Except for the religiously pursued eight hours of work in the library, the agenda on succeeding days might vary a bit -- different restaurants, different hangouts, different movies. But the activity ceased only when Waldo and Corinne took me to the Inn at Otter Crest on the Oregon coast, where the sauna reduced both Waldo and me to vegetables, barely able to crawl up to the suite he had rented for the occasion. It was a memorable, and highly productive, six weeks.

Towards the end of his life, Waldo seemed to live more in his letters than in his Houston apartment; but from very early he had lived as much in his letters as in his very active life. Corinne told me that she considered him the best letter-writer who ever lived, and I think she may have been right. A typical letter from Waldo was full of narrative accounts of his recent doings; descriptions of the persons whose company he had recently enjoyed or whom he had disliked and resented; pithy and accurate assessments of movies and plays he had recently seen; vituperation of Republicans generally and of people who didn't want him to smoke in their houses; accounts of his flower garden; disclosures of his current hopes for the education of his son; panegyrics on good students of the previous semester; opinions on baseball or football; accounts of meals, TV programs, books; reports on the activities and health of his sister and brothers; accounts of projected European trips for the next year or of trips recently completed.

It would be wrong to suppose that these accounts in his personal letters, any of them, would be tedious. They lived with the same vigor as Waldo himself. The only letters that

ever dragged even slightly were some of his Christmas chronicles of the previous year's activity, and this (I think) happened because he had no single person in mind as his audience. Waldo apparently conceived all his other letters with the addressee sharply in mind. They always concerned things that he knew would interest the addressee, to judge by the letters he wrote me and by what others have told me of the letters he wrote them.

To Waldo a letter constituted an act of personal communion. In his middle seventies he confessed to me that it mortified him if he went to bed without having answered every single letter he had received that day. These letters, often written after midnight, almost never turned out to be short notes, scribbled off as an obligation. They were all readable, alive.

I feel that his correspondence, conducted with such verve and devotion, was the reason why Waldo produced relatively little scholarship. As a scholar, certainly he committed himself with the same energy that he gave to his correspondence. I probably know this aspect of him better than anyone else -- now that Corinne is dead -- because he and I were colleagues for seventeen years in the production of the Spenser bibliography. In this project he never lagged, never lacked the energy to pursue the current lead until he could put a completed, annotated card in the box. For a person who maintained a regular correspondence with scores of persons, probably more than a hundred, there simply wasn't time for much more scholarship.

In another dimension, Waldo was a hero to his graduate students, and not just because he was so solicitous about their state of mind when they wrote their theses and dissertations. He knew a great many of them personally, whether he was directing their theses or not. He mixed with them almost as an equal, but without breaking down the student's consciousness of his superior position as a professor. When I was Waldo's guest in 1974 I had ample opportunity at various parties to hear graduate students talking about him. As they traded accounts of his war experiences, his postwar travels, and his encounters with students in out-of-the-way places, these graduate students perceived a titanic man. Yet the thing they seemed to admire most about him was human rather than heroic: it was that he had, during World War II, selected the officers for his LST (presumably from an otherwise qualified list) exclusively on their answers to this question: do you play bridge? If they did, they were in. Incidentally, the LST, which saw a good deal of action, returned from the Pacific with all hands. And over the years after 1945, Waldo conducted regular reunions with his crew, the last one in the late 1980's!

It could be that the Waldo imagined by his graduate students was larger than the real Waldo. But I think not. The central fact of Waldo's academic career, probably, was his injudicious but quite heroic confrontation with the Louisiana legislature at the turn of the sixties, over a letter he had written as president of the Baton Rouge chapter of the American Civil Liberties Union. The letter challenged the position of a number of legislators respecting desegregation. Waldo had written the letter (as he should not have done) on LSU stationery, and the legislature not only called him to task publicly but ran him out of the state

university for his pains. With magnificent aplomb he immediately found a better job at the University of Oregon, where he happily lived out the rest of his academic life.

I don't think I have done justice to Waldo's unflagging generosity. No exertion, no sacrifice was ever too much, whether someone asked him for something or whether Waldo simply perceived that a graduate student (or some other needy soul) had to have some help. So far as I know he was not a professing Christian, but people looking for someone to canonize for sheer generosity could do a lot worse than Waldo F. McNeir.

Foster Provost
Duquesne University

92.67

SPENSER AT MLA: PROGRAM 1992

I. *Spenser I* (28 Dec. 12:00 noon - 1:15)

Gordon Teskey (Cornell U), "Benjamin, Allegory, Spenser, Spenserians"

Elizabeth Fowler (Harvard U), "*Raptus*, the Rout, and the Pressure of Virtue"

James Nohrnberg (U of Virginia), "Binding Occasion and Framing the Hero: Scandal as Closure in *The Faerie Queene*"

II. *Shaping Conceptions: Spenser's Life and Biography* (30 Dec. 1:45 - 3:00) Program arranged by the Spenser Society

Presiding: David A. Richardson (Cleveland State U) and Judith H. Anderson (Indiana U, Bloomington)

Jay Stephen Farness (Northern Arizona U), "Biographies in Spenser's Text: Can We Read the Life in *The Faerie Queene*?"

