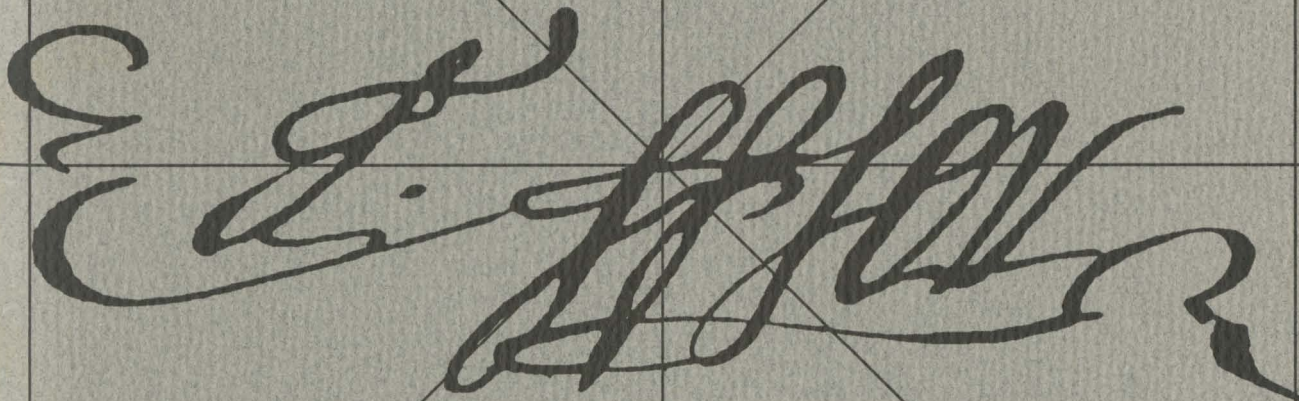


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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between publication of the article and the report on it.

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TO OUR READERS

96.45 In a piece of otherwise routine correspondence last winter, Bert Hamilton wrote that he'd just learned of John Erskine Hankins' 91st birthday (celebrated on 2 January) and suggested that since Hankins is "surely our senior Spenser critic," it would be appropriate for *SpN* to pay tribute to that fact. I readily concurred, and am pleased to direct your attention to the brief essay by John Watkins at 96.73.

I'd like also to draw your attention to several other features in this issue. Verne Underwood's note at 96.72 corrects a long-standing mistake regarding payment for Spenser's funeral. At 96.48 Julian Lethbridge reviews an important Spenser book left unnoticed by *SpN* when it first appeared in 1990 and still, I have discovered, not widely available in U.S. libraries. The first Spenserian with a spare £30,000 (or \$46,500) in pocket change who flips to item 96.93's description of the Kinnoull Portrait of Spenser, for sale by Roy Davids of Oxford, may well become its next owner for that price. Please note that the call for papers by the "Spenser at Kalamazoo" program committee in item 96.92 specifies an earlier deadline than usual.

Finally, readers will find at the end of this issue (unpaginated because of some unsolvable printing difficulties) a complete "Draft Program" for the upcoming Yale Spenser Conference. A separate tear-out application form appears in the center of this issue. *SpN*'s full report on the conference unfortunately will not appear until the first issue for 1997 (28.1) because all of the space for the Autumn issue of 1996 has already been allotted.

BOOKS: REVIEWS AND NOTICES

96.46 Riddell, James A., and Stanley Stewart. *Jonson's Spenser: Evidence and Historical Criticism*. Pittsburgh: Duquesne UP, 1995. xvii + 218 pp. ISBN 0-8207-0263-3. \$48.00.

James A. Riddell and Stanley Stewart present in *Jonson's Spenser* their account of Jonson's personal, annotated copy of the Lownes 1617 folio of Spenser's *Works*, seizing the occasion to issue several critical judgments about the relation of these two major Renaissance poets on the basis of evidence the volume provides, and by the way to engage in some polemic exercises.

In their introduction, Riddell and Stewart survey the history of this volume from its first appearance in the Catalogue of a sale by Puttick and Simpson, Auctioneers, on 15 July 1865, through its acquisition from Christie's by J. Paul Getty in June of 1986. They also resolve questions concerning the authenticity of the great bulk of the marginalia and markings in the volume (9-11). After a first chapter surveying and challenging the

conventional view of Jonson's relation to Spenser, the authors explore "The Poet's Vocation," using the marginalia in Spenser's shorter poems, in Chapter 2; how "Johnson Reads *The Faerie Queene*" follows in Chapter 3; and "The Legacy of the Text: Jonson's House of Alma" occupies their fourth and final chapter. Parts of Chapter 2 (originally in the *Ben Jonson Journal*) and Chapter 4 (in *Studies in Philology*) reproduce already published interpretive studies.

Jonson's Spenser is chiefly valuable to Spenserians for two things: it challenges a received opinion of Jonson's general antipathy to Spenser, and it makes available, after a fashion, a new primary source of evidence for thinking about both poets, and about Early Modern habits of reading and criticism. This last commendation must be severely qualified, however. Riddell and Stewart provide in "Appendix A" a transcription of "Jonson's Annotations and Representative Marks to the 1617 Spenser Folio," keyed to signatures (and pages where applicable) in the Lownes volume and to stanzas and line numbers (for *FQ*) and to lines alone for *Mother Hubberd* and *Time*. In "Appendix B," they give the marginal markings and textual underlinings in the edition of *SC* bound into the 1617 Folio, keyed in this instance to the Yale *Shorter Poems*. These appendices might have made the book indispensable for those interested in either author or in the period. However, the writers have been careless in laying out exactly what they are doing, and, apparently, in doing it (a frequent complaint that perusal of this book provokes). "Representative Marks" leaves the reader uncertain just how many marks (and annotations?) may have been omitted in the transcription; there is no easily found indication either of how much has been left out, or of the grounds of decision. The closest thing to such a guide to the editorial principles governing the transcription is buried in Chapter 2 (52-53), though even here, one never gets a precise assertion of criteria or of how much marking or marginalia has been omitted. Such a guide ought to have been presented in close proximity to the data in the appendix. At the least, it ought to be indexed and easily located in the main text.

Evidence of carelessness in the presentation of the material fosters a further sense of uneasiness about implicit faith in what is printed here. For example, in their introduction, Riddell and Stewart acknowledge the possible presence of a different hand in some annotations, particularly in *Mother Hubberd* (11). However, in the Appendix, there is no indication of which marginal comments might be in that different hand. The authors discuss the questionable annotations in such a way that a hasty reader might easily conclude that they are, at least probably, Jonson's: for example, they remark on the spelling of "sutors" as "sutors" that "it is worth noting that Jonson spelled 'sute' or 'sutor' about as often without the 'i' as with it" (53). Another example of lack of care: although their text designates the plate reproduced photostatically from *Mother Hubberd* as Sig. A6v, what the picture shows is Sig. A7v. In a word, it appears that what might have been the book's most valuable feature may be unreliable because of lack of due care in producing the text and failure to consider the convenience of the many who will want to consult this volume without having to read it from cover to cover to determine what its data mean. Riddell and Stewart do comment that précis of the narrative and explications of its allegorical significance are the most common kinds of markings in Book 2, which is also the most heavily annotated book

in Jonson's copy of the 1617 volume (79), but this is their only categorizing generalization, and they provide no statistical breakdown.

In truth, the sheer quantity of annotation in Jonson's copy of Spenser is much more significant than is its content, on the whole. However, the material made available in *Jonson's Spenser* forces us to rethink some standard views on the relationship of the two authors--views made all the more plausible by their so obviously antithetical personalities. Riddell and Stewart lay out their challenge to the standard version of literary history in Chapter 1, "*Aliquid Aprehendo: Jonson Claims Spenser.*" Somewhat padded with three pages on Jonson's judgment on Shakespeare, this chapter nevertheless effectively challenges a too-easy reliance on "taking Jonson as Drummond did--at face value" (18, 48).

The book's arguments are less successful in attempting to explain away completely Jonson's reported dislike of Spenser's poetics, especially his stanzas (Chapter 3). Clearly the authors are right to insist that it is too extreme to claim for the author of "A Celebration of Charis," the Cary-Morison pindaric, *Underwoods 75*, *The Golden Age Restored*, and various songs in the plays and masques an inveterate antipathy to all stanzas or cross rhymes, or indeed any form other than the rhymed couplet. They muster persuasive examples of Jonson's use of a concluding alexandrine that surely recalls the effectiveness of that line closing Spenser's stanza (30-32, 39-40). But the fact remains that Jonson's own *Heroologia* was projected to be a heroic poem in rhymed couplets, and that Jonson's own *style* never sounds rhetorically like Spenser's.

What is instead suggested, both by the examples of specific homage to Spenser Riddell and Stewart uncover from Jonson's works, and by the fact that even when he takes over a Spenserian prosodic device, Jonson does not *sound* Spenserian, is that Jonson did greatly admire Spenser, but as a different kind of artist, not a model for himself in voice or technique. Rather, he emulated him in his ethical *matter* and in his high conception of the central, civilizing, eternizing role of the poet. In conception of the poet's place and power, they are at one, and ranged against the crowd of petty poetasters and raging rhymesters; but while Jonson, with his fine critical ear, was able to appreciate Spenser's technique and artistry with a delicacy of discrimination of which his typically blunt, truculent remarks to Drummond give no hint, he clearly saw that Spenser's manner, however rich and graceful, was not for him or his milieu. I believe that a careful review of the nature of Jonson's marks and remarks in the appendices to *Jonson's Spenser*, as well as a critical evaluation of the evidence and arguments Riddell and Stewart make themselves, will bear out this assertion that Spenser looms much larger in Jonson's consciousness and practice as a teacher and moralist, and as apologist for the indissoluble bond between the true poet and heroic virtue, than as rhetorical or prosodic model.

Riddell and Stewart have used the rediscovered Jonson Spenser marginalia as a launching pad for several more narrowly focussed critical arguments. Some twenty pages (53-73) in Chapter 2 are devoted to a rather scattered, disorganized, but important exploration of textual relations between Spenser's *Ruines of Time* and Jonson's Pindaric ode,

"To the immortall memorie, and friendship of that noble paire, *Sir Lucius Cary* and Sir. H. Morison." At times this section reads like a miscellaneous collection of items for *Notes & Queries*, but its central argument repays the persistence required to navigate through it. Another substantial interpretive and historical exercise occupies the whole of chapter 4, "The Legacy of the Text: Jonson's House of Alma." Briefly, Riddell and Stewart here argue that Sir Kenelm Digby's famous *Observations* on *FQ* 2.9.22, published in 1643, are not essentially original, but based upon Jonson's annotations and observations upon this passage, as they are recorded in his 1617 Spenser Folio. But the authors have other fish to fry in this connection: it is here that they launch a polemic against David Miller and other new New Critics whose "myths or metanarratives . . . lead to ways of reading peculiar to late twentieth-century critics" (131). While damning Miller and other moderns (however justifiably, in this instance) for attempting a literal visualization of Alma's House as a human figure with round head and triangular legs linked by a quadrangular trunk, their own solution to Spenser's geometrical/mathematical riddle elicits a similar error of attempted visualization through its elaborate display of Vitruvian figures. In effect, their method of arguing their case leaves us still trying to visualize a physical image, and still tangled up in sex, even though they themselves quote William Austin (1637) to the effect that "all these forms are expressible in the *body of Woman and man, equally*" (112). But surely these are symbolic, not physical representations, signs, not images.

Along the way there is much needless polemic, partly provoked, it seems, by charges made at conference presentations of this material that Riddell and Stewart are "privileging" Jonson over moderns like Miller. I agree whole-heartedly with their assertion that

we need to know about ourselves, of course. But it is useful, also, to learn about others. For without the voice of others we must be content to hear only the echolalia of an unchanging message. (131)

But the way that argument is made is largely a distraction. Distracting to the authors themselves, it would appear: they become so embroiled in critical infighting over psychological criticism, unconscious meanings, and gender criticism that while chastising Miller for not having consulted the *Observations* they manage to invert the identifications of the circle and triangle symbolisms asserted by Digby: "The circular-*feminine*-soul and triangular-*masculine*-body associations are quite clear in Digby," they say (110; emphasis mine; compare Digby, pages 14-15 quoted in *Variorum* 2:475). If Miller consults this book instead of the original, he will get it simply and quite clearly wrong.

Riddell and Stewart also engage in controversy with "feminist critics (Camille Paglia and Philippa Berry, for instance)" and "the current drift of Spenser criticism" (85), associated explicitly with a belief in "unconscious meanings." Like going out of the way to pick that fight with David Lee Miller over a psychological and ahistorical interpretation of Alma's House, this seems just one more instance of an attempt to pump up an issue engaging currently fashionable critical debates, where reliance on the evidence of the newly discovered text, supported by some positive categorizations, quantifications, and summary remarks

properly done would have had more than sufficient interest and value in themselves. As it is, what might have been a centrally important and highly valuable rigorous and factual article has been inflated into a diffuse, flaccid, confusing book, one which, incidentally, appears not to have undergone either authorial review and revision or editorial oversight as it passed through the press.

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96.47 Shuger, Debora Kuller. *The Renaissance Bible: Scholarship, Sacrifice, and Subjectivity*. The New Historicism: Studies in Cultural Poetics 29. Berkeley: U of California P, 1994. xvi + 297 pp. ISBN 0-520-08480-2. \$40.00.

