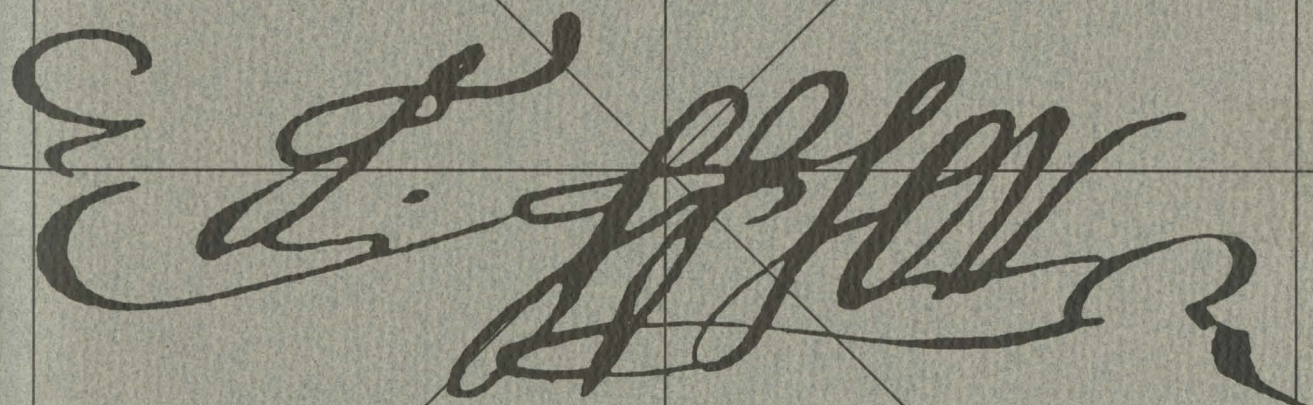


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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please), 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

97.58 When in the last issue I promised that this one would give emphasis to "Spenser and Ireland," I had naively in mind that it might constitute a moment of stock-taking, perhaps even supply the office of a curb on what must seem to many a runaway horse in Spenser Studies for the past decade or so. What prompted me so to assume was the knowledge that I had in reserve a review of the just-published Carroll-Carey edition of Richard Beacon's *Solon his follie*, the English book on Ireland written most closely in time to Spenser's *Vewe* (97.59); that reviewers had been engaged for Anne Fogarty's special issue of *Irish University Review* (97.64) and for the long-awaited *Spenser's Life and the Subject of Biography* (97.67); that I still had in reserve abstracts of the ten papers presented in Workshop 4: "Views of A *Vewe*" at last year's Yale Conference (97.123-32), along with nearly a dozen unabstracted articles on Spenser and things Irish that had appeared over the past three or more years (97.71-96 passim); that I was fairly confident I could obtain a pre-publication review of the Hadfield-Maley edition of the *Vewe* (97.63), scheduled to appear about the time you sit down to read this; and so on, and on. What I didn't know at the time was that new books dealing wholly or in part with Spenser and Ireland by Andrew Hadfield, Christopher Highley, Willy Maley, and Andrew Murphey were imminent and indeed have already begun to appear. So, reader, the chase continues.

Because of the constraints of space, I was unable to print in this issue—as I had intended—the abstracts of papers presented at several regional conferences during the past six months. I apologize to the presenters for this unforeseen occurrence, and assure them that the abstracts will appear in 28.3.

On a matter more mundane, please note that Mother Bell has changed the area code for *SpN*. To phone or fax, henceforth you will need to dial 785 (instead of the old 913).

BOOKS: REVIEWS AND NOTICES

97.59 Carroll, Clare and Vincent Carey, eds. *Richard Beacon: Solon his follie, or A Politique Discourse, touching the Reformation of common-weales conquered, declined or corrupted*. Binghamton: Center for Medieval and Early Renaissance Studies, 1996. xliii + 196 pp. ISBN 0-86698-194-2. \$26.00.

In recent years, there have been a number of editions of texts by contemporaries of Spenser offering images of early modern Ireland. This work has been very useful in terms of complicating the previous oppositional model by showing that varieties of Irishness and Englishness were in awkward association as well as violent competition. The period witnessed a colonial revolution of sorts, with the largely Catholic "Old English" community of the Pale, the descendants of the twelfth-century colony, being displaced by the "New English," post-Reformation Protestant planters. By the seventeenth century the Old English had allied themselves with the native populace to the extent of becoming the "New Irish." Since modern

Irish nationalism is almost inseparable from Catholicism, it is not surprising that the Old English are treated with more respect than the New English in recent criticism. Conversely, the New English, the seeds of the Ascendancy, are seen to have broken the religious bond between native and newcomer.

Spenser, as one of the most eloquent representatives of the New English, has long functioned as the supreme scapegoat in this regard. A focal point of anti-Irish opinion, the poet-planter has been singled out for special attention by Irish historians eager to draw a line between the perceived tolerance of the Old English and the assumed extremism of their successors. Spenser is seen as anomalous even within the New English intellectual milieu. From one standpoint, his canonical status renders him an important "scalp." Indeed, the vehemence of his perspective has been held up as the reason for the long delay between submission and publication of his *Vewe*.

There is, though, evidence of a moratorium on Irish material in the last years of Elizabeth's reign. The only English book on Ireland to be published in the 1590's was Richard Beacon's *Solon his follie*, printed at Oxford, the author's old university, in 1594, possibly with the assistance of former friends. Appropriately enough, *Solon his follie* is an allegorical dialogue premised on Plutarch's tale of Solon's feigned madness intended to undermine the official silence surrounding discussions of colonial projects. Now reprinted with an introduction and notes displaying exemplary scholarship, this edition of Beacon's work, the first since its original appearance, promises to expose to a new readership a text that "sheds light on both the sixteenth-century debate over how to colonize Ireland and the more recent historiographical debate over how to interpret the texts that record this controversy" (xxvi).

Beacon's life and work throws up numerous parallels with Spenser. Like Spenser, Beacon was a New Englishman, an "undertaker" or settler in the Munster Plantation. Like Spenser, Beacon was a graduate of Oxbridge who was fashioned into a gentleman courtesy of an Irish estate. Like Spenser, Beacon drew on classical and contemporary continental models for his colonial theory. Like Spenser, Beacon used Ireland as a cover for an incipient Renaissance republicanism. Like Spenser, Beacon chose the dialogue form as a convenient tool for rehearsing the complexities of the Irish situation. Like Spenser, Beacon defended a prominent English officer in Ireland, in this case Sir Richard Bingham, who had, as Governor of Connaught, established a reputation for mercilessness. Like Spenser, Beacon is concerned with corruption within the colonial regime, but where Spenser speaks of degeneracy Beacon talks of "Declination." Like Spenser, Beacon aimed in his treatise to flatter the Earl of Essex, a prospective patron and a potential hardliner on Ireland. Like Spenser, Beacon's text has a literary quality that lifts it above the mundane descriptions that litter the state papers.

Yet despite these various points of contact, Carroll and Carey wish to distinguish a moderate writer from one deemed to be intemperate. Thus we are told that Beacon "struck a balance between Old English legal reform and New English military conquest" (xxvii). The editors argue that whereas Spenser advocated famine as a policy Beacon merely advised that

it be exploited once in progress, but within a page they acknowledge that Beacon did in fact subsequently promote enforced starvation as a government strategy. Claims to moderation have to be set in context. Unlike Spenser, Beacon was writing on the eve of the Nine Years' War, not in its midst. Spenser had the reality of conflict to explain his recourse to severe action. Beacon had only its anticipation.

One of several instances where Beacon is cordoned off from Spenser occurs when we are informed that "while Spenser recommends the expropriation of the natives ('all the Lands I will geve unto Englishe men'), Beacon proposes limitations on settlers ('we shall wisely make them proprietors of the landes during life only')" (xxxix). But Spenser does not propose perpetual grants of lands. He is concerned with expediency—"the present state"—rather than with permanence. In the passage in question he suggests that soldiers be allowed to occupy lands held by the Queen, thus at a stroke increasing Crown revenue in the guise of rent and decreasing expenditure in the form of soldiers' pay.

The editors conclude that Beacon's text is "open to ambiguous readings, which may have been part of what allowed for its publication despite the sensitivity of its Irish matter" (xlii). My own feeling is that Spenser's *Vewe* is equally open, despite its continuing critical suppression through monologic readings. This excellent and timely edition of Beacon's dialogue, published just as a particular phase of criticism on Spenser and Ireland is coming to a close, can be approached, not in order to further isolate Spenser from a moderate consensus—that would be folly indeed—but to confirm that the outlook of the *Vewe* is mainstream rather than marginal, a less comforting conclusion than that which represents him as eccentric or extreme.

Willy Maley
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97.60 Dixon, Michael F. N. *The Polliticke Courtier: Spenser's The Faerie Queene as a Rhetoric of Justice*. Montreal and Kingston: McGill-Queen's UP, 1996. x + 245 pp. ISBN 0-7735-1425-2. \$44.95.

The Polliticke Courtier offers a singularly interesting and ambitious rhetorical analysis of *FQ*, for Dixon's aim is to demonstrate the structural completeness of the entire poem. And by the entire poem, mind you, Dixon means not just Books 1-6, but the two finished *Mut* cantos, and the final "unperfite" one, which he would re-title, respectively, *FQ*'s envoy and peroratio.

Dixon bases his analysis of *FQ*'s structure on the view that Spenser reconceived his rhetorical "method of a poet" during or just after composition of Book 3, so that by 4 a "shift from a catalogue to a grammar of virtues was in place." Instead of his original plan to write twenty-four books on as many discrete, private and politic virtues, "as Aristotle hath deuised," Spenser committed to the Platonic ideal of a "coalescence of virtues that 'fashions' a polity

where private virtues find realization in a 'polliticke' order." Justice, Dixon asserts, is at once the "supervalent motive" and "the inventio" that generates *FQ*'s "dispositio." It was the method of Spenser's rhetorically-trained readers to infer this inventio, and so perceive its lessons, from the details of its dispositio and elocutio (12-13).

Dixon finds a useful language to describe *FQ*'s motive and structure in Kenneth Burke's definition of rhetoric as courtship. The principal motives for courtship, in Burke's schema, are three--the erotic, the social, and the transcendent--and in each, Dixon explains, "highly formalized strategies exist to overcome estrangement, to 'ascend' the hierarchy and approach identification with its triadic apex, or 'ultimate term.'" As readers of *FQ* well know, these structures are "formally and functionally analogous" (11); hence Elizabeth I may be addressed as the "ultimate term" of all three. Burke's model of courtship is particularly well-suited to describing *FQ*'s structure, Dixon notes, because it "conforms by analogy with the conceptual structure derived from Platonic idealism," in which "an ordered progression" occurs between "material and ideal poles of opposition . . . through the strategies of Socratic dialectic." Translated into the narrative progress of *FQ*, this dialectic consists of "undifferentiated alternative answers to a specific question as data," which over the course of each hero's quest, "narrow inductively through a series of ordered abstractions to a single principle of principles at the apex" that "transcends any individual answer" (11-12).