Clare L. Carroll (Queens C, CUNY) and Vincent P. Carey (SUNY, Plattsburgh), "Spenser, Faction, and Colonial Policy in Ireland"

Anne Lake Prescott (Barnard C), "Spenser's Reading and Re-Reading: Chronology, DuBellay, and *The Faerie Queene*"

Commentary: Donald Cheney (U of Massachusetts, Amherst)

The Spenser Society Luncheon will be on Tuesday, 29 Dec. 12:00 noon - 2:00 p.m., at The Princeton Club, 15. W. 43rd St. The speaker will be Harry Berger, Jr. (U of California,

Santa Cruz). Those who are not members of the Spenser Society can get information about the luncheon (and the Society itself) from Professor John C. Ulreich, Department of English, U of Arizona, Tucson, AZ 85721.

ANNOUNCEMENTS

92.68 CALL FOR PAPERS. Papers on Spenser and Ireland with a reading time of 20 minutes are being accepted for "A Celtic Celebration" at John Carroll U, 15-17 April 1993. Student submissions are encouraged. Deadline for abstracts: 31 Jan. 1993. Send two copies to David A. Richardson, Department of English, Cleveland State U, Cleveland, OH 44115.

92.69 Contributions of any length for a collection of essays entitled *Homosexuality and Psychoanalysis*, under contract with Macmillan. Deadline for submission of first drafts is 31 Dec. 1992; the final deadline for all contributions is June 1993. Send manuscripts to Dean, English Dept., Gilman Hall, Johns Hopkins U, Baltimore, MD, 21218.

92.70 CONFERENCES. Sixteenth-Century Studies Conference, 22-24 Oct. 1992, Atlanta. Address: Susan Karant-Nunn, Dept. of History, Portland State U, Portland, OR 97207.

Barnard College Conference on Medieval and Renaissance Studies: Public Structures: Shaping the World in the Middle Ages and the Renaissance, 5 Dec. 1992. New York. Address: Catharine Randall Coats, Dept. of French, or Lydia Lenaghan, Dept. of Classics, Barnard C, New York, NY 10027.

"*FAERIE QUEENE*, INDEED"

The following, slightly edited, appeared under the above title in the 25 February 1992 issue of *The Kansas City Star*; it was written by George Gurley, a regular columnist for that paper.

92.70 My 8-year-old daughter got a cute toy for Christmas. It looks like a cross between a crossbow and a ray gun. Immediately, she brushed aside her Barbie doll and began stalking through the house, firing its soft missiles at her loved ones.

Some say biological differences separate boys and girls on the opposite sides of snails, puppy dog's tails, weapons of mass murder and sugar and spice. But my guess is that it's a cultural thing, "nurture" rather than "nature." I suspect that if you equipped my little miss with a Stinger missile or an AK-47 she'd hold her own with the most warlike male terrorist or Mujahedeen. . . .

A kind of despair comes over me when I think that Barbie dolls and ray guns, sex and violence, represent the choices the culture offers our kids. I tremble when I think that adolescence is almost upon my innocent child. Is there nothing to teach her the values of kindness, purity, temperance, and chastity?

In the basement I found a prose adaptation of Edmund Spenser's *Faerie Queene*, a 16th Century epic promoting lofty values and ideal behavior. I began reading it to her.

It wasn't more than a couple pages before Red Cross Knight, a champion following the road to Christian virtue, encountered a dragon and attacked it with his sword. The dragon responded with "a reeking torrent of black vomit, full of half digested gobbets of flesh, mingled with foul eyeless creatures." The tone was set.

"I'm not sure we should read this," I said. But my angel was enchanted. The following night she got her pajamas on early, reassured me that she'd had no nightmares and curled up in my lap. "Read me the *Faerie Queene*," she said.

The next thing I knew, Sir Guyon, the allegorical figure of "Temperance," entered the Bower of Bliss and came upon two golden-haired damsels frolicking naked in a fountain. Guyon stopped dead in his tracks and gawked. One of the wanton damsels stood upright, flaunting her lily-white breasts to his eager gaze. It seemed a strange way to turn sinful readers off on sex.

Such X-rated scenes pop up often in the *Faerie Queene*. Of course, they're always the occasion for a lecture about the rewards of self-denial.

The Christian knight invariably overcomes temptation. His secret is never adequately explained. One thing is clear, though. He compensates for abstaining from sex with unbridled violence. He lowers his visor, spurs his palfrey, couches his lance and attacks the first person who crosses his path -- all in the name of chivalry and Platonic love, of course.

Unfortunately, my daughter is adamant that her moral edification continue. But I can't wait for her to return to Barbie and her ray gun the instant the *Faerie Queene* is done.

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