Debora Shuger's *The Renaissance Bible* is a bracing and ambitious book that crosses over from traditional intellectual history into the practice of cultural criticism and aims to carry with it the study of those textual communities, disciplines, and traditions of Biblical scholarship that formed the core of European intellectual culture from the fifteenth to the seventeenth centuries. Shuger focuses on specific elements of the biblical text (principally the crucifixion, the sacrifice of Jephthah's daughter, and Mary Magdalene's vigil at the tomb), but what she analyzes is not the Bible so much as its extended cultural presence, its function as "a synthetic field, the site where the disciplines converge" (3). Her subject is "the cultural work done by . . . Renaissance biblical discourses" (2), including theological scholarship, doctrinal disputation, exegesis and translation as well as selected retellings of Biblical narrative; the discussion also takes into account historical affiliations that link these practices to developments in philology, rhetoric, legal historiography, and Hebrew studies.

The cultural work Shuger discerns in these varied discourses amounts to the production of speculative thought. Drawing on Eric Voegelin's account of classical Greek culture in *Order and History*, Shuger imagines for the Bible in Renaissance Europe a role like that of Greek myth for the tragic poets of Athens: a narrative equivalent to theory, a body of myth that provides the symbolic language for exploration of social and ideological tensions (5). These tensions, she argues, are explored in various disciplines and discourses, each with its own genealogy, that converge in the "synthetic field" of the Bible's cultural presence. Shuger's ability to see both the distinctness and the interrelatedness of these domains is a striking achievement.

New historicism, as Shuger points out, has for the most part imagined a one-way traffic in which sacred practices and beliefs are appropriated and transformed for the uses of secular culture, as in the Elizabethan theater. In five beautifully written chapters *The Renaissance Bible* reconstructs the other side of this exchange, in which social and historical tensions imprint religious discourses as these begin to do the sorts of intellectual work later taken up by disciplines like anthropology and psychology. Chapter 1 describes a phase in the history of biblical exegesis to trace the gradual emergence within this field of something like modern cultural history: an attention to cultures as diverse, discontinuous systems of

rules. This transformation results, in Shuger's account, from the converging influences of legal historiography and Hebrew studies; it takes shape within the tradition of biblical commentary as a philological and antiquarian emphasis that later historicisms have seen as merely antiquarian but is better understood as reflecting the assumption "that thick description provides a basis for cultural interpretation" (30).

This developing concern with the cultural *locality* of scripture produces a heightened sense not only of its historical reality but also of its alienness. Chapter 2 carries this argument to the central and most disturbing event of the Christian narrative: the "bloody sacrifice of Christ," writes Shuger, is "the point of maximal exemplarity and maximal estrangement" (53) for a society that is defined by sacrament of communion but finds rituals of human sacrifice incomprehensible. The study of Roman law once again provides a kind of matrix for theological speculation: the central figure of this chapter is Hugo Grotius, the preeminent legal scholar of his time, who sought to defend the doctrine of the Atonement by using the codes and customs of ancient societies to elucidate its moral logic. In the process, however, Grotius also succeeded in estranging its moral logic so thoroughly that the nascent anthropology of his treatise finally undermines its theological purpose: "it throws in stark relief the primitive character of sacrificial substitution and thus seems to raise serious difficulties about the moral basis of Christianity" (76). In so doing, Grotius's *De satisfactione* performs a cultural estrangement similar to the one Greenblatt discerns in the European witness of human sacrifice among the Aztecs: it "discloses the rupture between archaic and modern culture, between sacrificial victims and ethical subjects" (81).

From this deep rupture between the sacrificial community and the ethical subject, Shuger traces across discursive formations the shiftings and bucklings that mark in its emergence the cultural production of the modern individual. It is difficult, in the space of a review, to convey the energy and clarity with which *The Renaissance Bible* maps its own strikingly original path across this familiar ground. Chapter 3 explores the resonance of the crucifixion story in Calvinist Passion narratives. The number of these published in England is small, but Shuger advances a large claim for them: in her view they constitute "the exemplary subtext for Calvinist representations of Christian selfhood," not only mirroring the paradigm of subjectivity that shapes other "Reformed discourses of experiential inwardness" but also revealing what these discourses suppress, "the appalling sacrificial subtext of the Calvinist subject" (90). They depict a repetitive cycle of cruelty and victimization in which the suffering of Christ leads not to redemption but to the vengeful destruction of Jerusalem--a dialectic in which victim and torturer trade places. The texts are characterized, too, by an explicit rhetoric of identification that exhorts the reader to recognize himself in all the drama's participants and thus to occupy both the position of torturer *and* that of victim. This rhetoric demands that the reader internalize, in what amounts to an "obligatory self-crucifixion," the cycle of violence reflected in the narrative (112).

Shuger argues that these texts "generate a rhetorical system of cross-identification in order to produce an unstable, divided selfhood, fissured by its own ambivalent responses to

violence," and she links this selfhood suggestively to that of Shakespeare's tragic protagonists (99). What this system lacks is any subject-position capable of remaining outside the dialectic of suffering and torture--a vantage medieval culture afforded in the figure of the Virgin, whose availability as a point of identification tended to stabilize late-medieval contemplations of Christ's suffering but is conspicuously absent from both Shakespearean tragedy and the Calvinist passion narratives. Noting that "the texts represent violence primarily in terms of masculine identity rather than social conflict" (115), Shuger hypothesizes a link between the Passion narratives and a widespread crisis in cultural ideals of Christian manhood. This crisis she attributes to "changes in [the] culture's symbolic resources," specifically the Protestant and Erasmian discrediting of medieval types of ideal masculinity, the monk and the knight. This "loss of the ancient ideal images of masculine identity . . . produced, for a time, a sort of shuddering uncertainty about 'man's work,' about man's violence" (120). The narratives' emphasis on the destruction of Jerusalem further serves to link "the decomposition of manhood" to the growth of the early modern city: "this secular, bourgeois environment had little use for the traditional types of masculinity: the monk and the knight again" (126).

Shuger's fourth chapter returns to the notion of a rupture between the sacrificial economy of medieval Christianity and the "bourgeois ethos" of Protestantism, now to explore the hypothesis that "the development of Greek tragedy out of ancient ritual" is repeated in the Renaissance, where the rebirth of this classical genre coincides with "the Grotian moment when sacrifice begins to slip toward the archaic" (134). Her principal texts are drawn not from the secular drama of the late sixteenth and early seventeenth century, but from mid-sixteenth-century neo-Latin literature. George Buchanan's *Jephthah*, Shuger argues, "narrates the aesthetic recuperation of the sacrificial" (164) in the wake of the Protestant drive to replace "the erotic and sacrificial spirituality of the medieval church with a practical theology based on the family, obedience, and, somewhat paradoxically, ethical rationalism. . . . In Buchanan's play, as in ancient tragedy, earlier religious forms are transmuted into aesthetic pleasures, where 'aesthetic' now needs to be understood with numinous as well as erotic valences" (165). The victim's gender is crucial to this mutation, for it is by fusing Jephthah's daughter with "the radiantly lovely woman of Greco-Roman poetry" (156) that Buchanan offers an aesthetic resolution, based on the eroticized beauty of the victim, to the ethical and theological dilemmas generated by the demand for sacrificial infanticide. Because her beauty also "figures the formal consolations of the tragic text" (158), she serves as a synecdoche generally for the use of pagan literary forms to represent Biblical narrative, and specifically for the recuperation of sacrifice not as ritual but as tragedy. Theodore Beza's *Abraham sacrificant*, meanwhile, stands in clear contrast to Buchanan's *Jephthah*: Beza omits the female characters, mother and daughter, who are so prominent in Buchanan's play, and with them he omits the aesthetic resolution of the ethical impasse. Instead he poses starkly the contradiction between rational ethics and the demand for obedience, insisting on submission to the incomprehensible will of an alien God. This "counternarrative" to the "sacred neoclassicism" of Buchanan's text allies Beza's play with the Calvinist passion narratives of Chapter 2 in their insistence on the vindictive cruelty of the divine Father.

Jephthah, on the other hand, looks forward to the secular drama, "not [as] a direct 'source' for later works but [as] the seminal allegory of their means of production" (166).

The fifth and final chapter of *The Renaissance Bible* explores the relation between the figure of the eroticized female, synthesized out of Biblical and classical sources, and the literary representation of subjectivity. Turning to a group of texts that retell the story of Mary Magdalene's vigil at the empty tomb, Shuger takes their portrait of erotic longing for the body of the dead Jesus as an occasion for revising the history of sexuality. Genital arousal as the master-trope of erotic experience, she argues, emerges from the Restoration polemic against religious enthusiasm; before 1650, the dominant model of desire is an "ocular eroticism" that might overlap with genital excitement but did not derive from it. The Magdalene texts use this model of eroticism to fuse the longing soul of the Canticles tradition with the Ovidian abandoned woman, and they identify the erotic sufferings of this compound figure directly with those of the crucified Christ. In doing so, they express a fundamental spiritual anxiety about the individual (male) soul's abandonment by God, but they also express a more doctrinally specific critique of Protestant "justification by faith": Mary, oblivious to the Resurrection, is saved entirely by love. The love that saves her in these texts is a complex trope representing Eucharistic eros (desire for the real presence of Christ in the communion) and embodying a premodern, counter-Protestant epistemology which "configures knowledge as an erotic praxis" (187). Grasped in this context, Mary Magdalene prefigures the personal interiority of the private individual, but she does so by sustaining into the Renaissance a medieval model of erotic subjectivity that stands in sharp contrast to the implied subject of the Calvinist passion narratives, suggesting by its contrary persistence "that in Renaissance Protestantism violence replaces desire as the fundamental operation of the soul's *pratique de soi*" (189).

The Renaissance Bible floats wide-ranging generalizations about Renaissance transformations in the structures of subjectivity and sexuality, anchoring them in learned, carefully contextualized analyses of discourses that were of central importance to the period but have had relatively little influence on its modern critical reception and reconstruction. Therein lie both the originality of this work and its potential to alter our sense of the secular and vernacular texts that constitute, for us, "English literature." Therein too lies the need for testing its generalizations against wider ranges of cultural material. Spenser is barely mentioned in *The Renaissance Bible*, yet the central concern of Book I with Redcrosse's "obedience to the interior sacrificial command" (190) might well be read against the Calvinist passion narratives: do Una's recurrent interventions, or the allegory of the House of Holiness, offer a subject-position comparable to that of the Virgin Mother in the *Stabat Mater*, outside the dialectic of victimization? Spenser's pervasive concern in the middle books of *FQ* with erotic experience offers an invaluable opportunity to extend, and perhaps to modify, Shuger's argument about premodern sexuality. What kind of articulation between spirituality, erotic longing, and genital sexuality can we discern in Alma's Castle, in the Garden of Adonis, or in the wounding imagery that culminates in Busyrane's penetration of Amoret's heart?

Finally, does Spenser's extensive treatment of visual eroticism offer an opportunity to develop Shuger's suggestive argument about premodern configurations of desire? Her description of the "ocular" mode is set in direct contrast to the modern (eventually, Freudian) model of sublimation, but readers of Lacan will recognize that his theory of an ocular drive bears a striking resemblance to the eroticism Shuger describes as premodern: in both, desire is caused by the image, which penetrates and devastates the viewer. Joel Fineman's brilliant, if problematic, use of Lacan in *Shakespeare's Perjured Eye* to describe the invention of a new "poetic subjectivity" offers a complex argument about the sexuality of vision, and I think it fair to say that Shuger's claims for her argument need to be measured against Fineman's work. Given Lacan's reliance on Holbein's anamorphic *The Ambassadors* in his seminar on "the Gaze," a conjunction between poststructural psychoanalysis and premodern sexuality appears plausible. Given the sophistication of Spenser's narrative and allegorical explorations of visual desire--the poet of *FQ* seems just as uncannily conversant with Lacanian theory as, in Fineman's account, the poet of the *Sonnets* turns out to be--I wonder why this extraordinary poem should not occasion a fundamental reconsideration of the Renaissance erotic episteme. For anyone undertaking such a reconsideration, Debora Shuger's speculations in *The Renaissance Bible* would be a good place to start.

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96.48 Steppat, Michael. *Chances of Mischief: Variations of Fortune in Spenser*. Köln and Wien: Böhlau Verlag, 1990. *Anglistische Studien*, Bd 9. viii + 369 pp. ISBN 3-412-00891-5. DM 98.

To praise this book would almost amount to an impertinence. In general, Steppat traces Fortune and her cognates through Spenser's metamorphic uses. Renaissance Christian humanistic and rationalistic thought demythologised Fortune ("psychic integration" [51]), a repression on which she takes her revenge in psychological return; she acts from within and without figuratively and literally, directly and through cognates and surrogates. Some figures directly reflect iconographic traditions: Duessa, Lucifera, Philotime. . . . Others are associated less explicitly: Archimago, Turpine, the Brigands and the Beast. Fortune's conventional accoutrements appear in the Wheel (Belge); Guyon's voyage to the Bower and Mutability's wheel form "suggestive parallels" (328); tempest imagery is also a cognate, an "energising catalyst to set static images in motion and reveal meaning" (328). Traditional remedies against variations of Fortune (ill-fortune, mis-fortune, occasion, time, fate, accident, *mala*, and *bifrons*, etc.) are tried and found wanting (318); boldness, reason, occasion, will, otium; Nature is fallen and so far ineffective; Divine Grace is more helpful, but itself often works through fortuity; neither is Art (the poem) beyond the reach of Fortune's cognates. Nor is Fortune simply opposed to "virtue's antinomial structure" (327), she is one effective element educating knight and reader to penetrate literal surfaces, as in Artegall's appropriation of guile (225 ff.) or Burbon's discarded shield (240 ff., but cf. 256--an instructive reading moving beyond the relentless historical allegorizing and weakening the suggestion that Spenser was patching things together in despair, by revealing it as a proper

and necessary part of the moral allegory). While the most powerful temptation is sloth--a (fallible) escape from Fortune's rages (330)--its opposite, the unrelenting heroic self, is reductive and hollow. Closure (a form of sloth) is the great enemy of virtue and equally ineffective against Fortune's envy.