Dixon's analysis of *FQ* spans nine chapters in four parts. Though Books 1 and 2 were ostensibly written before Spenser reconceived the poem as Dixon describes, Part One illustrates Spenser's already developed method of asserting "enthymemes"--concepts of holiness and temperance--and then setting out to prove them through inductive discovery. So Redcross and Guyon embark on their respective quests, courting the virtues that they lack, and in their meetings with blameworthy (dyslogistic) exempla of those virtues, they get themselves into trouble because of the way they take them on "in both the dramatic sense of encountering as antagonistic and the structural sense of cumulatively manifesting the unholy [or intemperate] aspect each exemplifies" (35). The praiseworthy (eulogistic) exempla, in contrast, help the knights to recover and acquire the virtues they court at the "apex" of their quests, where "all ultimate terms touch at the same point of convergence" (37). Thus knights and readers together learn what is Holiness, what is Temperance.

Part Two argues that *FQ* 3-5 comprise "the dispositio of a common inventio," in that the fourth legend, "Of Friendship," does not bring the third to closure but "extends a transitional sequence between the book of chastity and the book of justice" (53). Britomart is the primary player of this inventio. She is "the courtier not of chastity but of justice 'through' or 'by way of' chastity," who "encompasses and transcends all the protagonists" of the two prior books as well as those she "takes on" in her progress toward union with Artegall (75). Recognizing the structural coherence of Britomart's quest across Books 3-5 requires that we appreciate her gradual accumulation of the virtues she courts. "Since the ideals of chastity, social concord, and justice are ultimate terms of analogous hierarchies," Dixon explains, "their component qualities are interdependent and the courtier questing for identity with one must

attain identity with all" (79). Since marriage is "the ideal of friendship," it "thereby becomes itself a wedding of chastity and justice" (90).

Part Three treats the problematical Book 5. According to Dixon, it is easy to feel that this book is a departure from previous ones, rather than consistent with 3 and 4, because in it Spenser "retrospectively qualifies and revalues all precedent champions and their co-protagonists," so that though Britomart embodies all previous virtues, these virtues and her world "are suddenly recontextualized within an abruptly expanded perspective of time and moral variability." To emblemize this recontextualization, Dixon invokes the image of an "Ovidian cone," with its apex "broadening through a dispersion of ordered unity into chaotic discord, like Yeats' widening gyre, at its base" (94). The image helps us to see that Book 5 re-opens the "apparent closure" of prior quests, not to "undermine the[ir] proven ethos," but to re-view them from an "expanded perspective" on social reality and thereby "enhance the ethos of Artegall's mission" against the "civil degeneration left unshaken by the singular achievements of his predecessors" (96-97). Dixon's analysis of Artegall's encounters with dyslogistic and eulogistic exempla culminates in a definition of the "fully comprehended" justice that Artegall comes to apprehend, but Artegall also learns that he cannot establish justice everlasting "in a world governed by the irrational flux and moral indecorum of fortune" (152). His frustration at the conclusion of Book 5 demonstrates that in such a world, "justice, the art of the ruler, and courtesy, the art of the courtier, are necessary complements" (156). This discovery motivates the legend of Book 6.

In Part Four Dixon accounts for Calidore's initial failure to acquire the courtesy that he courts, which is courtesy defined as acting socially for transcendent ends. In seeking to live among Meliboe's shepherds, Calidore "accepts social and erotic grace as a substitute for the transcendent" (161). His "attempted withdrawal demonstrates a moral truancy" that is "incompatible with the ethos of both justice and courtesy" (168). Calidore's chance discovery of Mount Acidale and unsatisfying encounter with Colin Clout further underscore "his estrangement from the civility his mission serves," revealing him to be merely "an agent of fortune, not courtesy" (171). Fortune is not "the antitype of justice and courtesy" only, Dixon observes: it is "the antitype of all the prior virtues they assume." Spenser therefore gives fortune voice in *Mutabilitie*, and the refutation of her declared preeminence in the world becomes the focus of what Dixon calls *FQ's* two-canto envoy. When Dame Nature decides against the claims of *Mutabilitie*, she "demonstrates that an ideally just polis incorporates" the "rhetorical ideal of 'persuasion without advantage' that models Spenser's ideal of marriage as mystery," and she "emblematically recapitulates the argument projected in Spenser's narrative sequence that the ideals of marriage and social concord come before, and by logical analogy are predicates derivative from, the ideal of just polity" (182-3). Dame Nature thus occupies the "ultimate term of justice" at the end of the envoy. But this arrival at the triadic apex can only be momentary. In the two-stanza peroratio, Spenser recalls his readers to their reality as "courtiers within the flux of Ovidian history." Resolution is reached only in the sense that Spenser effects a "meeting of the minds" with his audience in a "single locus of common estrangement from the mystery they court" (201-2).

This synopsis of Dixon's argument for *FQ*'s structural completeness cannot do justice to his subtle interpretations of the poem's details, which in several instances offer new answers to old puzzles. An example is his reading of Britomart's experience in the Church of Isis as an analogue to her earlier test in Busirane's house (123-9). By necessity, of course, Dixon leaves most of *FQ* unexamined, but his method of treating the poem's characters and episodes in terms of their rhetorical and structural correspondences should enable readers, on their own, to extend his argument to other portions of the poem. Different readers will feel they are not so enabled in different places, and there they will perceive that Dixon leaves a gap in his argument. The one I most wanted Dixon to fill occurs in his jump from Mount Acidale to the envoy/*Mut* cantos.

Some Spenserians will also see a gap in a rhetorical analysis of *FQ* that says so little about the role of the reader. This has much to do with Dixon's emphasis on structure rather than response, and with his conception of the poem as essentially demonstrative—not an intangling but a showing, so to speak. We might anticipate, therefore, future studies that take Dixon's account of *FQ*'s structure as their starting point, but pursue the question of the cognitive work that is entailed in what Dixon characterizes as the "meeting of minds" that Spenser "courts" with his "estranged audience" (17). In this respect as in others, *The Politicke Courtier* is one of those rare and challenging books that contains a powerful and all-encompassing argument—every detail of *FQ* is touched by its thesis—yet its thrust is toward opening up discussion rather than closing it down. It should earn an important place in the canon of Spenser studies.

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97.61 *Edmund Spenser*. Ed. and Intro. Andrew Hadfield. Longman Critical Readers. London and New York: Longman, 1996. x + 240 pp. ISBN 0-582-247357 £38 cloth; ISBN 0-582-247365 £14.99 paper.

This volume in a series designed to give teachers and lecturers help in "grasping the practical effects of the new literary theories in the form of theoretically sensitized new readings" reprints eleven previously published selections—partly independent essays, partly selections from recent books—preceded by an introduction whose aim is to "dramatize differences, not necessarily with a view to resolving them but in order to foreground the choices presented by different theories or to argue for a particular route through the impasses the differences present" (vii). Greatest emphasis is given to essays illustrating New Historicism (selections by Stephen Greenblatt and Louis Montrose), deconstruction (Jonathan Goldberg and, in part, David Lee Miller), feminism (Lauren Silberman and Pamela Benson), and reader response theories, a method usually found in combination with others, as in Hadfield's own essay, "The sacred hunger of ambitious minds': Spenser's Savage Nation" (see item 97.83). The Introduction is divided into sections focusing on Spenser's "marginalized canonicity" (similar to Joyce's); on the importance of Ireland in his poetic

formation; on 20th-century critical trends to the end of the New Criticism; on different kinds of "readers" between New Criticism and deconstruction; on the New Historicism; and on "Spenser's gender trouble." The section on the New Historicism, at pains to clarify its differences from cultural materialism, even though no essays of that particular stamp are included, is sharply written. Readers will also find valuable the discussion of C.S. Lewis as perhaps the most important Spenser critic of the twentieth century--both in the way his criticism mirrors more general critical conflicts and in the way he foreshadows later developments in reader-response and deconstructionist criticism. Also of interest is the analysis of Paul Alpers as a critic whose close readings "anticipated" those of the New Historicists, but whose version of a "passive" implied reader is precisely what later theorists were seeking to counter.

There are no specifically Marxist and psychoanalytical studies ("less important in terms of recent developments") save that Miller's 1986 *PMLA* article on the poem's two bodies is offered as "something of a watershed" in the way it "follows in the wake of Goldberg" while using Lacan to explore the politics of the body. In addition to representing major theoretical movements, Hadfield has also sought to "achieve other impossible balancing acts." While the essays concentrate on *FQ*, a few deal with *SC*, *Complaints*, the Spenser-Harvey correspondence, and, briefly, *Colin Clout*: there is nothing on *Am*, *Epith*, or *Fowre Hymnes*. The essays on *FQ* deal with all seven books, with his own (as he claims) "providing something of an overview." At least four of the essays (by Greenblatt, Hadfield, Anne Fogarty, and Julia Reinhard Lupton) are concerned substantially with the *Vewe*, "a subject of major critical importance in recent years and one which is inextricably linked with theoretical developments" (17-18). The essays also "highlight other themes and historical concerns of importance in the last fifteen years": national identity (dealt with by Richard Helgerson), the relation between Spenser's career and poetry (Richard Rambuss), mapping (Lupton), colonization (Greenblatt and Fogarty), and religion (Hadfield). A selected list of "further readings" is divided into "Introductory," "History, Ideology, Politics," "Narrative, Deconstruction, Genre," and "Gender Studies." An Index, primarily of names, but also including a few subjects such as "apocalypse," "quantitative metre," and "sexuality," is a welcome addition too seldom found in such volumes. (Ed.)

97.62 Erickson, Wayne. *Mapping The Faerie Queene: Quest Structures and the World of the Poem*. New York: Garland, 1996. 160 pp. ISBN 0-8153-1658-5. \$30.00.

For Spenser critics in these latter years of the twentieth century, it is easy to assume that basic questions of historical and geographic setting in *FQ* were settled decades ago, by the editors of the *Variorum* or by other scholars of that era when historical criticism was thriving--or to assume that such questions are not useful ones to ask about a poem whose setting is once upon a time in a place far, far away. However, a number of critics are now returning to these basic questions and finding them very profitable ones to ask again. Wayne Erickson is one of these. In this book, he asks where the events of the poem take place on the map and on the historical time line. He finds that Spenser draws some distinct boundaries around Faeryland

and locates many characters and events in real places and in historical periods. Faeryland itself, where most of the action indeed occurs, remains undefined as to time and space, but it borders on these specific places and times, which can connect with each other in Faery.