But Spenser is little interested in Fortune's iconography, in reinterpretation, in neat philosophical or theological consolations. His method is "the weaning of attributes and functions from a mother image, weaving skeins of antonomasia" (328). Steppat follows suit, playing from an extraordinary hand. It is a deeply learned, restless, energetic, fecund book, moving quickly, even relentlessly back and forth over itself and its poem like a shuttle. Unifying and justifying it is the Fortune nexus put to work for interpretation. It is a difficult book, no concessions are made to the reader. It rarely proceeds by statement and evidence, but rather by suggestion, accumulation, analogy, unmarked backward references, poetic devices and constructions of its own; the trajectory is close to that of the poem, at all times we are close to, intimate with, the text: Steppat must have *FQ* by heart.

To come to the main chapters, each is devoted to its Book, *Mut* included as the last and completing Book. Summary is hopeless, but some (brutal) generalisations might be attempted: In Book I Fortune participates in Grace: retribution and temptation functions provide chances or occasions for Grace. Guyon confronts hostile fortune with will and reason--the great tempters of Book II replace providential order by "arbitrary fortune's mundane enticements"--but the response (willed safety), while necessary, is limiting. Later Artegall (after Scudamore) must discover that one's own will is not to be equated with fortune--good or ill. Chaste love (Book III) transcends (and discards 125) reason like both Providence and Fortune; Fortune fills out occasion for surrender to the "overflowing irrationally shape-shifting measureless unknown--the realm of love: Venus is born from the sea" (156). Ate (Book IV) disorders the cosmos in exploiting the "mischievous contrasts between friendship and love" (180): only the openness of chaste love seizes (mis)chance to repair breeches between lovers and friends. This adversity of Fortune to Nature is not natural, but a psychic disorder (172). Britomart's boldness is trust in Grace, Scudamore's a show of will; but not all forces uncontrollable by the will are blind chance: there is also a cosmos (Book V) whose order in human affairs must be understood and protected. And thus Artegall fails: by accepting Radigund's challenge to "try" their "fortune", he surrenders to Fortune against Nature, a theme taken up in the challenge of one Fortune figure, to another, Mutability to Nature (*Mut*).

Dwelling on Chapter Six (Book VI): Fortune gives success in challenge and trial as a gift, not always as reward for personal achievement (259). Nature is opposed to nurture, but once the idyllic calm of an unfulfilling repose is shattered, Fortune may be aligned with nature (260). There is a good defense of Calidore from his detractors. Heroic questing is questioned ("too intricately bound up with Fame, Fortune's sister, to be adequate against infamy's mischance" [272]). There is no easy solution to the slaughter of the innocents (Turpine in V, the shepherds and Meliboe in VI). And above all there is Fortune as brute envy. Chance is double-edged. Openness to chance and hence Providence becomes in Book

VI mutual humility (a form of justice), a recognition in the face of hostile fortune of the need for courtesy in civil society: "vulnerability [through "worldly chaunces"] becomes part of the heroic code" (276, cf. 293 and 305).

There is not one of the statements above which is not qualified and altered with continual exposition, sometimes by implication only: one has the sense that like the heart of its subject, Steppat's book is a becoming. And this might lead to a fear that he is not always consistent, that, to stay in Chapter Six, he at first seems to argue with some vigour that the white lie, the just or innocent guile learned from Artegal, is acceptable; but then to show that, as with deceit and guile in the previous chapter, it is a colonization of enemy territory that is or can be subversive; stoutly defending Calidore's attempts to please, he later suggests that they are insufficient; and from suggesting a more optimistic than usual reading of Book VI, he later appears to call it despairing. Such a fear, besides turning out groundless (the critic doing nothing more than refusing simplification and following his poet's methods of exposition), would miss the essential: discovering where exactly the author stands is not the point. Rather than assert theses, Steppat engages on a project, that of modern exposition from a particular historical tradition.

There is a great deal of traditional historically based criticism, but it is only a beginning. The historical and philological has been so thoroughly thought out that one might be reading meta-criticism predicated (or parasitic) upon carefully worked out and highly detailed spade work, which is consequently submerged. An ideal approach. Noticing for instance, that is it a personified Fortune defeated at 1.8.43, Steppat observes that the abstract power at 1.9.44 is therefore "all the more effective as temptation," and this leads him to observe that Duessa's "ways unknowne" are those which lead from "embodiment to abstraction" and back again (71, n.32).

Another powerful technique of reading, again parasitic, is that of seeing or creating (Steppat warily thrives on reader constructions, see 176-7) mutually illuminating parallels and echoes--some real, some more mischievous, but always illuminating the broader scope; as if characters who never meet, or dispersed images and stanzas were in conversation: a bruited circulation keeps each part in touch with every other, unities which only emerge within a reader.

Britomart's lament at 3.4 "anticipates--and probably generates--the enactment of Florimell's oppression by the sea" (153). The "lowde thunder" (2.2.20) and "raging winds" 2.2.24 become Braggadochio's "big thundering voice" (2.3.7) (123). The "'stiffe' stride" of "Saturnian Disdain" "becomes the quality of the boats oars and steering in Canto 12 . . . the 'rigour' of Guyon's tempestuous wrath." A lightning simile expressing Timias' passion for Belpheobe (3.5.48) "sets off" that signalling "the union of Britomart and Artegal" (4.6.14, 5.6.40) (151). Ate's contrariness is that of the Cosmos in Proem V (168), the giant's attempt to restore equality to all things a "response" to her work, more dangerous still (168), and Britomart's "moyst mountains" (3.4.8) "answer" those of 2.12.21 (154). (See a dense collection of such things on 122 and n. 64.) For illuminating mischief, see p.

256: "Adicia . . . escapes to the 'savage' woods at 5.9.1, tiger-like, at large at least until 6.10.34." Behind such observations lies an assimilated and highly compressed reading which does not always appear in the footnotes, copious and rewarding though they already are.

More directly technical effects are brought to play: alliteration, assonance and rhyme for instance (e.g. 131-34). Or puns: to Trevisan "great grace" had saved him from Despair, but to Redcrosse, "grace" is merely a "synonym" of "favour": "Of grace do me unto his cabin guide" (69). A telling observation which illustrates the larger analysis. Despair then picks up Redcrosse's near fatal literal-mindedness to develop his opening gambit: "Is not great grace to help him overpast"? (1.9.39). Illustrating a point about temptation in Book II, Steppat notes of 2.6.23 that the rhyme moving from "rest" to "distrest" to "jest" "helps to define the perils of repose" (95). There are times when this can be overdone; sometimes, though not in this book, it is the sign of a reader wilfully ignoring the recalitrance of the greater text to fit some reading or method, but Steppat possesses the disappearing virtue of tact. Nothing is pressed too far, no claims are more absolute than the text, the method or particular style of evidence-generation at the moment warrant. He is alert to the distinction between illustration and evidence (see, e.g. p. 167, n.3).

In so wealthy a book there are things to argue over. As to detail there is no point in picking on this or that. As to method it is difficult to imagine how so copious a critical response might raise serious technical objections. It will, on the other hand, be evident from such description as given above that Fortune's skein can be discerned in the smallest stitch: one might say that a tradition used to interpret everything explains nothing. Some will not be convinced by Steppat's seeing fortune in the most casual of expressions: when one says "what jolly bad luck then" one is not necessarily calling on a Fortune tradition. But Steppat's point is not to argue that Spenser or his text is doing, using, alluding to this or that, nor certainly to defend an extra-textual theory, but rather: armed with this tradition and its myriad cognates, whether explicitly on the surface, or faintly discernable and sub-textual, and at the same time armed with seemingly every possible critical technique, to ask, what can be made of the poem? How do these things enable us to read? Luxurious abundance of insight and suggestion defend method by result.

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96.49 Waller, Gary. *Edmund Spenser: A Literary Life*. Literary Lives. New York: St. Martin's Press, 1994. 211 pp. ISBN 0-312-12052-4. \$32.50.

Gary Waller introduces his literary life by remarking that Spenser would have approved of this project--since he spent considerable energy constructing his own literary persona. Waller, however, acknowledges that Spenser might not like this construction of his life--a reaction likely to be shared by some Spenserians. This biography reflects the impact of recent postcolonial critiques of Edmund Spenser and his work, but its lucidity and appreciation of Spenser's poetry set it apart from most such efforts.

Waller is less interested in analyzing Spenser's conscious construction of himself as Colin Clout, a poet writing in the tradition of Vergil and Chaucer, than he is in revealing the social forces which constructed Spenser. In the first chapter he examines Spenser as the product of his negative social attitudes toward class, race, and gender. Acknowledging that we have no information concerning Spenser's class because his parentage is unknown, Waller infers that he owed his status as a gentleman to his university degree and uses this inference to discuss his insecure status in the patronage system. Race--or rather racism as Waller calls it--incorporates nationalism and makes a practice of "inferiorizing ethnic groups" (18). After paralleling Spenser and Kipling, as celebrators of the English imperialist enterprise, Waller charges that Spenser was motivated largely by Protestantism, but also by racism and nationalism, to take part in one of the "most inefficient and futile holocausts in the long history of what became imperialism" (20). In his discussion of gender, Waller focuses on chivalry as embodying anxieties about male violence. The female is perceived as an Other who inspires "fear and fascination" (36); "repeated confrontations of knights and adversaries represent part of the education of both men and women to accept violence and domination as the dominant means of dealing with gender difference" (37). These issues, according to Waller, constitute a crux for contemporary Spenserian scholarship.

Chapters two and three continue the process of "placing" Spenser. In chapter two, he is contextualized in relation to three places: the court, "a place of control" (42); Ireland, "the place of the Other" (56); and poetry, "the place of agency" (64). Waller subscribes to the notion that Renaissance poets wrote poetry in order to advertise themselves as a means of attracting the attention of powerful courtiers and so securing promotion (45-47). This view of literary production is entrenched in much modern criticism and in different formulations pervades new historicism. In Spenser studies, it is best represented by Richard Rambuss' *Spenser's Secret Career* (1993), a work to which Waller's literary life is indebted.

Unfortunately, Waller did not consult primary sources for his discussion of Spenser's experiences in Ireland. Had he done so, his own critical acumen would have kept him from echoing the inflated rhetoric of accusation and guilt characteristic of postcolonial theory. Factual errors pervade this kind of scholarship--because facts complicate the process of putting the past on trial for not being as enlightened and humane as the present. To cite a few examples of the kinds of errors to be found here, Grey did not massacre a "surrendering garrison of Irish" at Smerwick; the garrison was manned by an expeditionary force sent by the pope and the king of Spain (58). Elizabeth was pleased by Grey's victory; criticism of Grey derives from the Spanish state papers and from rumors circulated by Sussex, a former lord deputy of Ireland who was hostile to Grey and to Sir Henry Sidney. Spenser did not receive the grant of Kilcolman in 1582 from Lord Grey (58-59). The Desmond lands were not surveyed until 1584, and before a plantation could begin, Desmond's attainder had to be confirmed by an Irish parliament. That did not occur until 1585, and the plantation of Munster was not implemented until 1586. As late as spring 1589, Kilcolman belonged to Andrew Reade (62). Spenser was not legally in possession of Kilcolman until October 26, 1590 when his patent was passed. Some of these errors derive from Alexander Judson's biography of Spenser. Judson consulted only the calendars of the state papers; and since he

paid no attention to property law, he did not know what a conveyance was or the difference between a grant by particular and a grant by patent.

Chapter three concentrates on Spenser's early work and traces his development as "self consciously the Protestant Elizabethan regime's servant, in his poetry as much as he was (at that time) hoping to become in his political career"(79). This is a familiar biographical view of Spenser in which it is supposed that he identified with Redcrosse rather than Calidore and had the same ambitions and goals as Sir Philip Sidney (84). If Spenser had every intention of using his poetry to proclaim his Protestantism and to promote a career at court, it is not clear why he so unequivocally criticized the queen's treatment of Grindal in *SC* and satirized Burghley's greed and nepotism in *Time* and *Mother Hubbard*. Either Spenser was not as single mindedly determined to become a civil servant or courtier poet as he is here portrayed--or he went about it in a strangely inept manner. When Waller talks about the minor poetry as poetry, his comments make for good reading. His discussion of the intellectual eclecticism of *SC* is an excellent corrective to single-minded attempts to read the poem exclusively in terms of a particular ideology.

In chapters four and five, Waller offers an analysis of *FQ*, parts one and two. Acknowledging the difficulty of supplying a "summary interpretation" of the poem (107), he says that he will focus on what "illuminates Spenser's literary life" (107), but that is not what seems to occur in chapters four, five, and six. Instead Waller "constructs" a psyche for Spenser based upon a thoughtful and provocative reading of episodes in *FQ*. He engages the text, but does so from the perspective of cultural criticism. Meditating on the psychological underpinnings of Protestantism, he concludes that Book I is predicated on a "highly primitive, moralistic view of the personality (113)". To give the poem more resonance for the modern reader, he suggests that "holiness" might be usefully translated as "integrity" (114). In commenting on Book II, Waller psychoanalyzes Spenser's (and the reader's) divided response to the Bower of Bliss and relates this to romantic fantasy and sexual attraction (120). Quoting the reference to Grille the hog at the conclusion of Book II, he observes that "there is a note of grim intemperance in the dismissal" --perhaps, but there is also a humorous and highly literary glance at the *Odyssey*. His analysis of Book III is perceptive and extremely interesting although somewhat disjointed, because it is interrupted by chapter five and then concluded in chapter 6. Waller remarks that the Book of Chastity may be the most "accessible" to a modern reader (124). It is certain that Waller's own perceptions concerning the psychology and conventions of literary romance are brilliantly displayed in these parts of the book.

Waller echoes the consensus of modern criticism in finding the second part of *FQ* disillusioned with the power of poetry to civilize and with the Elizabethan court of the 1590s. After commenting upon the pervasive sense of "unpredictability" to be found in Book IV, he proceeds to read Book V intertextually with the *Vewe*. Waller finds no ambiguity in the treatment of justice and describes the outlook on foreign policy as a simplified allegory in which the "Spanish, Irish and French are all, by definition, rightful victims of English justice" (147). Book VI also seems to Waller filled with contradictions, and he finds

particularly significant the absence of any allegorical representation of the queen (151). He interprets Calidoré's disruption of the vision on Mount Acidale as suggesting the kinds of contradictions that Spenser himself experienced in celebrating the court of the 1590s. Chapter Seven rereads *Mut, Am*, and the conclusion of Book III within the context of Petrarchan pageantry at the court. Waller sees *Am* as a grimly Protestant rejection of Petrarchanism. Using as a springboard Philippe de Mornay's observation that time and eternity are opposites, he supplies insights into the philosophical background of *Mut* (183).

In a summary *Envoi* Waller explains and justifies his methodology, elaborating arguments raised earlier in the first chapter. He observes, for example, that his work belongs to the school of Cultural Materialism because he set out to relate Spenser's life and stories to the present. He acknowledges his own sympathy with psychoanalysis and then presents a subtle analysis of its impact as a philosophy upon the writing of biography. With disarming honesty, he suggests that his methodology chose him because of his own experiences in "the system of class, racial and gender hierarchies that constituted the late British Empire" (196). I am not persuaded that social forces such as these constructed either Edmund Spenser or the author of this biography. This provocative and well-written work succeeds to the degree that it does because Waller is a perceptive and highly literate critic.

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ARTICLES: ABSTRACTS AND NOTICES

Without the timely assistance of Sarah Caldwell and Julian Lethbridge, to whom my thanks, there would have been many fewer abstracts this issue.

96.50 Belsey, Catherine. *Desire: Love Stories in Western Culture*. Oxford: Blackwell, 1994. 150-58.

In "Demon Lovers," a chapter dealing also with Keats' Lamia, and with the Fairy Melusine, pursues a reading of the Bower of Bliss that does not merely choose between opposites--e.g., the readings of C.S. Lewis and Stephen Greenblatt (both of which seem guilty of "transferential repetition")--by subjecting Paul Alpers' insistence on the *trompe-l'oeil* nature of the reader's experience to a Lacanian reinterpretation. In light of Lacan's concept of *trompe-l'oeil* as the locus of the *objet a*, the cause of desire, Spenser's text does not demand moral choice, but "represents the spectacle of desire. . . . It invites recognition of the uncertainty that promotes desire and the indeterminacy which threatens to withhold satisfaction." In Guyon's destruction of the Bower, Spenser records an "act of aggression directed . . . against the desire that challenges the sovereignty of rational consciousness, and thus against a humanity that is both more and less than its own ideal humanist image."

- 96.51 Breen, John M. "The Influence of Edmund Spenser's *View on Fynes Moryson's Itinerary*." *N&Q* 42.4 (Sept. 1995): 363-64.

Fynes Moryson on Ireland was influenced by the *Vewe*. For example, in comments on the law in Ireland, Tanistry and Irish degeneracy. "There is scope for further enquiry" (364). (JBL)

- 96.52 Breen, John M. "Imagining Voices in *A View of the Present State of Ireland: A Discussion of Recent Studies Concerning Edmund Spenser's Dialogue*." *Connotations* 4:1-2 (1994-95): 119-132. (JBL)

The *Vewe* is not only the political or moral work of an historiographer expressing Spenser's views in the guise of Irenius, but also the literary work of a poet-historical in the specific genre of dialogue. As such it is fictive; it "registers and modulates voices other than that of the author" (119). As Virginia Cox's definition (*The Renaissance Dialogue: Literary Dialogue in its Social and Political Contexts, Castiglione to Galileo*, [Cambridge, 1992], 7) indicates, dialogue complicates and disguises, hides or diffuses authorial responsibility as it shapes and fictionalises--as with More's *Utopia* and Erasmus' *Praise of Folly*. Thus to read Irenius simply as Spenser's mouthpiece is "naive" (flattening the relationship between the voices of Irenius and Eudoxus, or those between Renaissance politics and aesthetics), and "methodologically flawed" (129): the *Vewe* should be read "within its generic as well as political contexts" (ibid). It is a staging of the self. (JBL)

- 96.53 Bruce, Donald. "Spenser's Birth and Birthplace." *N&Q* 42.3 (Sept. 1995): 283-85.

The *Am* new year sonnets (4 & 62) celebrate the Elizabethan new year, 25 March. Easter 1594 fell on 31 March and Spenser wrote seven sonnets between 25 and 31 March (*Am* 62-68). At that rate, *Am* 60, when Spenser is "precisely" forty-one (283), was not written much earlier than 25 March. Again, between 25 March 1593 and 25 March 1594, Spenser wrote 58 sonnets. If written at regular intervals ("doubtful" 284), Spenser's birthday would be "on or near 12 March 1553" (ibid). An unnoticed entry in the burial register of St. Botolph, Aldgate, a parish of East Smithfield, 23 October 1569, records the burial of John Spenser, probably Spenser's father. This confirms the Oldys and Vertue tradition that East Smithfield (in Middlesex) was Spenser's birthplace. (JBL)

- 96.54 Cooke, Jessica. "The Beginning of the Year in Spenser's *Mutability Cantos*." *N&Q* 42.3 (Sept. 1995): 285-86.

Corrects Hamilton (ed. *Mut*, 28-46) by showing that the first month of the year is March, not January (the New Year is 25 March): hence the order of the presentation and February's age. *SC* begins with January rather than the first month, because it follows Virgil's *Eclogues*. (JBL)

- 96.55 Ericksen, Roy. "Spenser's Mannerist Manoeuvres: *Prothalamion* (1596)." *SP* 90.2 (Spring 1993): 143-75.

Reads the poem as a *paraclausithyron*, reflecting the fact that the situation of the poet matches that of a lover complaining outside the closed door of his beloved. Its structure is that of two overlapping and competing "garlands" of stanzas, both based on the principle of the diapason and focusing on "different, though contingent, centers": the first consists of stanzas 1, 2-10 (with the bridal lay in 6 being the central stanza); the second (following Fowler's structure but not his rationale), of stanzas 1-6, 7, 8-10. Fowler erred in considering only the abstract rhyme schemes, whereas repetition of actual rhyme sounds is a truer indicator of structure. The pattern of rhyme sounds, as well as of other repeated phrases, most often appears chiasmically or as an "echo topos." The poem's notorious variation of tenses, which has troubled critics so long, complements these structures. They actually contribute to a "mannerist aesthetic," whereby the two competing garlands are kept in a "state of fluctuation, which is dynamically spatial, rather than linear and processional." Contained within these structures are two important mythological metamorphoses--Leda and the Swan and Apollo and Daphne--which "emplot" both Spenser's aspirations for Essex's patronage and his anxieties over the fear of rejection. (SEC)

- 96.56 Hadfield, Andrew. "Was Spenser's *View of the Present State of Ireland* Censored? A Review of the Evidence." *N&Q* 41:4 (Dec. 1994): 459-463.

Although it is generally argued that *Vewe* was censored, the evidence is indirect. The Stationer's Register entry also supports the idea that Ponsonby hindered Lowndes' pursuit of a licence, seeing it as poaching on his territory. This does not prove that *Vewe* was not censored, and it would likely have roused official concern by its bare title in the sensitive year 1598. It is also possible that Spenser intended *Vewe* only as a manuscript for a few highly placed persons and not for printing. Tentative these conclusions may be, but less dangerous than the assumption that *Vewe* was "specifically" censored as "an especially transgressive text" (463). (JBL)

- 96.57 Hadfield, Andrew. "Who is Speaking in Spenser's *A View of the Present State of Ireland*? A Response to John Breen." *Connotations* 4:3 (1994-95): 233-41.

John Breen ("Imagining Voices in *A View of the Present State of Ireland*: A Discussion of Recent Studies Concerning Edmund Spenser's Dialogue." *Connotations* 4:1-2 [1994-95]: 119-32) is essentially correct to argue that the *Vewe* be read within the conventions of the (literary) dialogue genre. But he is in danger of pigeon-holing the *Vewe* and thus himself narrowing the play of different "categories" of writing within it. For the genre itself is complex, tending in its historical development towards the typographical culture of Montaigne's *Essais* and to become an awkward veneer for precisely its author's views (citing Cox, *Renaissance Dialogue*, p. 113-12). Also, the *Vewe* contains other and mixed "generic marks" (239). Especially its second half betrays signs that Irenius' voice is

privileged and "appears to have the author's endorsement" (239). Both the *Vewe* itself and the genre to which Breen claims it belongs are more complex than he allows. (JBL)

- 96.58 Hester, M. Thomas. "'If thou regard the same': Spenser's Emblematic Centerfold." *ANQ* 6.4 (Oct. 1993): 183-88.

Though conventionally ignored, the "four-part poem" between *Am* and *Epith* helps us read the interrupted "movement from the lover's private portrait of love to his public celebration of its ritualistic 'eternality'." Cupid's emblematic type, for example, is dramatized in its "autobiographical" equivalent in *Am*, and his "public significance is sanctified by the ritual of the *Epith*." (SEC)

- 96.59 Jang, Heran. "Fertility Rite and Its Variations in English Renaissance Verse." *The Shakespeare Review* [Seoul] No. 24 (Autumn 1994): 189-202.

Examines how, primarily in the Timias-Belphoebe story in *FQ*, and secondarily in the stories of Bregog-Mulla in *Colin Clout* and Faunus-Molanna in *Mut*, Spenser assimilates the myths of Diana-Actaeon and Venus-Adonis to Ovid's tales of Egeria and Hippolytus in the *Fasti*. Spenser's concern in these episodes is with "whether a relationship has to be condemned as ethically unpardonable, or if there can be any hope of regeneration." For Timias-as-Raleigh there is no regeneration.

- 96.60 Jang, Heran. "Spenser's Silent World of Love." *The Shakespeare Review* [Seoul] No. 24 (Spring 1994): 215-32.

Concerned mainly with the "pastoral vision" of Spenser's later works, especially in *Am* and *Epith*, examines a "particular message" that may be found in the marriage volume, in *Colin Clout*, and several places in the second part of *FQ*. Contends that the "heart of Spenser's pastoralism" in his later career is the ideal of fruitful married love, coupled with a criticism of courtly abuse of love. This pastoral vision derives from Spenser's critical response to the experience of court, and Raleigh occupies a special place in it as a contrasting figure to Colin. Contends that the beloved in the *Am* volume is best understood not as Elizabeth Boyle, but as "the combined figure of Belphoebe (the cruel unapproachable figure of the first part of the sequence) and Amoret (the lady who conceded voluntarily to the poet's will). The story of Amoret, left unfinished in *FQ*, is completed in *Am*, where Spenser's pastoral vision is "ultimately related to his self-awareness as a poet teaching Christian love to his lady."

- 96.61 Johnson, William C. "Gender Fashioning and the Dynamics of Mutuality in Spenser's *Amoretti*." *English Studies* 24.6 (Dec. 1993): 503-19.

The lady in *Am* is not just the Petrarchan poet's idea of the lady; Spenser allows her to challenge stereotypes, to exhibit human doubts and frustration, and to "analyze and reform the patriarchal structures of belief and expression." In so doing, Elizabeth dissolves the

boundaries between author and narrator, narrator and lady, subverting the conventional focus on the masculine narrator and his self-construction. *Am's* Elizabeth revises the Petrarchan system "from one of binary opposition to one of mutual composition." (SEC)

- 96.62 Kosako, Masaru. "Some Historical Observations on Collocation of Noun plus Adjective in Rhyme Position of *The Faerie Queene*." *Bulletin of Faculty of Education Okayama University*, No. 100 (Nov. 1995): 197-221.

Drawing on Cambridge University's database of English Poetry, analyzes, sometimes with extensive commentary, 26 examples, chiefly from *FQ* 3.1 (24 with postmodifying adjective, 2 with premodifying) to reach the following conclusions: of fifteen instances that occur for the first time in Spenser, nine occur only in Spenser (*affection chaste, passion entire, Lyoeus fat, adventure fond, Basciomani gay, castle joyeous, Lady none, shield-three-square, pansies trim*), while the remaining six are subsequently adopted by later poets (*knight alone, beames clear, Dame . . . dead, weapon keene, virgin sheen, and chamber spacious*). Notes an additional nine collocations that appear earlier than Spenser's use (five originating in the Middle English period, four in the earlier sixteenth century); cites all examples that appear in the database. Collocations that occur only in Spenser appear only in rhyme position and are always postmodifying, while others may also appear within the line and occasionally, when used by other authors, may be premodifying.

- 96.63 Madsen, Deborah L. *Reading Allegory: A Narrative Approach to Genre*. New York: St. Martin's, 1994. 99-104.