In taking this approach, Erickson finds himself in opposition to both older historical critics and the New Historicists. Older critics such as Lewis and Tillyard tend, he finds, to idealize Faeryland and make it co-extensive with the entire poem (7). The New Historicists (Greenblatt, Helgerson, Howard, Montrose, et al.) err in the opposite direction by interpreting everything in the poem as cultural or material. Having looked carefully at Spenser's historical associations, Erickson is in a good position to question the "reductive strategies" of this critical school and to point out that "such critical practice, which asserts the sovereign power of political ideology, must . . . disallow the relative autonomy of actions in a Faeryland that Spenser distances from external political control" (8). A fresh look at the historical setting of the poem turns out to be the best antidote to the New Historicism, for it shows how little interest those critics actually have in Spenser's views of history.

In the first chapter, "Epic and History," Erickson notes that Renaissance theory called for epic poems to be set in geographical locales and in historical time. Spenser must so situate his poem by claiming that there is verisimilitude within his descriptions of Faeryland, and by locating real places around its borders. The second chapter turns to "Epic and Romance," finding that Spenser makes Faeryland the primary setting for the latter genre and Britain the primary setting for the former. Tasso and Ariosto make no boundaries between the two genres and the appropriate settings, but Spenser does create boundaries between the romance setting of Faeryland and the epic setting of places which represent political and religious history, among which Erickson names Eden lands, Britain, and Ireland. Individual conflict is played out in Faeryland, while political and social conflict is found primarily in these real places.

The map is laid out more precisely in Chapter 3, "The Epic World of *The Faerie Queene*." One of the central assertions of the book is that when Spenser speaks of "Britain" or "Britany" he refers consistently to a well-defined region: Wales and Cornwall. The British knights come from these places: Arthur and Britomart both grow up in Wales; Artegall is the son of the Duke of Cornwall, Gorlois. Other places that are definitely outside Faeryland are Ireland, Eden lands, the land of "faire Belge," and the land of the Amazons ruled by Radigund. Erickson claims that all these have well-defined boundaries with Faeryland, and that the latter is spatially equivalent to Elizabethan England but is "time-inclusive," containing simultaneously persons from various eras. Erickson further suggests that Cleopolis and Mercilla's court "represent both heightened ontological states and places in the world of history" (78) and therefore exist both inside and outside Faeryland.

The fourth chapter, "Britain and the Epic Quests," examines the interplay between these political worlds and Faeryland. The Faery knights, Guyon and Calidore, begin their quests from Cleopolis. Britomart and Arthur begin in their native Wales and enter Faery in search of love. Artegall is a British knight who is taken as a changeling to Faery and then sent

on quests that usually take him back out into the political and historical world. Redcross is a Saxon knight who is raised in Britain and likewise enters Faery as a changeling. Erickson maintains convincingly that the descriptions of Britomart's youth in Wales are some of the least allegorical, most mimetic scenes in the poem. He suggests (plausibly) that Spenser's plan was to join Arthur and Gloriana at the end of the first twelve books and then send Arthur to conquer Rome in the second twelve, shifting from erotic romance to martial epic.

Many of these observations are, as Erickson notes, as old as Isabel Rathborne's book and have been repeated by other scholars since, but the idea that Faeryland is set off by definite boundaries from other lands which exist in particular geographical and historical places and times is original and important. This book will be welcomed by Spenser scholars, and the map it draws will find its way into introductions and annotations.

The book will also raise a number of questions which are not addressed sufficiently. Here are a few that occurred to me: 1) How can Cleopolis be both the capital of Faeryland and one of the historical places outside it? Is the name of the city connected with Clio, the muse of history, as Bennet and Rathborne suggested long ago? 2) What is the relation of Troynovaunt to Cleopolis? Erickson treats them as identical and barely mentions Troynovaunt, but Spenser distinguishes between them in 3.9.51. If Troynovaunt is in Faeryland, it introduces into that timeless romance land various historical and epic associations and also connects Faery to Britain, for it was established by the Roman-Trojan ancestors of the Britons--as we learn from both the Briton Monuments and Paridell's recounting of his ancestry (an incident of historical reference which Erickson never mentions). 3) Why is Redcross a Saxon knight, and why does he grow up in Britain if that means Wales? 4) How do the titular heroes of Book IV, who are Chaucerian English knights (with Scottish roots) fit into this schema? 5) Do the *Mut* cantos, which take place in the heavens and on Arlo Hill in Ireland, move beyond the map on which the rest of the poem takes place? Their place and time seem to be both more specified and more transcendent.

Erickson has raised and answered some questions many of us thought settled or irrelevant. In so doing, he has also left us thinking of new questions about the spatial and temporal settings of the poem. He has done a real service in re-opening this line of inquiry and in proposing a new way of understanding how Spenser integrates epic and romance.

Benjamin Lockerd
Grand Valley State U

97.63 Hadfield, Andrew and Willy Maley, eds. *Edmund Spenser: A View of the Present State of Ireland. From the first printed edition (1633)*. Oxford: Blackwell, 1997. 192 pp. ISBN 0-631-20534-9 (cloth); ISBN 0-631-20535-7 (paper). £11.95 tentative.

Andrew Hadfield and Willy Maley, severally and together, have already done sterling service to Spenser scholarship and criticism. Their new venture, this edition of the *Vewe*, is

a further example of their productive labours. Apart from the very fully annotated edition in *Var Prose*, the *Vewe* was reprinted in 1970 (a version in modernized spelling of Renwick's 1934 edition) and 1971 (a facsimile of the first printed edition, by Sir James Ware in 1633). Hadfield and Maley's edition is basically Ware's text, and is given complete with Ware's preface and annotations, some of which were in footnote form, and some in a separate sequence, here given in an appendix. It will certainly be good to have an easily available and affordable version of the *Vewe*, and this volume has several virtues which will recommend it to students and teachers of Spenser and related topics. The Ware text, whose spelling and punctuation Ware "regularized," as the present editors put it, is prefaced by a 14-page introduction, two maps, and a "Framework of Events." The introduction is informative and judicious, if at times perhaps a little too condensed and elliptical (probably because of constraints of space). The text itself is lightly annotated in footnote form by the editors, in addition to Ware's own notes. There is an extensive and very useful "Guide to Further Reading," discursively presented with a helpful description of each item, and divided under eleven headings (examples: "Dialogue, Form and Narrative," "Geography and Mapping," "Law"). A glossary of terms judged likely to be unfamiliar to current readers is in my view rather too brief, and so terse as to be occasionally misleading. "Horseboy," for example, is glossed as "an Irish youth who tended horses." This does not really help one to understand the opprobrium with which Spenser loads these characters at every mention, and which is explained by the fact that "horseboys" were not merely grooms, but apprentice soldiers in the Gaelic and Gaelicized system, and therefore represented an actual and potential threat to the political order Spenser sought to extend. Similarly, Spenser's "Mona-shutes" and "Monashul" (in Irish *mnaí si-íl*) means more than simply "vagrant women": it indicated prostitutes, and this too accounts for Spenser's intemperate hostility towards such figures.

The large number of extant manuscripts of the *Vewe* does make the task of providing an up-to-date and full scholarly edition which would seek to compare, reconcile, or even fully record the textual variations a very daunting one. At least one new edition which will be based upon a previously unedited manuscript is reported to be in progress. But without wishing to be churlish, one may regret a little that it is once again Ware's version which will be before contemporary readers and students. The current editors argue that for more than two hundred years Ware's was the only text actually available to readers (other than those few who can have seen a manuscript copy between the 1590s and the 1630s), and that it is of especial interest precisely on those grounds. This is certainly the case if one is primarily concerned with the later reception of Spenser's thought and in the part played by the *Vewe* in Anglo-Irish colonial discourse from the earlier seventeenth century to the later nineteenth, topics of strong interest to Irish historians and those studying colonial representations in general. But the properties of the text itself may—must?—be distinguished from the nature of its reception, and it is vital to notice that Ware's version of Spenser is what one might call a politically bowdlerized one. It will be recalled that Ware, for his own reasons, made significant cuts in the text of the *Vewe*. These were made with a perfectly evident set of intentions: to soften and tone down the often vituperative and bitterly hostile language used by Spenser about two groups in late sixteenth-century Ireland: the "Old English" (settlers from England who were of Norman

extraction and whose presence was of long duration), and the "mere," or Gaelic, Irish. Gottfried's 1949 edition of the *Vewe* provided a table of these cuts, side by side with the relevant passages in uncut form (*Var Prose* 519-23). Hadfield and Maley do reprint this table as their Appendix I, so readers who are focused on the question can see fairly readily the effect of Ware's editing: typically, where Spenser used two or three adjectives indicating distaste, hostility or extreme condemnation in relation of one or other segment of the Irish, Ware retained one (e.g. he replaced "that salvage nacion" with "that nation," and "they [the Irish] are so barbarous still and so unlearned" with "they are so unlearned still" (*Var* 519)). But the fact remains that as one reads sequentially through the main text of the dialogue one is encountering a text which has been systematically altered in important ways.

Ware was writing during Wentworth's, later Strafford's, Deputyship, at a time which, by contrast with the 1590s, was relatively free of military disturbance and when there was a resurgence of active political and cultural life among the Irish elite in general, and to some extent a coaléscence of interests between its different groups. Ware, himself an official of Wentworth's regime, combined a desire to enhance the stability of English government in Ireland with a serious antiquarian's and collector's knowledge of Gaelic manuscripts and culture; his activities in this domain were responsible for the preservation of many precious early Irish writings. The nature of his annotations to the *Vewe*, many of which are largely or partly in Latin, shows his concerns: the history of the great hibernicized Norman families, the detail of their land grants under Henry II, and the history of the bishoprics and other ecclesiastical offices in Ireland. His work thus seeks to ground the English interest in Ireland more securely by tracing its long and proud lineage; but he is also evidently anxious to propose that the Gaelic Irish past can be subsumed peacefully into this regime. In this his differences from Spenser are most sharply visible: the *Vewe* could not, by any stretch of the imagination, be called an eirenic document. In summary, Ware's Spenser is without doubt a text of great interest in its own right, but it is vitally important that Ware's attempt to refunction the *Vewe* in the rather different interests of his own time and faction are understood as distinct from Spenser's own position, as made abundantly plain in those texts of the *Vewe* which did not undergo Ware's attentions.