In a chapter entitled "Allegorical Rhetoric: Intertextuality and the Emergence of Protestant Allegory," situates Spenserian allegory, as embodied in *FQ* 1, both generically and historically. Working from the more general premise that allegories are intertexts whose "generic mark" is the interpretation of prior texts in pursuit of an "origin of meaning that will ground the narrative's signs," locates *FQ's* kind of allegory at the juncture of a historical shift from patristic, "fabulistic," and metaphoric allegory to reformed, "figural," and metonymic allegory. Sees in the structure of Book I a narrative working out of this shift, with the Despayre episode staging the book's "most radical confrontation" of fabulism and figuralism." From this point, the narrative moves away from a "worldly, patristic soteriology" and "invokes a Protestant, Christological soteriology that is figurally centered on the Word--or in other words a movement from *quid agas* to *opus dei*, to use Luther's terms." In Redcrosse's actions at the end of the book, "the anagogical sense of Revelation is fulfilled by the final victory of Christ as emperor, soldier, Church, and soul: political, historical, ecclesiological, and mystical significances are all satisfied."

- 96.64 Malpezzi, Frances M. "E.K., A Spenserian Lesson in Reading." *Connotations* 4:3 (1994-95): 181-91.

Whether E.K. is a fiction or a glossarist incorporated into it, his commentaries are an integral part of *SC*, reinforcing the poetry's themes. Fallen language requires not only

grace for efficacious speaking, but for effective hearing too. Both Cuddie and Palinode fail to listen correctly, and, reflecting this, so does E.K. His technical equipment is good, as is Colin's; but just as Colin's *scientia* leads not to *sapientia* (he cannot cure love's wound), so E.K. often misses the spiritual import of the poetry. As in the inner fiction, *Feb* is about Thenot's tale as well as his telling of it and Cuddie's response, so in the outer fiction, *SC* is not only a collection of eclogues, but is also about E.K.'s response and its shaping (or failure to do so) of him. The commentary "is not an appendage to the text but the text itself" (187). (JBL)

- 96.65 Manning, Gillian. "'Is this the Faith?': An Allusion to Spenser in Dryden's *Indian Emperour*." *N&Q* 42.1 (March 1995): 37-38.

Notes an allusion to *FQ* 4.7.36 in Dryden's *Indian Emperour* (at IV.iv.31-4): 'False Man, is this the Faith? is this the Vow?' The multiple plot structure of the play may also be influenced by Spenser's polyphonic narrative in *FQ* 3 and 4. (JBL)

- 96.66 McCabe, Richard A. "'Little Booke: thy selfe present': The Politics of Presentation in *The Shepheardes Calender*." *Presenting Poetry: Composition, Publication, Reception*. Ed. Howard Erskine-Hill and Richard A. McCabe. Cambridge: Cambridge UP, 1995. 15-40.

From the premise that recent concentration on self-aggrandizement and courtly factionalism has "unduly narrowed and misrepresented the aesthetic goals of *SC*," argues that the challenge of the pastoral form for Spenser was to "integrate the private and the public." The poem's impact derives from a subtle interplay of *personae*, illustrations, and gloss, in which a spirit of alienation, deriving partly though not wholly from the political climate of 1579, hangs over the whole. Apr celebrates Elizabeth's virginity at a moment when she seemed most determined to abandon it; the treatment of love in the eclogues preceding it "is suffused with a particularly sour quality"; the positioning of Apr's praise of Elizabeth is oddly compromised (why not September, her birth month or November, her accession month?); and the (mostly moral) eclogues that follow turn on "the volatile, perilous state of contemporary politics," centering not on the harmony and innocence that was "in theory" Apr's subject, but on fall: Maye, June, Julye, and Sept all hinge largely on political conflicts between Catholicism and Protestantism. However, for all its political resonance, *SC* is not a political treatise, but a work in which Spenser has discovered within political alienation "the poetry of personal alienation." Colin is the supreme expression of pastoral discontent, and whereas Annabel Patterson argued that Spenser asked his readers to translate a personal explanation for Colin's melancholy into a national one, "perhaps it is the other way around. Perhaps it is the private dimension of public grief that is characterized in Colin's melancholy."

- 96.67 Morey, James H. "Lattimer's 'Sermon on the Plough' and Spenser's *Muiopotmos*." *N&Q* 42.3 (Sept. 1995): 286-88.

Latimer's 1548 sermon (at least six printings 1549-84) "almost certainly" (286) prompted the choice of Butterfly in *Muiopotmos*. Latimer reports that a "certain man" caused some "ado" by calling the Burgesses of London butterflies. The man was William Jerome, vicar of Stepney, the "ado" his burning for heresy and for the name-calling on 30 July 1540 (reported in Foxe and elsewhere). Similarities between the Sermon and Jerome's history and both Clarion and Aragnell, as well as the theme of envy and recrimination Spenser laments in various of his poems, support the influence. Spenser's audience was probably able to recognise the allusion, modern readers should perhaps recover it. (JBL)

- 96.68 Philmus, Maria R. Rohr. "The Faerie Queene and Renaissance Poetics: Another Look at Book VI as 'Conclusion' to the Poem." *English Studies* 76:6 (Nov. 1995): 497-519.

Book VI is intensely and extensively concerned with literary theory, especially with the Renaissance theory of didactic poetry which is dismissed as a myth: human action is seen as essentially inconsequential. Spenser's rejection of Sidney's notion of the efficacy of poetry in the real world is not a weary acceptance of failure. Spenser self-consciously takes his leave of a poetic (and with that the original plan of *FQ*) that had so far sustained his creation, but which he now wishes to correct. (JBL)

- 96.69 Schoenfeldt, Michael C. "The Poetry of Conduct: Accommodation and Transgression in *The Faerie Queene*, Book 6." *Enclosure Acts: Sexuality, Property, and Culture in Early Modern England*, ed. Richard Burt and John Michael Archer. Ithaca: Cornell UP, 1994. 151-69.

Argues that throughout Book VI, Spenser "uses the language of courtesy to mystify but not to erase the violence that sustains social hierarchy," and in the process "exposes the brutal economy buried within courtesy's terminology of disinterested gift giving." Spenser "goes out of his way to accent the contradictions inherent in the terms *arms* (both instruments of destruction and emblems of nobility) and *cortaysye* (both polite and correct procedure and skill in fighting). The "originary moment" of *FQ*--the account of the "clownish younge man"'s arrival at Gloriana's court--is a "reworking as romance" of motifs in Spenser's own social "upstarting" and is the "social source" of the poem. It forecasts Book VI's "powerful but contradictory claims" about whether courtesy is innate or acquired, as well as Spenser's ambivalence toward his own project and toward the court itself. The pastoral interlude is not an escape from but an "intensified version" of courtly existence: in showing how Calidore gains authority over Pastorella by gestures of self-abasement, Spenser is exposing the "aggressive undercurrents of courtly submission." Critics who chastise Calidore for leaving the quest for the Blatant Beast, fail to see the "close linkage between his pastoral activity and heroic quest." The simile of Ariadne's crown at the center of the Acidalian vision reveals the violence that courtesy contains. Calidore's interruption of Colin's vision reveals "the debilitating vulnerability of all imaginative space," and the episode as a whole demonstrates the "subjugation of poetry to the social and political forces Spenser wishes it could control." The cannibals and brigands (who both engage in panegyric

of female beauty, like courtly poets) are really "materialistic versions of the literary behavior that ideally opposes them. Perhaps Spenser omitted from the 1596 version 1590's seventeen dedicatory sonnets because Book VI "absorbs their supplicatory energies and performs their courtly tasks more effectively."

- 96.70 Steppat, Michael. "Social Change and Gender Decorum: Renaissance Courtesy." *The Crisis of Courtesy: Studies in the Conduct-Book in Britain, 1600-1900*. Ed. Jacques Carré. Brill's Studies in Intellectual History, 51. Leiden, New York, Köln: Brill, 1994. 27-40.

Explicitly lamenting the "scant attention" paid by Frank Whigham to *FQ*, provides a brief overview of the "internal instability" at the heart of the literature of gentlemanly fashioning: "it is social pressure that necessitates the discourse of shaping identity"; what this means is that the courtier's identity is constituted by "the mirror presented by his audience." In the courtier's dissembling, the *otium* that defines "natural" aristocratic difference is "translated in a sleight-of-hand dialectic into a species of *negotium*." In other words, "the hermeneutic of Renaissance courtly power is allegorical." In *FQ* 6, Spenser plays upon this situation by the way he places the Queen "ambiguously between antiquity and the poet's present" and by a "causal nexus" between the narratives of Calidor and Mirabella. Mirabella (her *bella* inverting his *kalos*) is a counter-image to courtesy; in recalling Elizabeth, she expresses Spenser's discontent with the Queen's lordship over male suitors. The disillusioned concept of courtesy embodied in these narratives is also significant for Spenser's understanding of poetic art: his "poem of courtesy harbors a warning against its own tendency toward ideal images."

- 96.71 Thomsen, Kerri Lynne. "Spenser's Use of Claudian's *De Raptus Proserpinae*." *N&Q* 41.4 (Dec. 1994): 456-59.

Parallels between Dis and Mutability herself, their respective challenges, and the treatment of chaos establish Spenser's debt to Claudian. The differences highlight the disparity of the poets' larger concerns. Spenser completes and re-writes *De Raptus Proserpinae*, replacing Proserpina with the poet and reader. (JBL)

WHO PAID FOR SPENSER'S FUNERAL?

- 96.72 In a 1933 article on the contemporary reports that Spenser died of want, Ray Heffner quotes a short passage from John Lane's "Tritons Trumpet" (British Library, Ms. Royal 17 B.xv) as evidence that the Earl of Essex paid for Spenser's funeral, concluding that "Lane . . . tells the same story as Jonson and adds that his [Spenser's] friend Lodowick Lloyd was responsible for Spenser's funeral, which was at the expense of Essex."¹ Heffner is later cited by Alexander Judson in the standard biography of Spenser, who attributes to Lane "The statement . . . that the earl would not have provided Spenser's funeral except for the efforts

of Lane's friend Lodowick Lloyd, a minor poet and the queen's serjeant-at-arms."² Both observations are based upon a misreading of the passage in question.

The assertion that Essex paid for Spenser's funeral is first made by Jonson in his 1619 "Conversations with Drummond,"³ which were not published until 1711, and later by Camden in *The historie of the most renowned and victorious princesse Elizabeth* (1627), the source for most subsequent commentary on Spenser's death.⁴ The story of Essex's having paid for Spenser's funeral is repeated by writers as diverse as James Ware in his preface to the *Vewe* (1633), Phineas Fletcher in *The Purple Island* (1633), and Henry Peacham in *The Truth of Our Times* (1638). This assertion carries a great deal of weight because of our sense of the care with which Camden prepared his history, but John Lane reports a different story.

The manuscript of "Tritons Trumpet" (dated 1621) is in a late secretary hand and consists of poems on each of the twelve months in imitation of *SC*. In "November," Danus discusses the neglect of poets with Vipoio, a personification of poetry, and proposes a trip to England. What follows is my amended transcription of the passage in question:

Whither quoth shee? to *England* Danus said.
to *England!* quoth shee, No: that place mee traied,
sithe none theare loves mee. Wch I knowe by proof,
how they from my deere *Spencer* stood alooff,
when verbale drones of virtuous merit scant,
suffred that gentile poet die of want:
one onlie knowinge generositie,
and findinge hee n'oold crave for modestie,
him sent in greatest sicknes, crownes good store,
so *Robert Essex* did (honors decore).
Nathless of pininge grief, and wantes decaie,
hee much thonck that stowt *Earle*, yet thus gann saie,
the medcine comes too late to th'patient,
tho died. and so shoold I, yf thither went!

Alas! was that his end? quoth *Danus* tho,
I pittie him, Yet theareof this I kno,
hee had on him bestowd a funeral,
after the rites of Laureat coronal.

At that *Vipoio* laughd, naie swore these strive
to dandle poets dead, Yet leave a Live.
ne had that cost uppon him binn imploid,
but for my lovinge frend *Lodovick Lloyd*.⁵

Hefner and Judson both misread this passage as an assertion that Essex, at the instigation of Lodowick Lloyd, paid for the funeral. Like Jonson, Lane claims that Essex sent a sum of money which Spenser refused. However, the "him" of the last couplet refers not to Essex,

but to Spenser himself. In his response to Vipoio's complaint that the English care so little for their poets, Danus defends them by pointing out how Spenser "had on him bestowed a funeral." Yet Vipoio contends that the cost of the funeral would not have been employed "uppon him"--the same "him" to which Danus had been referring--except for the intervention of a friend of hers, a comparatively minor figure in Elizabeth's court.

As an indictment of England for neglecting one of its greatest poets, the passage would make no sense in light of a state funeral paid for by one of England's nobility, a clear representative of the Elizabethan court. Instead, Vipoio reports that Lloyd, at best a minor figure at court, uniquely recognized Spenser's literary importance and paid for his funeral (we must assume) out of pocket. Lane alone attributes the cost of Spenser's funeral to Lodowick Lloyd, but his report merits some consideration since he is the only source to actually write on this matter before Camden.

NOTES

¹ "Did Spenser Die in Poverty?" *MLN* 48 (1993): 224.

² *The Life of Edmund Spenser* (Baltimore: Johns Hopkins, 1945) 206.