Finally, my queries about the specific issues named above are not intended to obscure the virtues and the usefulness of the volume: it will certainly further Spenser studies, especially among undergraduates, to have this user-friendly edition available, and the editors and publisher are to be congratulated on its appearance.

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- 97.64 *Irish University Review: A Journal of Irish Studies* 26.2 (Autumn/Winter 1996): 203-353. A Special Issue: *Spenser in Ireland: The Faerie Queene 1596-1996*. Guest Ed. Anne Fogarty. ISSN 0021-1427. IR£8.

In her introduction to this collection of nine essays and an annotated bibliography, Anne Fogarty offers the volume as a contribution to what is fast becoming an obsession with Spenser and/in Ireland. With books by Andrew Hadfield, Christopher Highley, Willy Maley, and Andrew Murphy that focus in whole or in part on this topic soon to appear (as well as the latest volume of *Spenser Studies*), the critical impulse that began in earnest nearly a decade ago with Patricia Coughlan's landmark collection, *Spenser and Ireland: An Interdisciplinary Perspective* (1989), is now approaching its apogee. The time is right then for reflecting upon the assumptions, methods, and goals informing our current fascination before "Spenser and Ireland" becomes--in Anne Fogarty's well-chosen words--"The lapidary slogan" of "a new critical orthodoxy." Readers of this special issue, though, expecting such critical-stock taking or attempts, however speculative and provisional, to open new terrain in the study of Spenser and Ireland, will be largely disappointed. With the exception of Willy Maley's thoughtful essay, most of the contributions appear to be restatements or extensions (albeit helpful ones) of our collective knowledge about Spenser and Ireland. While the other essays either present local "Irish" readings of episodes from *FQ* or adumbrate different religious, cultural, and intellectual contexts for Spenser's writing and career, Maley calls an abrupt halt to "business as usual" in the flourishing trade of historicist work on Spenser and Ireland. First, Maley shows how critics have "let Spenser off the hook" by bracketing book 5 as *the* Irish book of the poem, thus isolating it as an aesthetic and political aberration. Maley reminds us of Stephen Greenblatt's assertion that Ireland and Irish history "pervade" the entire epic while also cautioning that if *FQ* is "all about Ireland," it is perforce also "all about" England, Scotland, and Wales--indeed, "all about" Britain. Like other Elizabethan colonists, Spenser's thinking about Ireland was framed by the larger perspectives and problems of British politics. Maley draws our attention to several *idees fixes* in the study of Spenser and Ireland, the most dangerous of which is the illusion that "Irish history" constitutes a settled and stable canvass against which to read *FQ* 4 (318-19). That history, Maley claims, is as elusive and contested as the poetry itself.

Patricia Coughlan's essay provides a useful overview of the main debates in early modern Irish historiography of the last decade. She counsels that Spenser critics should broaden their secondary reading to include both the staple works of Nicholas Canny and the detailed empirical studies of younger scholars like Michael MacCarthy-Morrogh and Hiram Morgan, scholars who have helped to revise the idea that the story of Ireland in the sixteenth century is the story of a noble and unified people overrun by the implacable force of an equally unified English oppressor (321-23).

Unfortunately, Nicholas Canny's own contribution to this collection is little more than a summary of the contents of the *Vewe*. But when he does venture an argument, he states as fact the pure conjecture that Spenser "decided to abandon" *FQ* and "devote himself instead to

writing the complex prose work, *A View*." We know neither that Spenser "abandoned" his epic nor that he "devoted" himself to the *Vewe*. Canny concludes that Spenser changed course in this way because by the mid-1590s he had lost faith in the humanist credo of reforming behavior through the provision of delightful examples. With his livelihood in Ireland under threat, Spenser turned his attention in the *Vewe* to more interventionist and radical ways of "taming" the people and culture around him.

Although Canny is the only professional historian among the contributors, all the essayists confront "history" in one of its multiple senses. Eiléan Ní Chuilleanáin takes up the textual history of the *Vewe* in the seventeenth century, by showing how the dialogue gets refashioned in Ware's 1633 edition from a "secret" manuscript text into a public work prepared in a political context and for an audience in Ireland that Spenser had never envisaged. Chuilleanáin helpfully situates Ware's *Vewe* in the rich cultural and intellectual currents of the 1630s when "there was not only a flourishing activity of collecting, transcribing and collating ancient Gaelic manuscripts" but also an outpouring of historical works on Ireland in Gaelic, Latin, and English that were all engaged in constructing the nation's identity.

Whereas Chuilleanáin is interested in the "packaging of Spenser as an Irish poet" by later readers and editors, Clare Carroll sees Spenser becoming a kind of Irish writer through his engagement with Gaelic language and written records. Spenser, like other planters and administrators, although not fluent in Gaelic, could not have functioned without a working knowledge of the language; moreover, as the *Vewe* suggests, he also took an ambivalent interest in the indigenous literary traditions. Carroll focuses on Spenser's appropriation and rewriting of the story of the invasion of Ireland by Milesius and his sons in *FQ* 5.4-20—a story that Spenser seems to have known from Irish chronicles as well as from the standard English sources. Carroll argues persuasively that in the account of Artagall's adjudication of the claims of Bracidas and Amidas, Spenser transforms a tale about the "invasion and conquest of Ireland into a story about inheritance and law," and in so doing asserts allegorically the dominance of England over Ireland and the supremacy of English law. I endorse Carroll's demand "that we take time to study ancient Irish texts" in order to recover fully Spenser's Irish milieu, but I wonder how many of us can read Gaelic well enough to do the work properly.

By presenting local "Irish" readings of specific episodes from *FQ*, several essays in the collection help to flesh out Sheila Cavanagh's claim that "while Faeryland is not synonymous with the home of Spenser's exile, the links between the two geographical spaces are deeper and more pervasive than we have often recognized." And yet despite pervasive assertions about Ireland's "pervasiveness" in the poem, few contributors venture beyond Books V and VI, and *Mut*. Still, all the essays help to advance the critical conversation, especially Patricia Coughlan's richly nuanced analysis of Mutabilitie's conflict with Jove in the context of Spenser's land disputes with his Munster neighbor, Lord Roche. By carefully reconstructing how land was confiscated and redistributed after the Desmond rebellion, Coughlan shows that, contrary to what others have recently claimed, Spenser—like other New English claimants—did not always triumph against his Old English adversaries. In Mutabilitie's ultimate defeat,

Coughlan sees Spenser staging a "fictive resolution" to his own unsatisfactory legal battles, while at the same time elevating the principle of right by conquest (Jove/New English) over right by inheritance and immemorial possession (Mutabilitie/Old English).

Bernhard Klein's essay, "The Lie of the Land: English Surveyors, Irish Rebels and *FQ*," builds on the investigations of Bruce Avery, David Baker, Julia Lupton, and others into the intersections among Spenser's writing, the discourses of early modern mapping, and discourses of colonial power. Klein's supple analysis shows how surveying techniques operated as forms of surveillance and control in England and Ireland and how in both countries the surveyor was viewed with suspicion by the local population as a surrogate for the expropriating or colonizing power. When Irenius whips out a map of Ireland in the *Vewe*, he assumes a "surveying eye" which subjects this country of unstable boundaries and shifting spaces into a fixed and knowable entity susceptible to precise measurement and reordering. Klein sees the same surveying impulse at work in *FQ*: in Talus' "systematic, quantitative exploration" of Irena's newly "liberated" kingdom, and in Book I where the Dragon of Revelation--a figure of the unruly "land of Ire"--is slain by Redcrosse and then immediately measured by certain "bold" onlookers.

FQ 1 is at the center of John Breen's exploration of Spenser's Irish sojourn in terms of Protestant myths of exile. The meaning of the poet's exile--was it enforced, chosen, disabling, empowering?--has animated much recent discussion about Spenser's career, including several essays in the new collection, *Spenser's Life and the Subject of Biography* (97.67). Breen's account, however, eschews a narrowly biographical approach to consider the larger religious and cultural meanings of exile in sixteenth-century England. In short, inspired by commentary in the Geneva Bible (a work translated by exiles) and in particular by the Book of Revelation (a text ostensibly written by St. John the Evangelist while exiled on the isle of Patmos), militant Protestants like Spenser, and another exile in Ireland, John Bale, construed exile as a privileged condition which aligned Protestant Englishmen with the Israelites as God's chosen people. By the same logic, Spenser could see his own exile in Ireland as a personal trial and a test of faith. He belonged to "a Protestant community in Ireland . . . [that] saw exile as a formative English Protestant experience, almost a precondition for salvation and nationhood" (229). Exile, in effect, became a sign of election. When Breen attempts to apply his larger insights about exile as a religious condition in the sixteenth century to a reading of *FQ* 1, the results are not entirely satisfactory, not because his interpretation is invalid but because the argument is underdeveloped. Breen's interesting assertion that *FQ* 1, "produces a description of Ireland as a province which rightfully belongs to Elizabeth as *Veritas Temporis Filia* and her exiled subjects," needs greater support and elaboration (236).

The collection concludes with Maley's bibliography on Spenser and Ireland (1986-96), which supplements his earlier one in *Spenser Studies* 9 (1991): 227-42. Inevitably, recent articles of interest do not make the list, including, most notably, Richard McCabe's incisive discussion in "Edmund Spenser, Poet of Exile" (*Proceedings of the British Academy* 80 1993:

73-103 [94.85]). [Ed. note: Readers should also be aware that two of the articles cited, Anne Fogarty (1995) and Elaine Ho (1995), treat Spenser in only a cursory way.]

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97.65 Phillippy, Patricia Berrahou. *Love's Remedies: Recantation and Renaissance Lyric Poetry*. Lewisburg: Bucknell UP and London: Associated University Presses, 1995. 261 pp. ISBN 0-8387-5263-2. \$39.50.

As a literary genre—if that's what it is—Petrarchan lyric has proven itself uniquely susceptible to critical accounts which are not merely diachronic, charting the genre's development and transformation over time, but also genealogical and even teleological, assessing in immanent and structural terms the poetic strategies which Petrarchism seems to offer from the moment of its inception. At stake with such accounts is Petrarchism's success in enabling the construction of a self-conscious poetic voice; more often than not, the genre gets drawn into efforts to define the emergence of a modern poetic sensibility or subjectivity. Because of their implicit standpoint in the modern, such efforts cannot help but be retrospective and teleological in their focus.