³ Josephine Bennett speculates in "Did Spenser Starve?" *MLN* 52 (1937): 400-01, that Lane might have been acquainted with Jonson or a member of his circle, concluding that "the closeness of agreement between Drummond's version of Spenser's death and Lane's suggests that they had a common source in Ben" (401). This argument unduly privileges Jonson as the source for all rumors on Spenser.

⁴ In *A Reference Guide to Edmund Spenser* (1923; Chicago: U of Chicago P, 1969), Frederic Carpenter mistakenly cites the 1615 edition of Camden's *Annales* as the source for our information on Spenser's death (43). This mistake is repeated in *Spenser: The Critical Heritage*, ed. R.M. Cummings (New York: Barnes & Noble, 1971): 316. The 1615 Latin edition (consisting of Books 1-3) concludes with 1588; the biographical note on Spenser does not appear until 1627 in *Tomus alter annalium . . . pars quarta*. Carpenter also erroneously attributes Ms. Royal 17 B.xv to Lodowick Lloyd (which Heffner notes), and elsewhere, when citing *Tritons Trumpet*, dates it 1620 (242-43).

⁵ The poem exists in two manuscripts: the first in the British Library and the second at Trinity College, Cambridge (Ms. O.2.68). I cite the British Library manuscript because it is the source for Heffner and Judson. In the above passage, the Trinity College manuscript varies somewhat (replacing "verbale" with "barbarous"; "virtuous" with "virtewes"; "that gentile" with "the gentil"; "findinge hee n'oold" with "how hee woold not"; "him sent in greatest" with "sent him in his great"; "so . . . decore" with "for so did Robert Essex of honour"; "Nathless . . . decaie" with "Yet hee through grief of want, pinige away"; "hee much thonck that stowt" with "much thonck the noble"; "on him bestowed" with "bestowd on him"; "laughd" with "smild"; and "dandle . . . Yet leave" with "honor . . . more then"), yet the sense of the passage remains the same.

A TRIBUTE TO JOHN ERSKINE HANKINS

96.73 When *Source and Meaning in Spenser's Allegory* appeared in 1971, it crowned four decades of John Erskine Hankins's scholarly engagement with *FQ*. He began his research shortly after the publication of the first *Variorum* volume in 1932, and he continued to investigate Spenser's relationship to classical, medieval, and humanist sources throughout the New Deal, World War II, the Cold War, Korea, and Vietnam. The same years witnessed an unprecedented expansion of the public universities where Hankins taught and the transformation of English studies from a positivist discipline committed to philological truth to an interpretive one uniting author and critic in the imaginative production of meaning.

Hankins responded powerfully to the challenges of this disciplinary transition by insisting on the complementarity of source study and exegesis. Like such later Spenserians as John Hollander, Mihoko Suzuki, Susanne Wofford, and Theresa Krier, he understood that questions of interpretation ultimately resolve into questions of literary origin. By bringing *FQ* into dialogue with Piccolomini, Ficino, Bruno, Catari, Giraldus Cambrensis, Haymo, Linocerus, Richard of St. Victor, Vicent de Beauvais, and myriad other writers, Hankins helped us to appreciate the complexity of Spenser's intertextual project. Like all seminal books, *Source and Meaning in Spenser's Allegory* raised just as many questions as it answered. Spenserians continue to debate the significance of Book III's Neoplatonic underpinnings, and no one has yet written the definitive assessment of Spenser's debt to medieval philosophy.

Although more recent scholars have crafted darker, more agonistic accounts of Spenser's relationship to the literary past, they cannot discount the depth and range of Hankins's learning. Nor can they fail to be moved by Hankins's joy in discovering ancient and often arcane lore. Spenser may not have known all the sources that Hankins cites, but I am certain that he would have read them with something akin to Hankins's delight in "rolles,/ And old records from auncient times deriu'd."

The pleasure that learning brings Hankins is inseparable from a confidence in education that informs not only his reading of *FQ* as a didactic allegory but also his interpretation of how Spenser approached his humanist predecessors. If my generation takes a darker view of Spenser's didactic achievement, our pessimism measures in part the worsening conditions under which we labor as teachers and scholars of earlier literature. The university administrators who recognized the importance of Hankins's research are now "yclad in claye." In a period when legislators, trustees, presidents, and deans seek to detenure faculty "whose research specialities are no longer needed," younger scholars will turn increasingly to the work of Hankins and his peers as monuments to the proudest moment of American public education.

John Watkins
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SPENSER AT KALAMAZOO, 1996

A joint meeting of the Sidney and Spenser Societies on Friday evening, May 10, brought Spenserians and others together to consider implications of the terms "Renaissance" and "Early Modern." A transcript of the discussion will appear in a future issue of *Sidney Newsletter & Journal*.

The Spenser at Kalamazoo program for 1996 was organized by Lauren Silberman (Baruch C-CUNY, Chair), Elizabeth J. Bellamy (U of New Hampshire), Patrick Cheney (Penn State U), Jon Quitslund (George Washington U), and Anne Shaver (Denison U). Julia Walker (SUNY-Geneseo) delivered welcoming remarks to open the 20th annual gathering.

Jon Quitslund presided over the first Session, *Beyond the Fringe: Glossing and Continuing Spenser*.

96.74 In "Re-Presenting Rosalind, Rosalind's Representations: Shakespeare, Lodge and *The Shepheardes Calender*," Clare R. Kinney (U of Virginia) examined allusions to Spenser's text in Lodge's *Rosalynde* (1590) and further departures from the poet's homosocial discourse in *As You Like It*. Lodge's *Rosalynde/Ganimede* responds to Rosader's verses with comments that echo E. K., and we are invited to compare his resourceful *Rosalynde* to Spenser's "voiceless sign of an absence." Kinney found in Shakespeare's heroine "a more radical translation of the Spenserian paradigm"; she is "E. K. with an attitude," destabilizing every commonplace she encounters. Kinney concluded with comments on the intimate conversation of Celia and Rosalind, which adds "a female clubhouse" to what Harry Berger has termed "the Young Men's Pastoral Association" of Spenser's *Calender*.

96.75 Dominic Delli Carpini (St. Ambrose U), in "Glossing (or Glossing Over) Theological Politics: E. K. as Ecclesiastical Editor," dealt with dissimilar but related features of *SC*: 1) the editorial role claimed by E. K., "the voice of literary convention and the pander to the New Poet," whose glosses render the rustic eclogues consistent with courtly taste, and 2) Edmund Grindal, who provoked the Queen by supporting "prophesyings" in parish churches and arguing "for an active, metaphoric understanding of scripture" rather than dependence on the official *Book of Homilies*. The mock-seriously nattering E. K. and the silenced hero Algrind are diametrically opposed voices in Immerito's dialogical text, "a covert, subversive form critical of the ecclesiastical power structure."

96.76 Theodore L. Steinberg (SUNY-Fredonia) offered, in "Spenser, the Eighteenth Century, and Us," reflections on the fact that in our time Spenser is revered and voluminously glossed by (some) scholars, but their work separates "the poet's poet" from contemporary literature. The neoclassical age has lessons for us. Spenser's 18th-century critics found much to criticize; Warton, the most generous, observed that neither Ariosto nor Spenser "lived in an age of planning," but he allowed that "if the critic is not satisfied, yet the reader is transported." Poets from Ambrose Philips to Thomas Campbell (his "Gertrude

of Wyoming" dates from the early 1800s) offer amusing evidence of their transports. Tongue in cheek, Steinberg observed that the poets understood Spenser "with eighteenth-century minds, lacking, as they did, our capacity for objectivity." For them Spenser was "a living voice," and if he is for us too, we should be wary of "killing the thing we profess to love."

96.77 William A. Sessions (Georgia State U) responded to the first two papers, noting the importance to both of them of E. K., who "intertextualizes all he can get his hands on and then tries to textualize everything else." He compared the absent presence of Rosalind in *SC* to "a black hole," off-center in the book's textual economy. Shakespeare's Rosalind teaches over again "the lesson of textualizing," adding something unknown to Spenser and Lodge: "women speak to women in a special freedom." Turning to Delli Carpini, Sessions praised him for recognizing *SC*'s "terrible ambiguity." While he granted that E. K. is "thick-headed," Sessions asserted that in 1579 all linguistic commentary was "liberating and radicalizing." He closed by recommending to everyone a return to "Spenser's surprising text that keeps existing in its odd freedom well beyond ours."

96.78 Russell J. Meyer (Emporia State U) commented on Delli Carpini's and Steinberg's papers, noting wryly that they have in common an interest in attempts, through commentary or criticism, "to wrest authority from the poet." Delli Carpini's argument prompted Meyer to comment that the effect of E. K.'s presence in the text is to make both text and context more complicated. With reference to Steinberg, he observed that a theorized understanding of poetic texts and critical contexts was necessary to his argument; he agreed that we should "attend to the poem not exclusively, but *first*."

William A. Oram (Smith C) presided over the second Session, *Women's Rule and Spenserian Exhaustion*.

96.79 Ty Buckman (U of Virginia), in "Radical Availability: Elizabeth's Sexual Jealousy and Book I of *The Faerie Queene*," argued that the Book's conclusion should be read in the light of the Queen's opposition to marriages at court. Elizabeth's jealous expectation that her courtiers, "particularly the men," would remain indefinitely "at her disposal" involves "blurring of the distinction between political and sexual notions of fidelity." Noting that "the poem's two Queens" (its Faerie sovereign and its ideal reader) exact "a politic concession" from Redcrosse, Buckman concluded by calling the poet's response to Elizabeth "troubled and troubling."

96.80 In "A Slow Return to Eden: Spenser on Women's Rule," Donald Stump (St. Louis U) compared passages in *FQ* 3 and 5 in the context of received opinions on women rulers, noting at the outset "that the poet was not in essential agreement with either the liberal Anglicans or the moderate Calvinists." Unlike Calvin, Spenser imagined a Golden Age when women engaged in "all great exploits" without arousing "envious Men" (1.2.2). Stump devoted most of his paper to comparisons of "Edenic perfection" in *FQ* to Calvin's account of Eden and after. "Until the world passes away," according to Calvin, "women

will remain subservient to men." Stump found in *FQ* 5, implied in the comparison of Britomart and Artegall to Isis and Osiris, a belief that "feminine and masculine must alternate in their proper dominance of one another." The triumph of women's rule and the poem's renewal of the Golden Age "begins with Mercilla's execution of Duessa."

96.81 Pamela Benson (Rhode Island C) responded to Buckman and Stump, describing the two papers as "mirror images of each other" and dwelling on "what they do not have in common." In Buckman's paper the New Historicism often practiced on Book 5 is turned on Book 1, while Stump "removes Book 5 from the pressures of politics and reads it prophetically." Buckman's image of Elizabeth resembles Radigund more than Mercilla; in Stump's account of ideas about women's rule, "the real queen is absent." With reference to the poet as Elizabeth's subject, she asked both speakers to substantiate their arguments that the poem was (mis)shaped to conform to the Queen's tastes. The two papers "push to opposite extremes" the poem's "situatedness" in the scheme of providential history. Buckman describes a Queen whose personality seems at odds with her role as an instrument of benign Providence; Stump's appeals to the phases of historical process lack the "grit," and the recognition of expediencies, apparent in Buckman's account of court life.

96.82 In the last paper, "Spenser and Exhaustion," Heather Hirschfeld (Duke U) gave a lively account of the "decidedly weary Spenser" whose Proem to *FQ* 6 finds, in "the affect of exhaustion," a way to bring his readers "close not only to emotion but to the psychic space from which it springs." She found in the weariness of several characters instances of "the dispersal of authorial voice so essential to Book 6." The poet and his characters enact a lesson stressed by Richard Mulcaster and other progressive educators, illustrated in Colin's comments on the Graces' dance, that body and mind "are equivalent rather than analogous. Neither are internal nor external to the other, both are available for ornamentation." The emphasis on exhaustion is not a despairing withdrawal but a recuperative strategy, an intimate form of civil conversation.

96.83 Elizabeth J. Bellamy (U of New Hampshire) read a response to Hirschfeld on behalf of the absent Julia Lupton (U of California-Irvine). She praised the paper's contribution to an emergent "historiography of emotion," taking note especially of what was said about "the ethico-physiological feat of *attentiveness*," understood as "the *product* of a certain kind of creative weariness." She invited Hirschfeld and the audience to go further in thinking about pastoral, with its well-worn ways of representing *otium*, as the site for Spenser's reflections on "the peculiar empty-fullness . . . of literary conventionality."

96.84 Lively discussion of the three papers followed. Asked for further instances of Spenser's ambivalence toward the Queen's expectation of "radical availability," Ty Buckman mentioned the conflict, evident in and around "Aprill" in *SC*, between devotion to Elisa and preoccupation with Rosalind. Don Stump said that Spenser was clearly troubled by some of the Queen's actions, such as her treatment of Raleigh, but impressed by "the brute fact of her accomplishments," notably in handling the threat posed by Mary Stuart. Bill Sessions observed that like Proust, Spenser was "always exhausted." Commenting on the distinc-

tiveness of *FQ* 6, Hirschfeld instanced the fugitive Florimell in Books 3 and 4; in Book 6, exhaustion is the state in which work gets done. Further discussion proved that neither the panelists nor the audience were exhausted.

Introduced by Julia Walker (SUNY-Geneseo), Anne Lake Prescott (Barnard C/ Columbia U) delivered the tenth annual Kathleen Williams Lecture, "Foreign Policy in Faery Land: Or, How to Defend Allies Who Throw Away Their Shields."

96.85 Prescott began by allegorizing *geopolitics* as "a rough beast, . . . eyes dulled with disillusion and skin scaly with hard facts"; the monster runs away with *allegoria*. Similarly, in the course of a lecture full of insights and anecdotes, *historia* offered a sturdy challenge to the ascendancy of *theoria* in the court of Spenser's admirers. Prescott showed that when the larger-than-life figure of Henri de Bourbon was on stage, both English and French recorders of *historia* resorted to allegory, just as Spenser did, to put their pageants on wheels. In ballads and chapbook propaganda produced in the '80s and early '90s, Henry was often Hercules, France's (and England's) hope against the interests of Spain and the ultra-Catholic League. We know that such publications, touting Henri as France's pragmatic savior, were of interest to that theorist of pragmatic counsels, Gabriel Harvey. Readers of *Primary Colors* might have found in Prescott's account of 16th-century political rhetoric an implicit contrast with contemporary storytelling.

Patient study of catalogued and uncatalogued diplomatic correspondence, the equivalent of yesterday's cable traffic and today's unerased computer memories, enabled Prescott to enter further than Spenser did into the correspondence between Elizabeth and her ministers with Henri and his intimates. She publicly protested his defection from the Protestant cause, but privately lobbied his unconverted sister. "Perhaps Elizabeth's warmth is as calculated as her anger." Cecil and Robert Sidney, politically far more astute than Spenser, counselled Elizabeth to "appear honorable and be realistic." In her concluding remarks, Prescott gave her audience a Spenser who, working with "myth and allegory [which was] never unpressured by history," found himself on the road to realism, in "an always lapsing world, one in which signifiers are as apt to flit as our wills are to waver and *fleurs de lis* are to fade."

96.86 A serious discussion began with such questions as Roger Kuin's, "How much was Spenser in the loop?" Further, "How did he come to know what he knew?" Jean Brink suggested that the Norris brothers, one in Ireland and the other in France, were important. Also, Spenser was in England for part of the time in which Henri's allegiances were crucial to England's interests. Some of his interests lay with the Essex faction. Anne Prescott remarked that her respect for Elizabeth was increased by study of the diplomatic correspondence. As for Spenser, someone (or more than one) observed that his political judgments may appear crudely idealistic, but there is a Machiavellian side to him.

Julia Walker closed the proceedings graciously, as she had opened them.

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SPENSER HITHER AND YON

A total of five papers on Spenser were presented at two regional conferences in the spring, two at the joint meeting of the South Central and Regional Central Renaissance Conferences in St. Louis on 21-23 March 1996, and three at the Rocky Mountain Medieval and Renaissance Association Conference in Park City Utah, 16-18 May 1996.

96.87 Sherri Geller (Texas Christian U) argued in "To Gender or Engender: The Annotator vs. The New Poet in Spenser's *The Shepheardes Calender*" that in a Jan gloss E.K. seems disturbed and acutely aware that "some savour of disorderly love, which the learned call paederastice," could be "gathered beside [the poet's] meaning." E.K. seems oblivious that this denial of "disorderly love" resonates retrospectively with the ambiguously gendered erotic images for poetic production and publication in his prefatory epistle: in images that hermaphroditically inhabit the same textual space, the poet/text is presented as simultaneously or interchangeably a wanton woman and an intimate, sodomitical male friend of the public. In contrast, in the prefatory poem, Immerito links two independent gendered images for the poet, male and female figures who produce an ungendered "little book" that is not an erotic object. When E.K. eroticizes the book and its author, he implicates himself in the process of textual transmission as a pander, a go-between for the poet/text and public which, he hopes, will want to get its hands (and the other body parts) on that object. The conflated and competing gendered images in the prefatory material comment on Elizabethan (in)distinctions concerning sexuality and manifest the proliferation of meaning, a feature E.K. often seeks to impede and thus acknowledges, as in the gloss regarding "disorderly love." (SG)

96.88 In "Avoidance Strategies: Social Class in the House of Alma," David Kinahan (U of Western Ontario) explored the tendency in Renaissance discursive practice to displace the processes of the flesh onto a low social Other. Vagabonds, laborers, and those on the borders between social categories become, in such constructions, social excrescence and their discursive association with corporeal excrescence is an extension of the society as body. Spenser's text, and other cultural texts of the period, presume to describe a substructure of society and they reveal the way in which the representational strategies employed in such descriptions contribute to their subject's continuance as a substructure. (DK)

96.89 The argument of Phoebe Jansen (Utah State U), in "'Untitled Queene': Mary Stuart's Sovereignty in Spenser's Legend of Justice," was that Spenser's representation of Mary Queen of Scots suggests a complex understanding of monarchical sovereignty. The central problem Mary Stuart posed to her cousin was precisely her ability to symbolize both

unlawful rebellion and beleaguered monarchical sovereignty. The difficulty of interpreting political symbols, represented here by a queen whose identity shifts throughout her career from tyrant to rebel to sovereign, is suggested throughout Book V. Far from being a tract on the merits of absolute sovereignty, the work can be read as a meditation on the difficulties of theoretical absoluteness. In fact, both the history of Mary Queen of Scots and her representation in Book V, repeat a central epistemological problem of *FQ*, one understood by the book's proem: the tendency of things to turn into their opposites, "right" into "wrong," Una into Duessa--and rebel into tyrant--in a fallen world. Ironically, the Legend of Justice ultimately suggests the impossibility of just that kind of consistency which has been attributed to it as both literary and political text. (PJ)

96.90 In "You Can't Tell a Book by its Contents: (Mis)Interpretation in/of *The Shepheardes Calender*," Sherri Geller (Texas Christian U) argued that E.K.'s contributions to *SC* along with other paratextual elements in the first edition insistently decenter the eclogues and implicate the reader analogically and experientially in an interpretive *mise en abyme*: the reader of the 1579 *Calender*, E.K. in the fictive reality of the paratext, and pastoral figures in the eclogues all encounter semantic uncertainty and attempt to impose their versions of semantic stability on another's text. *SC* thus addresses the difficulties involved in communicating meaning, and the relative ease with which meaning or intention may be misconstrued or disregarded as the discourse is appropriated for self-interested ends. Equivocating presentational strategies, the dubiousness of E.K.'s commentary, and the sometimes misinterpreting shepherds destabilize both politically sensitive and innocuous interpretive strategy in and outside of the *Calender*. (SG)

96.91 Our need to reexamine the critical bibliography of Spenser's texts, including *FQ*, was the concern of Jean Brink (Arizona State U), in "Self-presentation: *The Faerie Queene* (1590) and (1596)." The conclusion that Spenser was directly involved in the publication of *FQ*, drawn in 1910 when the Oxford editions were prepared by J.C. Smith and Ernest de Selicourt, has not been reexamined in the light of what R.B. McKerrow, W.W. Greg, Fredson Bowers, Peter Blaney and others have taught us about sixteenth-century printing practices. We are faced with numerous problems and inconsistencies: we have no satisfactory explanation for the fact that the "Letter to Raleigh," the commendatory poems, and the dedicatory sonnets are bound at the back of *FQ*, nor for the presence of two sets of sonnets in the majority of copies. (JB; modified by Ed)

ANNOUNCEMENTS

96.92 CALL FOR PAPERS. The Organizing Committee for Spenser at Kalamazoo announce three open sessions on Spenser at the International Congress on Medieval Studies at Western Michigan University, 8-11 May 1997. The organizers are looking especially for submissions from senior scholars, and although essays on any topic related to Spenser are welcome, they especially encourage those connecting Spenser with women writers, those dealing with patronage and gender, those elucidating 17th century responses to Spenser, or

those pursuing pedagogy or Spenser for people who resist Spenser. The deadline for submission of abstracts is 5 September 1996. *Please note the earlier date this year.* Send five copies to Lauren Silberman, Department of English, Baruch College, CUNY, Box G-0732, New York, NY, 10010; phone 212-387-1807; fax 212-387-1785.

96.93 KINNOULL PORTRAIT OF SPENSER. Roy Davids Ltd, of Oxford, announce for sale, as follows, quoting from item 128 of its current catalogue, The Kinnoull Portrait of Spenser. I have abridged a fuller description.

FINE EARLY SEVENTEENTH-CENTURY PORTRAIT SAID TO BE OF SPENSER, KNOWN AS THE KINNOULL PORTRAIT, *oil on oak panel, in an eighteenth-century frame, in fine condition with minor restoration and some repainting of the background, size of image 13 x 11 inches, overall size in frame 17.75 x 16.25 inches, early label "Spenser the Poet" on the frame below the portrait; inventory number 1006, the date 1791 and the identification "Spencer" painted on frame; remnants of 1866 Exhibition label and the date 1781 on verso [early seventeenth century].*

The Kinnoull Portrait was first mentioned by the traveller Thomas Pennant in 1772 after a visit to Dupplin Castle, seat of the Earls of Kinnoull, five and three-quarter miles south-west of Perth, where, he reported in his *Second Tour of Scotland*, he had seen a portrait "head of Spenser." It is not known how long the portrait had been identified as the poet before then, but it was clearly an established identification by the eighteenth century. The portrait was first engraved in 1805 for H.J. Todd's edition of Spenser. It was included in the National Portrait Gallery Exhibition of portraits ending with the reign of James II held in 1866. It has been frequently employed as a representation of the poet ever since, appearing most recently on the covers of *The Critical Heritage* (1971) and P.C. Bailey's edition of *FQ* (1995).

The only near-contemporary description of Spenser is that recorded by John Aubrey: "Mr Beeston says he [Spenser] was a little man, wore short hair, little band and little cuffs." William Beeston was born after Spenser's death, but if any credence may be given to his description, the Kinnoull Portrait accords more with it than any other, except in the matter of the "band" [collar], since it seems to depict a smaller man than the other main type and the hair is almost exaggeratedly short, the sort of length that would have attracted comment much more than that in the other, the Chesterfield, portrait.

Spenser's iconography is notoriously hypothetical, with no proof that any of the portraits that have been accepted as likenesses of him is authentic. The three main contenders are the Kinnoull portrait, the Chesterfield portrait, and, to a lesser extent, the FitzHardinge miniature. The main authority on Spenser, A.C. Judson, who illustrated all of them, concluded that "any one . . . [may] conceivably represent Spenser."

The other portrait for which an equal claim has been advanced is the Chesterfield type--so called because a version was among the portraits in Lord Chesterfield's library. It has a longer public tradition of identification with Spenser, but survives only in copies thought to be at best no earlier than the late seventeenth century. David Piper noted that the first record of the type was by George Vertue in 1719 ("a picture of Spenser in Poses of John Guyse") and assumes that this is the portrait of which Vertue made an engraving in 1727, dedicated to John Guyse. The engraving is of the same type as the Chesterfield Portrait, versions of which, Piper stated, are in the Sterling Library in the University of London Library and at Pembroke College and one was recorded as being at Nuneham Courtney. . . . David Piper, noting that they were of different men, expressed a preference for the Chesterfield over the Kinnoull Portrait largely on the grounds that the former has been more often reproduced as the Poet. He did not claim to have seen the Kinnoull Portrait. . . .

(A.C. Judson, *The Life of Edmund Spenser*, 1945 and 1947; David Piper, "The Chesterfield House Library Portraits," *Evidence in Literary Scholarship*, ed. R. Wellek and A. Ribiero, 1979; *Catalogue of the First Special Exhibition of National Portraits ending with the Reign of James II*, 1866, no 336.)

£30,000/ \$46,500

For further information, contact ROY DAVIDS LTD, Manuscripts and Books, Literary & Historical Portraits & Artefacts, The Old Forge, Rectory Road, Great Haseley, Oxford OX44 7JG. Phone: 01844 279-154; fax 01844 278-221.

96.94 CONFERENCES. New Chaucer Society, 26-30 July 1966, U of California, Los Angeles. Address: Christian Zacher, Center for Medieval and Renaissance Studies, Ohio State U, 230 West 17th Ave., Columbus, OH 43210-1311 (614-292-2061; fax 614-292-1599; zacher.1@osu.edu).

International Tyndale Conference, 2-7 Sept. 1996, Hertford and Magdalen Colls., Oxford U. Address: Priscilla Frost, Secretary, Tyndale Soc., 10B Littlegate St., Oxford OX1 1QT (44 1865 794727; fax 441865 794695).

Medieval-Renaissance Conference, 19-21 Sept. 1996, Wise. Address: Tom Costa, Dept. of History and Philosophy, Clinch Valley Coll., U of Virginia, College Ave., Wise, VA 24293 (540-328-0231; fax 540-328-0247; tmc5a@clinch.edu).

Group for Early Modern Cultural Studies, 26-29 Sept. 1996, Pittsburgh. Address: Robert Markley, Dept. of English, West Virginia U, Morgantown 26506 (304-293-3107; rmarkley@hermes.icrc.wvu.edu).

The Faerie Queene in the World, 1596-1996: An Interdisciplinary Symposium, 27-28 Sept. 1996, Yale U. Address: Elizabeth Fowler, Dept. of English, Yale U, PO Box 208302, New Haven, CT 06520-8302.

Rocky Mountain Modern Language Association, 24-26 Oct. 1996, Bowdoin Coll. Address: Charles G. Davis, C-203, Boise State U, 1910 University Dr., Boise, ID 83725 (208-385-1199; fax 208 385-1247; cdavis@quartz.idbsu.edu).

Massachusetts Center for Renaissance Studies: Cultural Exchanges--Nations, Classes, and Genders in the Early Modern Period, 14-17 Nov. 1996, U of Massachusetts, Amherst; Mount Holyoke Coll.; Smith Coll. Address: Arthur F. Kinney, Dept. of English, Bartlett Hall, U of Massachusetts, Amherst 01003.