Patricia Berrahou Phillippy's account of Petrarchism is, in this sense, no different from prevailing critical norms. She, too, structures an account of the genre from the standpoint of modern literary formations; she, too, seems to posit an immanent set of structural dilemmas and poetic strategies which go beyond the merely formal apparatus of trope and convention to shape Petrarchan texts, as it were, *from the inside*. But Phillippy also diverges strikingly from prevailing norms; her account of Petrarchism precisely *decenters* the genre by positioning it within the much older and broader tradition which she defines as the "Stesichorian" or "palinodic." She begins by reminding us of the legend of Stesichorus of Himera—a legend transmitted to Renaissance audiences by way of Plato's *Phaedrus*. As tradition has it, after composing an abusive verse about Helen, Stesichorus' sight was taken, only to be restored by the recantatory palinode he wrote asserting that Helen never came to Troy: she remained chastely in Egypt while a false Helen took her place. For Phillippy, Stesichorus' gesture of recantation—his *palanoidia*—and the uneasy compact it enables between issues of gender, poetic autonomy, and cultural hegemony, serves as the privileged moment from which to re-examine what she sees as the Renaissance lyric's defining characteristic: its twin impetus to construct a "closed" poetic utterance and to forestall censure from the world beyond the text. In her extended readings of Plato, Petrarch, Gaspara Stampa, Sidney, and Spenser, Phillippy traces explicit and implicit invocations of Stesichorus, demonstrating not only the defining presence of palinode within Renaissance lyric, but also the fundamentally dialogic nature of the genre.

At its core, her thesis is compelling and elegant. Stesichorian palinode both enables and undermines the production of poetic autonomy. By recanting a prior poetic utterance as "youthful trifle" or error, the poet construes the text as a closed, completed aesthetic object,

while at the same time, both by invoking the judgment of an audience and by repeating (if only by remembering) the errors which have gone before, the poet opens the work up to the very fragmentation that recantation was meant to foreclose. In her least original reading, her discussion of Petrarch, Phillippy thus examines the failure of what she takes to be the goal of the *Rime sparse*: the construction of an auto-reflexive and autonomous poetic language. In his final poem to the Virgin, Petrarch's "giovenile errore," the youthful error of his preceding 365 poems, is recanted in view of a divine, unitary meaning which nonetheless is itself compromised insofar as the recantation rehearses, and remains in dialogue with, a fragmented past.

In further elaborating her argument, Phillippy relies heavily on Bakhtin's related dichotomies of dialogic/monologic and novelistic/poetic modes of speech. Indeed, perhaps the most cited text in the study is Bakhtin's *Dialogic Imagination*, many of whose terms Phillippy borrows--without much glossing, justification, or adaptation--in the course of her argument. Most interesting, if problematic, is Phillippy's appropriation of the novelistic/poetic dichotomy. Where the poetic mode, particularly in its most "narrow" sense, founds itself upon the myth of a closed and unitary linguistic universe, the novelistic embraces the inherent dialogism of all discourse--its inherent interpenetration by supposedly "alien" voices. As Phillippy notes, Bakhtin has often been criticized for his genre-based theories as well as for his privileging of certain genres--e.g. the novel--at the expense of others. But for Phillippy the Renaissance lyric becomes a tool for re-reading Bakhtin. The lyric exists as a poetic discourse whose very monologism is enabled only by dint of the genre's interpenetration by other voices. The lyric is simultaneously novelistic and poetic.

In this way, Phillippy's argument deconstructs the familiar Bakhtinian opposition. Nonetheless, Phillippy seems wedded to the teleological literary history behind that opposition. Citing Bakhtin's "thumbnail sketch of literary history" (27) she recalls the trajectory according to which the Renaissance marks the emergence of an aesthetic, monologic poetic text, which in turn enables the rise of the novel. The Bakhtinian narrative underlying her work becomes, finally, explicit in her readings of Stampa, Sidney and, especially, Spenser. For Phillippy, successively each of these authors further embraces the novelistic as they negotiate the specific dialogues, the concrete cultural contexts which lie "beyond" their poetic texts. Thus Gaspara Stampa, Phillippy argues, transforms Petrarchan monologism into the occasion for a female lyric voice by recalling--in light of the occasion of her own lyric performance--the gendered terms of Stesichorus' recantation.

In the last two chapters on Spenser and Sidney, however, Phillippy's argument really comes into its own. Here, with her focus on the tension between the erotic and political, the private and the public in Elizabethan culture, we seem to have arrived at the *telos* underlying Phillippy's project all along. Here the centrality of the feminine within the palinodic tradition re-emerges in the ambivalent figure of Elizabeth. Here, too, the tension Phillippy has identified between autonomy and submission emerges in concrete, historically and culturally specific, terms. In general, Phillippy's argument can be frustrating for its abstraction--for its

relative dearth of close readings and its minimally-glossed use of overlapping explanatory models—but with Sidney and, especially, Spenser, the book changes density, thickening and becoming more complex at the level of textual detail and cultural reference, as if the argument is itself enacting a shift from the monologism of theory to the dialogism of text and context. Thus Phillippy's suggestive reading of the images of stillborn birth and infanticide in Sidney illuminates an ineradicable tension between poetic autonomy and courtly submission, between literary fiction and political fact—a tension which is precisely mediated, for Phillippy, by the specifics of Sidney's biography.

But the book's payoff is its reading of Spenser. There Phillippy's focus on the palinode structures a discussion of the whole span of Spenser's career. Moreover, it is in this final chapter that Petrarchan monologism seems decisively to give way to a novelized lyric. At the end of his career, we are told, Spenser embraces the dialogic nature of the lyric, marking out—in *FQ 6* and *Fowre Hymnes* especially—the genre as a space within which the poet's own voice can engage the authoritative voices of his culture.

It is certainly not new to see Spenser's work as dialogic or heterogeneous, nor, as Phillippy does, to situate that dialogue in the tension between public and private genres, between epic and pastoral (or lyric) modes. Nonetheless Phillippy's account is valuable in its insistence that the multi-voiced nature of Spenser's writing cannot, in the end, be reduced to a *failure* to achieve unity or resolution. Instead, Phillippy claims, the palinodic thrust of Spenser's work reflects the author's positive awareness of the "*necessary* dialogization of seemingly unitary views" (181, italics mine). Far from striving for a reconciliation or unity of public and private spheres—a unity which presumes that these spheres are separate and unified in their own right—Spenser recognizes that both public and private discourses merely pretend to an autonomy and closure which they can never achieve. Their unitariness remains necessarily fragmented, dialogic. In this light Phillippy intriguingly rehearses Helgerson's claim that "by taking poetry beyond repentance, Spenser gave England its first poet" (167). For Phillippy it is precisely insofar as Spenser, in his final works, embraces a thoroughly dialogic—novelistic, even—lyric, that he moves beyond the confines of the Stesichorian recantatory model. Rather than renounce his early pastoral works as error and youthful trifle in order to seek unity for his texts and autonomy for his poetic identity, Spenser returns to the love poem and renders it *novel*.

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97.66 Radcliffe, David Hill. *Edmund Spenser: A Reception History*. Columbia, SC: Camden House, 1996. 252 pp. ISBN 0-685-72215-5. \$49.95.

SC, inaugurating Spenser's poetic career, made its entrance into the world with a significant body of criticism already in tow. With this recognition as its launching point, David Hill Radcliffe's welcome study *Edmund Spenser: A Reception History* engages what

may be the master trope of Spenser scholarship—Spenser as the poet’s poet—and redoubles its force by concomitantly offering Spenser as “the critic’s poet.” By means of regular recourse to the social and institutional matrices of our notions of the category of literature (said here to have origins that lie with Spenser), Radcliffe thus fashions a pointed, if brisk, narrative detailing just how meaningfully the history of literary criticism—including such matters as its academicization, the changing protocols of taste, the formation of national canons, and even educational curricular development—can be adduced from the reception of Spenser’s poetry. Indeed, “to write a history of Spenser criticism,” Radcliffe remarks, “is to verge on writing a history of criticism itself” (viii).

In scripting these imbricated histories over four centuries, Radcliffe’s account derives from considerable erudition, though that erudition is deployed measuredly throughout. A volume in the *Literary Criticism in Perspective* series, this study is meant for the student and the “general reader” (“anyone with an interest in literature” [viii]), no less than for the professional scholar. Given the book’s broad address, many of the literary and historical contours it surveys (Dryden’s canon-forming prefaces and dedications; the ancients/moderns clash; the nineteenth century’s cathexis onto its version of a specifically romantic, gothic Spenser; the various scholarly and nationalistic processes by which English literature became an academic field and a university department) may thus already be familiar terrain, especially to the last class of readers. Yet, as refracted through Spenser, Radcliffe’s cultural history of criticism remains fascinating in the details. For instance, we learn here that, by the time of his death, well over a hundred references to Spenser or imitations of his work had already appeared—“a remarkable number,” Radcliffe comments, noting that this was “the first and the last time . . . Spenser’s admirer’s might boast that he was more popular than Shakespeare” (8). We also discover that, although the Spenserian imitations were by this time no longer abundant, the “culture wars” of the Stuart period managed to beget both a *Faerie King* (ca. 1655) and a *Faerie Leveller* (1648) (18).

Radcliffe notes that while the great Romantic critics of Spenser have been accorded the attention they merit, “Augustan and Victorian critics, often just as important in the greater scheme of things, have been unjustly neglected throughout the twentieth century” (x). He looks to redress this balance, among other means, through a sustained discussion of a Spenserian revival during the reign of Queen Anne, an era in which both Whigs and Tories reconcocted cultural and political utility in Spenser and selectively imitated Spenserian forms. For example, Addison adapts Spenserian allegory in the third *Spectator* (1711) with his famous allegory of Public Credit: “I saw . . . a beautiful Virgin, seated on a Throne of Gold. Her name (as they told me) was Publick Credit. The Walls, instead of being adorned with Pictures and Maps, were hung with many Acts of Parliament written in Golden Letters.” “Stripping the veil of mystery from modern finance,” Radcliffe here comments, “Addison demonstrates how the liberal state relies upon credit and therefore upon belief in probable fictions; by means of an allegorical fable he underprops the theory by which his government governed” (36). Among other Augustan highlights, Radcliffe stresses the importance of John Hughes’s six-volume *Works of Mr. Edmund Spenser* (1715) (“With Hughes, historicism begins its long

march through Spenser criticism" [44]) and Thomas Warton's systematizing *Observations on the Fairy Queen of Spenser* (1754; 2 vols., 1762), both exemplary works of criticism whose influence ramified well beyond the "field" of Spenser. Samuel Johnson, Radcliffe points out, heralded the comparativist methodology of the latter work as a landmark innovation in English studies: "you have shown to all who shall hereafter attempt the study of our ancient authours, the way to success; by directing them to the perusal of the books which those authors had read," Johnson wrote to Warton in 1754; "The Reason why the authours which are yet read of the sixteenth Century are so little understood is that they are read alone, and no help is borrowed from those who lived with them or before them" (59-60).