Modern Language Association, 27-30 Dec. 1996, Washington, DC. Address: Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (convention@mla.org).

John Donne Society, 20-22 Feb. 1997, U of Southern Mississippi. Address: Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces 88003 (505-646-4816; fax 505-646-7725; ecunnar@nmsu.edu).

Renaissance Society of America, 3-6 Apr. 1997, Vancouver. Address: Paul Budra, Simon Fraser U, Burnaby, BC V5A 1S6 (604-291-3008; fax 604-291-5737; budra@sfu.ca).

96.95SPENSER LIVES. In the 22 April 1996 issue of *The New Yorker*, John Updike, reviewing Sarah Bradford's biography of Queen Elizabeth II, writes as follows:

Yet in her recent pronouncements the Princess [Diana] seems to overestimate her official viability once she is no longer the daughter-in-law of, as Edmund Spenser wrote of Elizabeth I, the "souereign Lady Queene,/ In whose pure minde, as in a mirrour sheene, / [Praise] showes, and with her brightnesse doth inflame / The eyes of all, which thereon fixed beene" [*FQ* 6.Pr.6].

Potentissimus affectus, amor.



THE Lions grimme, behoulde, doe not resiste,
 But yealde them selues, and Cupiddes chariot drawe,
 And with one hande, he guydes them where he liste,
 With th'other hande, he keepses them still in awe:
 Theye couche, and drawe, and do the whippe abide,
 And laie their fierce and crewell mindes aside.

If Cupid then, bee of such mightie force,
 That creatures fierce, and brutishe kinde he tames:
 Oh mightie I O V E, vouchsafe to shawe remorse,
 Helpe feeble man, and pittie tender dames:
 Let Africke wilde, this tyrauntes force indure,
 If not alas, howe can poore man bee sure.

*Quem non mille fera, quem non Sthenelus hostis,
 Non potuit Iuno vincere, vincit amor.*

The Faerie Queene in the World, 1596-1996
Edmund Spenser Among the Disciplines
26-28 September 1996, Yale Center for British Art
in memory of A. Bartlett Giamatti

major sponsors: Beinecke Library's Osborn Collection, Stephen Parks, Curator, and Yale Center for British Art, The Pennsylvania State University, Major League Baseball, The Spenser Society

DRAFT PROGRAM

Thursday 26 September

opening roundtable

chair: Elizabeth Fowler, Yale U
Patricia Parker, Stanford U
Thomas P. Roche, Jr., Princeton U
Roland Greene, U Oregon
David Lee Miller, U Kentucky
Barbara Kiefer Lewalski, Harvard U

Friday 27 September

plenary lecture

Leonard Barkan, NYU, "Ruins and Visions:

Spenser's Pictorial Imagination"

chair: Stephen Orgel, Stanford U

panel: ecclesiastical politics

chair: Laura Knoppers, Pennsylvania S U

John N. King, Ohio S U, "Milton's Cave of
Error: The Rewriting of Spenserian Satire
in *Paradise Lost*"

Dominic F. Delli Carpini, St. Ambrose U,
"Politics and the Theology of Literary
Form"

Jeffrey Knapp, UC Berkeley, "Anticlerical
Spenser"

panel: allegory

chair: Matthew Greenfield, Yale U

Kenneth Gross, U Rochester, "The Postures of
Allegory"

Gordon Teskey, Cornell U, "Allegory and
Thinking"

Angus Fletcher, CUNY, Response

workshop: the afterlife of the poem

chairs: John Rogers, Yale U, and

Lauren Silberman, Baruch College, CUNY

John Watkins, U Minnesota, "Goddesses

Among the Gods: Miltonic Circumventions
of Spenserian Choice"

Jacqueline T. Miller, Rutgers U, "Lady Mary
Wroth in the House of Busirane"

Sayre N. Greenfield, U Pittsburgh, Greensburg,
"The Evolution of *FQ*, 1590-1805"

Margaret P. Hannay, Siena College, "The
Countess of Pembroke as a Spenserian
Poet"

Shannon Miller, Temple U, "'Mirrours More
Then One': Edmund Spenser and Female
Authority in the Seventeenth Century"

Jennifer Klein Morrison, Yale U, "Continuing
Spenser"

W. A. Sessions, Georgia State U, "Bacon's
Spenser: Technology as the Validity of Epic
Romance, or the *New Atlantis* as Sequel to
FQ"

Susanne Woods, Franklin & Marshall College,
"Women in the Margin: Prophetic Voices in
Spenser and Lanyer"

David Gardiner, Loyola U Chicago, "An
Anglo-Irish (?) Spenser: Elizabeth's Poet
and Irish Cultural Nationalism"

Richard C. Frushell, Pennsylvania State U,
McKeesport, "Spenser's Advent as Literary
Model: 1706-1762"

Catherine Belling, SUNY at Stony Brook,
"Internal Divisions: Spenser, Fletcher, and
the Disruption of the Allegorical Body"

panel: comparative Spenser

chair: Patrick Cheney, Pennsylvania S U

Anne Lake Prescott, Barnard College,

"Comparative Careerism: Spenser and
Ronsard"

Roland Greene, U Oregon, "Spenser's
Transatlantic Worlds"

David Quint, Yale U, "Spenser in Colonna"

panel: institutions and persons

- chair: Richard C. McCoy, Queens College and the Graduate Center, CUNY
Judith H. Anderson, Indiana U, Bloomington, "Better a mischief then an inconvenience': the 'saiyng self' in Spenser's Writing"
William H. Sherman, U Maryland, College Park, "Waiting on Lobbin': Gabriel Harvey's Service to the Earl of Leicester"
Antonio Feros, NYU, "The Politics of Love and Friendship in Elizabethan and Jacobean England"

panel: visual rhetoric

- chair: Christopher S. Wood, Yale U
Christy Anderson, Yale U, "Architecture Devised: Sir Thomas Tresham and Spenser"
Judith Dundas, U Illinois, Urbana-Champaign, "Spenser and the Literature of Art in Renaissance England"

- Lucy Gent, London, "Gheeraerdt's Portrait of Captain Thomas Lee and *ut pictura poesis*"

workshop: building histories

- chairs: Linda Gregerson, U Michigan, and Lawrence Manley, Yale U
coordinator: Jeffrey Dolven, Harvard U
Anne Fogarty, U College, Dublin, "Stragglng Plots: History and Representation in *FQ* II"
Katherine Rowe, Yale U, "Merlin and Tudor Historiography"
Andrew Escobedo, UC Berkeley, "Spenser's National History and the 'Middle Nature' of Poetry"
Walter R. Davis, Brown U, "Allegories: An Essay in Classification and Historical Perspective"
Paul Suttie, Robinson College, Cambridge U, "Political Pragmatism in *FQ* I"
James Sutton, Florida International U, "Spenser and Lord Burghley Reconsidered: Poetic Inscriptions of an Architectural Patron"
Eric C. Klingelhofer, Mercer U, "The Archaeology of Kilcolman Castle"
Kathleen M. Graney, Auburn U, "The Inside Story: A Topological Approach to *FQ*"
Jeffrey Dolven, Harvard U, "Spenser and the Troubled Theaters"

- Cyndia Clegg, Pepperdine U, "'One, whose tongue was for his trespasse vyle Nayld to a post': Spenser and Censorship Revisited"
Jeffrey B. Morris, Carroll College, "'Curteous Lord, Curteous Spenser': Spenser's Fictions of Patronage and *FQ*"
Douglas Brooks, Columbia U, "'Made all Rusty Yron, Ranckling Sore': The Imprint of Paternity in *FQ*"
Matthew Greenfield, Yale U, "The Double Work of Spenserian Satire"
M. Lindsay Kaplan, Georgetown U, "Allegories of Defamation in *FQ* IV-VI"

plenary lecture

- Nicholas Canny, U College, Galway, "The Social and Political Thought of Edmund Spenser in his Maturity"
chair: G. K. Hunter, Yale U

The Beinecke Rare Book and Manuscript Library will offer cocktails and good cheer together with an opportunity to view the exhibition "Spenseriana: From Illustrated to Spurious Spenser," Jennifer Klein Morrison, guest curator. The party will include an interlude of Renaissance and modern musical settings of Spenser's poetry performed by a vocal ensemble under the direction of Hannibal Hamlin.

Saturday 28 September

plenary lecture

- Susanne Wofford, U Wisconsin, Madison, "The Enfolding Dragon: Arthur and the Moral Economy of *FQ*"
chair: Thomas M. Greene, Yale U

panel: the racial polity

- chair: Patricia Parker, Stanford U
Richard A. McCabe, Merton College, Oxford, "'The Community of Language': Spenser and Linguistic Colonialism"
Linda Gregerson, U Michigan, "Colonials Write the Nation: Spenser, Milton, and England on the Margins"
Debora Shuger, UCLA, "Irishmen, Aristocrats, and Other White Barbarians"

panel: currencies

- chair: Jerome S. Dees, Kansas S U
Donald Cheney, U Massachusetts, Amherst,
"Spenser's Currencies"
James C. Nohrnberg, U Virginia, "Beauty, and
Money': Some Primitive Accumulations in
Book VI of *FQ* of 1596"
Heather Dubrow, U Wisconsin, Madison, "A
doubtfull sense of things': Thievery in *FQ*
VI.x and xi"

workshop: local readings

- chairs: Lynn Enterline, Yale U, and
John W. Moore, Jr., Pennsylvania State U
coordinator: Susan Ahern, Yale U
William J. Kennedy, Cornell U, "Spenser's
Squire's Literary History"
Marshall Grossman, U Maryland, College Park,
"History and Allegory Cross-Dressed and
Undressed on Mt. Acidale"
Melinda Gough, Oklahoma State U, "Her
filthy feature open shown': Spenserian
Unveilings"
Katherine Eggert, U Colorado, "Spenser's
Ravishment: Rape and Rapture in *FQ*"
Marion Hollings, Middle Tennessee State U,
"Women, Abjection, and Authority in The
Legende of Holinesse"
Theresa M. Krier, U Notre Dame, "Chaucer,
Envy, and the Stripping of Duessa"
Mary Ellen Lamb, Southern Illinois U,
Carbondale, "*FQ* as Fairy Tale"
Laura Levine, The Folger Library, "Spenser's
False Shewes: Magic, Art and Looking in
Book I of *FQ*"
Seth Barron, Yale U, "The Decay of Spying:
Optics and Allegory in the Bowre of Blisse"
Michael C. Schoenfeldt, U Michigan, "The
Enemy Within: Extreme Temperance in *FQ*"
Marc Schachter, UC Santa Cruz, "Passive
Boys, Nasty Girls, and Textual Reproduction
in the Bower of Bliss and the Garden of
Adonis"
John D. Staines, Yale U, "Awe, Order, and the
Poet Bad: Allegory and Irony at Mercilla's
Court"

panel: spectacle

- chair: Humphrey Tonkin, U Hartford
Richard Rambuss, Emory U, "*FQ* at Carnival:
Spenser and New Orleans Mardi Gras,
1871"
Michael Dobson, Roehampton Institute, and
Nicola J. Watson, London, "After Britomart
Nation and the Gender of *FQ*, 1596-1996"

panel: Spenser in the nineties

- chair: Thomas P. Roche, Jr., Princeton U
Paul Alpers, UC Berkeley, "Spenser in the
'90s"
Elizabeth Jane Bellamy, U New Hampshire,
"Spenser's Faerie Land and the 'Curious
Genealogy of India': Can *FQ* be
Postcolonial?"
A. C. Hamilton, Queen's U, Kingston, "The
'morall vertues' as Elizabethan Culture hat
Devised"

workshop: views of A Vewe

- chair: Nicholas Canny, U College, Galway
coordinator: Jennifer Lewin, Yale U
David J. Baker, U Hawai'i, "Briton
Moniments': Spenser and British
Historiography"
Carol V. Kaske, Cornell U, "Abandoning the
Shield of Justice in Ireland"
Joanne Woolway, Oriel College, Oxford U,
"Significant Spaces in Spenser's *Vewe*"
Clare Carroll, Queens College, CUNY,
"Spenser's Poetry and the Languages of
Ireland"
Sheila T. Cavanagh, Emory U, "The very
genius of the soil': Ireland in Spenser's *FQ*"
Maryclaire Moroney, John Carroll U, "John
Derrick's *Image of Ireland* and Spenser's
Vewe: Protestant Apocalypses?"
Walter S. H. Lim, National U Singapore, "The
Poetics of Justice and Imperial Ideology in
Book V of *FQ* and *A Vewe*"
Chris Ivic, U Western Ontario, "Constructing
Race in *FQ* and *A Vewe*"
Balachandra Rajan, U Western Ontario,
"Spenser's *Vewe* and Book V of *FQ*"

David Edwards, U College, Cork, "Martial Law and Spenser's *Vewe* of Ireland"
Swen Voekel, U Rochester, "The Creation of National Identities in Early Modern Ireland: Spenser's *Vewe*, the State, and the Technologies of Power"

plenary lecture

Maureen Quilligan, U Pennsylvania,
"On Epic"
chair: Jennifer Klein Morrison, Yale U

plenary lecture

Andrew Hadfield, U Wales, Aberystwyth, and
Willy Maley, U Glasgow,
"A View of the Present State of Spenser Studies: Dialogue-wise"

conference organizers

Elizabeth Fowler, Yale U, Director
Patrick Cheney, The Pennsylvania State U
Matthew Greenfield, Yale U
Jennifer Klein Morrison, Yale U
Art Direction by Julie Lavorgna, YCBA
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