Radcliffe locates another node of Spenserianism in the gothic revival of the mid- to late eighteenth century, when the fantastic topography of Spenser's out-of-this-world faery land is materialized in overwrought architecture and landscape. Here we find William Shenstone "looking over Spenser" in "the Search for a motto to my Gothick Building." Here we also find the poet William Thompson penning Spenserian sonnets for use as garden inscription, while Stowe, "one of the most allegorically complex of landscape parks," presented a grotto adorned with scenes from *FQ*. Here we also come upon Horace Walpole worrying aloud in a letter that discovering suitable inspiration for the labyrinth he looked to add to his Strawberry Hill estate might require "wad[ing] through [Spenser's] allegories and drawling stanzas to get a picture" (72).

This final example points up what I find to be the most stimulating aspect of the critical history unfolded here: that is, the peculiar, often highly ambivalent, quality of renown—early on in the discussion Radcliffe evocatively dubs it "monumentality" (3)—that has accrued to the poet's poet over time. For, despite the various cultural manifestations of Spenseriana I have culled from this book's rich store—to which we could add (and thus touch upon each century it treats) such disparate items as the several Victorian attempts to render Spenser suitable for children, like *Holiness; or The Legend of St. George: A Tale from Spenser's Faerie Queene, by A Mother* (123), or the claim made here that prior to 1965 more doctoral dissertations were written on Spenser ("simply God's gift to American philology," Radcliffe crowns him) than on any other writer except Shakespeare (157)—despite all this, Spenser, as this reception history documents, always enjoyed more fame than readership and popularity. "Who," T.S. Eliot thus asks in 1932, "except scholars, and except the eccentric few who are born with a sympathy for such work, or others who have deliberately studied themselves into the right appreciation, can now read through the whole of *The Faerie Queene* with delight?" (172). Eliot, of course, was explicitly looking to renovate the canon, but Radcliffe cites a substantial number of other critical voices, from more or less every era, to much the same effect. Hume puts it most memorably in the fourth volume of his *History of England* (1759): "Spencer maintains his place in the shelves among our English classics: But he is seldom seen on the table" (75). I am so struck by such admittances because I have been thinking lately about what it means, if anything, that Spenser seems to be less and less taught (especially in terms of the honorific single-author class) in a curriculum that has shifted toward the American and the modern, though one that still allots a rather secure space to Shakespeare and even, though to

a lesser degree, to Milton. I now see that, historically speaking, Spenser always appears to have been losing readers.

One way, however, in which Spenser studies has recently been revitalizing itself—as well as attracting the interest of readers from other fields, including postcolonial theory, anglophone literatures, and of course Irish studies—has come by way of a historical and theoretical reconsideration of the Irish contexts of Spenser's career, politics, and writings. This is not the first time the "Irish question" has come to the fore of Spenser scholarship; it framed, for instance, a good deal of the biographical and "old" historicist work on the poet that was published before and during World War II. Yet regrettably Radcliffe confines mention of Spenser and Ireland to a singular, brief reference to Yeats's preface for an anthology of Spenser's verse (169). How much more interesting and instructive in terms of where Spenser scholarship is now—as well as where it might go, post New Historicism—had this fine work also tracked the terms in which readers and critics have over time received, deployed, defended, or ignored the matter of Ireland in the work of a poet who spent most of his career there.

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97.67 *Spenser's Life and the Subject of Biography*. Ed. Judith H. Anderson, Donald Cheney, and David A. Richardson. Amherst: U of Massachusetts P, 1997. xiv + 215 pp. ISBN 1-55849-050-7. \$37.50.

As Judith Anderson points out in introducing this substantial collection of essays, we know much less about Spenser's life than we do about those of his contemporaries, Sidney and Shakespeare. Our knowledge of where he was and what he did is at best spotty and what we know of his inward life even more uncertain. "The recovery of even a few letters to Sidney or Grey would change the shape of his biography" (47) Jean R. Brink comments. Evidence of his inner development depends almost entirely on his writing in which frequent self-reference seems to demand biographical interpretation, but Spenser has given that evidence fictive shape. Jay Farness' essay begins by showing how complex the seemingly rhetorical question, "who knows not Colin Clout?" really is. Both the paucity of material and the slipperiness of the work are problems central for the making of Spenser's biography and both appear here, though Anderson suggests that it's the second—"precisely what bearing might the poetry have on his biography?"—to which the essays repeatedly return. While two essays argue that the poet remains unattainable within his text, others provide procedures and contexts designed to meet its indirections. Disagreeing in method and conclusion, the essays raise the level of inquiry and suggest directions in which future biographical work can proceed.

The book's reorientations begin with Richard Rambuss' "Spenser's Lives, Spenser's Careers" Rambuss argues that the biographical research culminating in Judson's 1945 *Life* tended to separate Spenser the poet, a lover of the Irish countryside (a "Renaissance

Wordsworth on a tour of the (Irish) lake country" [7]) from Spenser the bureaucrat and undertaker. Rambuss locates this romantic prioritizing of poet over colonist in Dodge's 1879 *Life of Spenser* and suggests that it persists in the New-Historical work of Montrose and Helgerson who stress the poet's career in relation to the Elizabethan court instead of the secretary's career in Ireland. We need to see the poet in new contexts--"as a colonial Spenser, or as a Renaissance figure of cultural hybridity, or as an author who produces literature in English from a position in the Empire outside England . . ." (17). Connecting the careers makes good sense, though the essay overstates its case a bit. While Judson's biography does tend to separate poet from administrator, as Rambuss says, it discusses Spenser's Irish activities in some detail. Judson's pictures of the beauties Spenser would have seen may come less from unconscious ideological inclinations than from his need to fill the empty spaces of Spenser's life--especially his inner life--in the dismaying absence of other evidence.

One famous vacancy--Spenser's motives in leaving England for Ireland as Grey's secretary--concerns three essays forming the traditional biographical core of the collection. These three--one co-authored by Vincent P. Carey and Clare L. Carroll, and others by Jean R. Brink and F.J. Levy--complement one another beautifully, illuminating different aspects of a common story. Collectively they demolish the hypothesis proposed in 1910 by Edwin Greenlaw that Spenser left England because his work (perhaps a version of *Mother Hubbard*) had incurred Burleigh's anger and necessitated temporary exile. Greenlaw had little evidence for this story, but it filled a vacuum: why would this gifted, seemingly well-connected, aspiring young courtier, the author of a successful poem, leave his mother country for the Irish wilds? While recent short biographies of Spenser have treated the hypothesis gingerly (the biographical article in the *Spenser Encyclopedia* omits it entirely) there has been no developed alternative. "Forced exile, by default, has continued to be the received view of Spenser's Irish appointment" (46) Brink comments. These essays provide that alternative, showing that Spenser did what any ambitious young Englishman in his circumstances might have done.

Each of the three essays compensates for the absence of direct evidence by developing the contexts of Spenser's decision. In "Factions and Fictions" Carey and Carroll give a thorough and interesting account of the warring factions behind the politics of appointment to the Irish wars. They stress how much Grey's appointment owed to the Leicester faction at court; how lucrative the patronage Grey thus enjoyed could be; how many courtiers (including Philip Sidney) would have liked to accompany Grey; how closely associated with the Leicester faction Spenser is in *SC* and elsewhere; and how he might have been recommended to Grey by either of the Sidneys, father or son, or by Leicester himself. Terrific work.

Brink and Levy both treat Spenser's adherence to the ideal of the courtier for whom arts must be supplemented by the practice of arms--an ideal conducive to active service in Ireland. Brink's tightly-argued "All his minde on honour fixed" compares Spenser with his friend Gabriel Harvey who had ties with many figures linked to the Irish enterprise--his patron Sir Thomas Smith and his son Thomas Junior, Sir Edward Denny, Sir Philip Sidney himself--and suggests that Harvey (among others) may have recommended him to the Leicester

circle. Unlike Harvey, however, Spenser was moved as much by Protestant idealism as by desire for self-advancement: both supported his decision.

F.J. Levy's "Spenser and Court Humanism" concerns itself with what happens when the ideal of the soldier-courtier comes into conflict with the facts of late-Elizabethan court politics—few patrons, few opportunities. Levy points to Spenser's stubbornly repeated attacks on Burleigh, the great font of patronage, as evidence that he "never understood the political system at court well enough to manipulate it." (He may, however, have simply been unwilling to do the necessary bending. He showed the same stubbornness in championing the disgraced Raleigh and Grey). As Levy says, "Spenser imitated Sidney and Greville's ideological stance in his approach to the politics of patronage at Elizabeth's court, though without their resources" (75).

Jon Quitslund's rich "Questionable Evidence in Letters of 1580 Between Gabriel Harvey and Edmund Spenser" argues that "perhaps the most important fact about Spenser, especially at this liminal stage of his life, is that his biography took place in the public domain" (82). Spenser was developing a self-portrait for the eyes of others. Quitslund thus distinguishes Spenser from the "Immerito" of the Five Letters but looks to the letters for evidence of a *relationship*—one of the few documented relationships, he remarks, in Spenser's life. He suggests that the Latin verse epistle in Spenser's longer letter involves, in its imagined preparation for a sea voyage, Immerito's implicit distancing of himself from his bachelor connection with his Cambridge friend. "In this Latin valedictory letter, Spenser anticipates and in some sense enacts a break; the map across which the poet moves may be imaginary, but at the level of emotions Spenser already appears far from Harvey" (93). This is the subtlest and most interesting treatment I've seen of the Letters, but it needs a clearer rationale for its shift from an initial skepticism about the connection between Spenser and Immerito to its later account in which the Letters do evidence a crucial relationship in Spenser's life.

Joseph Loewenstein's wonderfully inventive "Spenser's Retrography" focusses on "how the autobiographical valance of Spenser's sonnets is shaped by print" (99). Working primarily with the dedicatory sonnets to the 1590 *FQ* and the sonnets in the *Complaints*, this essay brings together bibliography, biography, literary history, and interpretative criticism in a suggestive, if occasionally questionable, mix. Among other points too numerous and too intricate for summary, Loewenstein argues that Spenser revises the 1590 dedicatory sonnets to make them into a *sequence* (I was convinced); that he was preparing a book of visions similar to *SC* for publication in 1580 (its poems appear as *Rome* and *Vanitie* in the *Complaints*), and that he comes increasingly to "own" his own work as intellectual property as his career progresses. Like others, this essay complicates what seems an increasingly old-fashioned sense of Spenser's "Virgilian" career—here by insisting on the importance that the "post-Petrarchan" sonnet has in it. The essay meanders a bit (it has fascinating but excisable material on Spenser's publisher, Ponsonby and on the printer of the 1590 *FQ*, John Wolfe) and its parts seem to me stronger than the whole (I'm still unsure what Loewenstein means when he says

that Spenser "experienced himself bibliographically"). It nonetheless makes one see the poet's career differently.

Two essays argue that one cannot find Spenser or his views in his work: David Lee Miller's "The Earl of Cork's Lute" and Jay Farness' "Disenchanted Elves." Miller's essay begins with a learned, elegant review of texts (Homer, Virgil, the Greek Anthology) behind the epigram (attributed to Spenser in Sir James Ware's edition of the *Vewe*) in which a tree is cut to make a lyre, losing its "vital sap" and gaining a voice. Miller reads this as an "allegory of authorship": the poet's instrument "flourishes only as he surrenders his hand to the dominant discourse" (157). The poet remains inaccessible, and Miller shows how hard Spenser makes it to distinguish his from other voices in his fiction (e.g., the narrator of the Briton monuments in *FQ* II). This intriguing argument is weakened by the need to attribute the epigram to Spenser: to Miller it feels like Spenser, but to me it seems the sort of verse any competent seventeenth-century poet might compose. The last section of the essay (for me its strongest) develops a reasoned rebuttal to critics who attack Spenser's supposed colonialist attitudes in the *Vewe*. "These arguments ignore the indeterminacy of texts in favor of the imagined certainties of politics, presumed to be more important, determinable, and real" (162). Miller sets Annabelle Patterson's reading of the *Vewe* against Ciaran Brady's to suggest "neither . . . is inherently implausible, but neither can be empirically proven" (167). ("Proven" presents a problem here, though. Literary "proof" isn't absolute: it's the most plausible conclusion one can come to, given the evidence, and there are bound to be disagreements. In this case Brady and Patterson agree that the pamphlet advocates the suppression of the Irish; they differ on how the argument is inflected.) The essay ends by arguing (surprisingly, given the indeterminacy claim, if to me convincingly) that the epic criticizes the Elizabethan establishment, although Miller suggests that this reading is merely his own projection, plausible but not provable.

Although it differs in method, Farness' "Disenchanted Elves" resembles Miller's essay in arguing that we can't easily find Spenser in his poem. The attitudes some New Historicist critics take as his in *FQ* 5 are really the attitudes of characters (Guyon or Artegal) which the poet has set out to interrogate. "Greenblatt's Spenser is personification—a type, a concept, of what Guyon and Spenser are supposed to share" (22). These critics do with Spenser what Spenser has already done with Guyon—they make him an emblem of something they want to question. The poet remains an ironist, outside the text and—for the time being at least—inaccessible. While Farness' comments on Greenblatt are shrewd and his fine individual readings suggest how the epic can be subversive, his picture of Spenser tends to insist too absolutely (for me at least) on an unbridgeable gap between the person who lived in Ireland in the 1580's and 90's and the godlike poet of the poems, deftly pointing his ironies. I keep wanting to ask: was Spenser really so far above his own situation that he could play with it untouched? The power of *FQ* comes partly from its willingness to face the confusion and difficulty of the world in which its author worked; the price of such a willingness is occasional loss of control.

My favorite essay is Anne Lake Prescott's "Spenser's (Re)reading du Bellay", which complicates one's sense of *how* Spenser read. He "would often have read even lyrics more instrumentally than would many later readers; . . . he would have thought texts legitimately devisable into decontextualized fragments for reuse; and . . . he would have understood the provenance of what he read in ways subtly alien to any culture beguiled by notions of individual genius and authorship" (131-32). Du Bellay becomes a test case of how Spenser uses his reading. Prescott shows how he constructs individual passages out of multiple contexts (the essay includes a tour-de-force account of the multiple texts behind the description of the oak in "February"). Spenser comes to associate Du Bellay with an idea-complex: "Sometime during the 1570s . . . he began absorbing both a set of topics (mutability, the translation of empire) or pictures (a wailing female city, a moribund tree) and a complex of words and phrases that helped structure his literary thought, making a grid though which he would often feel or perceive." (137) By *Mut* he has internalized Du Bellay to a degree that one can no longer distinguish echoes of the *Antiquitez* from echoes of his earlier work. This essay's strength lies in its ability to clarify without oversimplifying what is "subtly alien" about Spenser's habits of mind.

If Judith Anderson's introduction to the essays maps them in relation to one another, Don Cheney's afterward functions an inspired improvisation on their themes. Cheney argues that "Spenser is radically and relentlessly dialogic and in writing about such a text (and trying to write the Life that such a text figures at one or more removes) we must be dialogic as well" (176). Spenser's punning, his allusiveness, his refusal to be pinned down all serve such multiple speaking. Cheney's short, dense essay lives up to its own criteria and fittingly ends this fine gathering.

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ARTICLES: ABSTRACTS AND NOTICES

After toying with the idea of two separate alphabets, one for matters Irish, the other for more general studies, I finally decided to use only one, to facilitate greater ease in reference. Some of the articles abstracted go back as far as 1993 (in particular those published in that year's *Representing Ireland* (don't ask how *SpN* missed it, although *MLA* did also). In a few cases where an article has been unavailable, I have adapted the synopsis given in Willy Maley's bibliography in *Irish University Review* 26.2 (see item 97.64). I am grateful to J.B. Lethbridge and David Brookshire for valuable assistance in writing the abstracts.

97.68 Abate, Corinne S. "Spenser's *Faerie Queene*." *Explicator* 55.1 (Fall 1996): 6-8.

It is Arthur (not the narrator) who asks Una the "carefully crafted question" at 1.7.48.8-9, "Where have you left your lord that could so well you toss?" encouraging the passive verbs in her response. Both question and answers make clear that it is he who relies on Una's active leadership while refusing to acknowledge her in this role.

97.69 Alpers, Paul. *What is Pastoral?* Chicago: U of Chicago P, 1996. 174-84.

At the end of Chapter 4, "Representative Shepherds," endeavors to show how the several versions of pastoral in *SC* "entail and can be seen to derive from several kinds of representative shepherd." In emphasizing the differences between Spenser's eclogues and those of his ancient models, shows that Spenser's derive in part from the intervening influences of Mantuan (who produces a "distinct version" of Christian pastoral in which his shepherds are "much given to moral invective"), of Sannazarro (who, following Petrarch, makes the literary shepherd "almost by definition a lover"), and Marot ("whose use of the Virgilian shepherd to represent himself as courtier, as humanist poet, and as Protestant exile gives him a pervasive presence" in *SC*). In taking up the large question of irony, argues that it comes not from distance between Spenser and any single shepherd (such as Colin Clout) within the poem, but is distributed among all the shepherds of the poem: "pastoral representation and self-representation interpenetrate."

97.70 Alpers, Paul. *What is Pastoral?* Chicago: U of Chicago P, 1996. 185-94.

In the first section of Chapter 5, "Pastoral Speakers," considers Calidore's pastoral interlude in *FQ* 6 as a crucial moment in the emergence of the "pastoral speaker": one whose "mode of utterance and strength relative to world" derive from the literary shepherd, but who is not represented as a herdsman or similar humble figure" (the chief figure in this historical "unsettling" and "diversifying" of the Virgilian formula is Shakespeare). Meliboe and Colin Clout play out the two versions of pastoral, *agrestis* and *silvestris*, in Virgil's first eclogue. In Colin's speech in canto 10, we are given a "definitive instance of the way pastoral utterance can be thought to restore the loss that occasioned it"; and Meliboe's speeches in canto 9 hold out, to the hero and implicitly to the reader, genuine "alternatives of attitude and role." In

considering how the courtier-hero can take these alternatives seriously, argues that Calidore's famous reply in 9.31 is not a misunderstanding, as is often claimed, but expresses an awareness that knowledge of self is inseparable from knowing and accepting one's circumstances. The pastoral episode as a whole "reveals not only the nature and resources of pastoral representation, but a limitation of some of its forms."

- 97.71 Baker, David J. "Off the Map: Charting Uncertainty in Renaissance Ireland." *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*. Ed. Brendan Bradshaw, Andrew Hadfield, and Willy Maley. Cambridge: Cambridge UP, 1993. 76-92.

From the premise that early-modern cartography was an instrument of power, a means of creating cultural and political order, of establishing boundaries and organizing space, argues that English colonial power, both in the field and in its official discourse, was unable to establish a definite "map" of Ireland. English mapping was a complex attempt to create coherence in a space populated by antagonistic and elusive "others" who "left their traces, their erasures on every chart." This condition is shown in similar confusions and indeterminacies in the language of Sir Henry Sidney's official correspondence and, in the *Vewe*, in Irenius's attempts to define *county Palatine*, the jurisdiction of the Earl of Ormond, which for Spenser "becomes the site of irresolvable contradictions." Suggests that while colonial cartography is "entirely possible," it is not "finally possible," since conflict *within* the coordinates of power "disorders it far more than outright contestation." See also 97.74.

- 97.72 Berleth, Richard J. "Fraile Woman, Foolish Gerle: Misogyny in Spenser's *Mutabilitie Cantos*." *MP* 93.1 (August 1995): 37-53.

Mut is only incidentally about the lapse of the Golden Age, sin, and the fall; at its deepest reaches it concerns the debate between the sexes. *Mutabilitie* is a projection of mythicized female nature and Jove stands for the law of the father. Spenser ultimately presents her as woman generally was perceived in the waning ages of the century: rebellious, proud, vain, inconstant, ignorant, and thoughtless. Where Spenser departs from his usual line as a poet of marriage and creator of glorious female characters is not just in disavowing "fierce, liberated women," but in finding Jove too little match for their energy and resourcefulness. The father cannot constrain "fraile" earthly woman. She answers only to an enigmatic Nature. The despair that some readers sense in the closing stanzas of the poem may arise from a shrug of weary resignation at the vast power women marshal against the constructs of male intellect. By the act of writing, the poet sides with Jove; yet at the same time he sees through the sham of male rule to the fundamental impotence of reason's works in a world of arbitrary change. Ambiguous features in the text diminish Jove's victory and compel the narrator to seek a more certain comfort. He finally declines to accept the feminine forces at play in Nature and is left no choice except to await their annihilation in the anticipated life of a world to come. (RJB; modified by Ed.)

- 97.73 Bice, Deborah. "Aborted Portraiture: Spenser's Rosalind." *Aligarh Critical Miscellany* [Aligarh, India] 6.1 (May 1993): 1-13.

Answers her question, "Why does Spenser choose an aborted *effictio* to describe Rosalind in Jan?" with the contention that he deliberately presents her as an "incomplete and inadequate source of inspiration," who "is responsible for the eventual demise of Colin's pastoral song." Throughout *SC*, Rosalind is "Colin's anathema," and when he hangs up his pipe in Dec, he "says a final goodbye to his pastoral song."

- 97.74 Breen, John. "The Empirical Eye: Edmund Spenser's *A View of the Present State of Ireland*." *The Irish Review* 16 (Autumn/Winter 1994): 44-52.

From the premise that cartography is an "integral aspect of colonialism, an intellectual and material expansion that overlays another's metaphysic with that of the imperialist's," argues that Burghley's view of Ireland is shaped by the views provided by English cartographers such as Laurence Nowell, Robert Lythe, and Francis Jobson, and that the *Vewe* is "designed to keep Burghley focused on the means by which the recalcitrant Irish can be kept in subjection." See also 97.71.

- 97.75 Brown, Ted. "Pride and Pastoral in *The Shepheardes Calender*." *Subjects on the World's Stage: Essays on British Literature of the Middle Ages and the Renaissance*. Ed. David G. Allen and Robert A. White. Newark: U of Delaware P and London: Associated University Presses, 1995. 100-15.

Takes issue with critics who consider *SC* to be "an interesting little way station on the journey to Faerie Land." Argues that although Spenser followed the Virgilian progression from pastoral to epic poetry, *SC* should be read in its own light, not through the "reflected light" of *FQ*. The movement from pastoral to epic need not imply a rejection of the former. Colin's growth in the four eclogues in which he appears shows how Spenser was able to affirm the insights of pastoral, particularly in regards to maturation and the aging process, as well as to demonstrate its suitability as a medium for high art. One way to view the four eclogues is as "the story of a shepherd-poet's life." Colin is but an immature boy in Jan, attains the contemplative wisdom of middle age in June, realizes his full maturity in Nov, and stages his solitary confrontation with death in Dec. Colin's death does not signify Spenser's disdain for the pastoral mode, but rather his recognition that "we are all prisoners of time." Spenser "believed in and followed the Virgillian progression, but he also worked mightily to write a masterpiece on the first step of that progression as well as the last." (DJB)

- 97.76 Bruce, Donald. "Edmund Spenser: The Boyhood of a Poet." *Contemporary Review* 264 (February 1994): 70-79.

Speculatively recreates the sights, sounds, and events of Spenser's boyhood in London, with emphasis on the Tower neighborhood where he lived and on his time as a student at the

Merchant Taylor's school, providing a description of the school building and surrounding streets and a character sketch of Richard Mulcaster. Claims that Spenser was born in early 1553 in East Smithfield, that he probably learned his French from Huguenot neighbors, and that the altarpiece of All Hallows may have been the first painting he ever saw. Some typical sentences: "One envisages the infant Edmund Spenser, bred in the neighborhood of the Tower, as he was carried on his father's shoulders upon this public holiday [Elizabeth's coronation day], far behind the Queen, from one spectacle to another"; "Cheapside [was] a place of gilded frontages and choked gutters, heraldic gables and vegetable stalls, conduits, bell-towers, foundaries and tumbledown cookshops: images which remained latent in Spenser's mind until he came to write of the Castel of the Body" in *FQ* 2.

- 97.77 Cavanagh, Sheila T. "The fatal destiny of that land': Elizabethan Views of Ireland." *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*. Ed. Brendan Bradshaw, Andrew Hadfield, and Willy Maley. Cambridge: Cambridge UP, 1993. 116-31.

Surveying the "venemous tenor" of tracts aimed at explaining the Irish rebellion, locates the sources of English outrage in (1) customs of tanistry and gavelkind; (2) the legal system of Brehon Law; (3) personal habits; and (4) the indeterminacy of boundaries between the barbarous and the civilized. Cites numerous examples of the "earthier aspects of Irish living," many of which focus on women as personifying danger and chaos. Concludes that Spenser is less extreme than some critics would have him appear: "the breadth of his research suggests that he truly believed that he needed to know as much as possible about the Irish before formulating any proposals for reform and that he found many Irish habits were dangerous primarily because they were abused."

- 97.78 Doebler, Betty Anne. "'A Long Day's Dying': Spenser and Milton on Despair (1590-1667)." *"Rooted Sorrow": Dying in Early Modern England*. London and Toronto: Associated University Presses, 1994. 101-18.

Contextualizes the Renaissance epic within the immense symbolic fabric of theological and aesthetic expression. Emphasizes the disparity between the modern philosophic view, in which time seems emptied of divine purpose, and the Renaissance view, in which death and judgment are the bridge between time and eternity. Milton's *PL*, written at the summation of the Christian humanist tradition, and Spenser's *FQ*, written at its height, expose the conscious aspects of the relationship between death on the one hand and hope and fear on the other. (DJB)

- 97.79 Eggert, Katherine. "'Changing all that forme of common weale': Genre and the Repeal of Queenship in *The Faerie Queene*, Book 5." *ELR* 26.2 (Spring 1996): 259-90.

In cantos 7-8 of *FQ* 5, female rule is ostentatiously repealed, as the Amazon queen Radigund is beheaded by the female knight Britomart, who then disappears from the poem. Simultaneously Book 5 abandons lush Ariostan romance for a new Spenserian poetic experiment, an austere and unattractive allegory of recent historical events. Book 5's historical cantos thus seem to resolve *FQ*'s earlier associations between feminine authority, poetic seduction, and masculine enervation by purging the poem of its rich figurative language and narrative inconclusiveness, as well as its sexual queens. However, the historical cantos of Book 5 fail at substituting masculine achievement for feminine stasis: they project English military triumphs in Europe and Ireland that were unlikely given Elizabeth I's refusal to support radical Protestant expansionism, and they portray the hero Artegall as recalled to Gloriana's court before he can finish his task. Although an unsuccessful poetic experiment, Book 5 is allowed to stand as self-critique; it enacts the futility of imagining that a male-gendered mode of either monarchy or poetry will bring about wished-for conclusions. Further, the failure of Book 5's stripped-down historical allegory unsettles the impulse toward transcendent closure that is also the impulse toward allegory itself. (KE)

97.80 Gold, Eva. "Spenser the Borderer: Boundary, Property, Identity in *A View of the Present State of Ireland* and Book 6 of *The Faerie Queene*." *JRMMRA* 14 (1993): 99-113.

The *Vewe* and *FQ* 6 are both filled with the language of border and boundary. In both, Spenser plays out a host of resonances implicit in these ideas especially as they pertain to the forms of possession, both colonial and authorial. Attending to his borderlands enables us to chart Spenser's conception of place as territory (both actual land and the place that is the poem) and place as position (as official, as gentleman, and as poet). Spenser makes use of boundaries to mark off and define places for possession, which in turn define one's identity, position, and place. In both, the assertion of boundaries or borders involves the displacement of those with a rival claim to what lies within the borders: Book VI presents again and again the displacement of those who threaten the territory claimed by the forces of civilization; in the *Vewe* Spenser rehearses the English policy of displacing the Irish and planting the English in their stead. Juxtaposing the two works enables us to tease out Spenser's conception of property, actual and literary. In the *Vewe*, Spenser's claims to property and identity are contingent on the claims of the queen in Ireland; in Book VI, however, Spenser seeks to fashion a sense of identity apart from his relation to the queen. These differences suggest that Spenser is seeking to move beyond the conditions of patronage, toward defining poetry as a kind of property distinct from other kinds. (EG; modified by Ed.)

97.81 Greenfield, Sayre. "Allegorical Impulses and Critical Ends: Shakespeare's and Spenser's Venus and Adonis." *Criticism* 36.4 (Fall 1994): 475-98,

Relying heavily on Jakobson's distinctions between metaphor and metonymy, develops a theory of allegory as an "interpretive strategy," a way of reading, in which "one must find a series (not an extension) of metaphoric parallels that connect two (or more) associative,

metonymic extensions of key ideas,” and illustrates the theory with reference to the two poets’ treatment of the myth. We read texts allegorically (usually) because we need to. This need arises from two sources. In the first, we seek to avoid a sense of incongruity or to conserve some sense of coherence or familiarity in the face of textual disorders—in those cases where the “unit of reading forces a band of association where the reader sees cultural associations abandoned,” or where “two different senses of what things belong together clash.” In the other, we seek to heal a breach brought on when the text violates our cultural expectations of narrative, when there is a breach between what we already know of the myth and what we actually get. Shakespeare’s poem provides a good illustration of the historical dimension of the theory: not until the twentieth century, when New Criticism made “coherence” the “unavoidable mark of high literature” do allegories “blossom around it”: criticism of the poem typifies the way allegory “affords a solution to the crisis of fractured textual associations that the cultural metonymic demands have created.” While the normal function of allegory is to heal breaches, some allegorical readings actually create disruption; such is the case often with the New Historicism. Cites Greenblatt’s reading of *FQ* to show that when this occurs the metaphoric structure of allegory is only *re-producing* at the historical level a discordant idea already present at the textual level.

97.82 Hadfield, Andrew. “Another Case of Censorship? The Riddle of Edmund Spenser’s *A View of the Present State of Ireland* (c. 1596).” *History Ireland* 4.2 (1996): 26-30.

A revised version of the *N&Q* article abstracted in 96.56, with a more concise summary of the evidence, an introduction that places the text more generally within the issue of censorship in Ireland, and a stronger critique of Brady’s 1986 *Past and Present* essay, “Spenser’s Irish Crisis.” (WM; modified by Ed.)

97.83 Hadfield, Andrew. “‘The Sacred Hunger of Ambitious Minds’: Spenser’s Savage Religion.” *Religion, Literature, and Politics in Post-Reformation England, 1540-1688*. Ed. Donna B. Hamilton and Richard Strier. Cambridge: Cambridge UP, 1995. 27-45. Reprinted in *Edmund Spenser*. Longman Critical Readers. Ed. Andrew Hadfield. London: Longman, 1996. 177-95. See 97.61 above.

Pursues the two-fold argument that previous Spenser scholars have neglected to consider the relevance of his Irish experience to his conception of religion and that discussion of religion and politics in *FQ* should proceed in terms of comments in the *Vewe*. Whereas Ireland is usually considered relevant only to the second installment of *FQ*, in fact many incidents in the final three books refer back to earlier events and invite the reader to go back and reformulate his or her judgments, broadening an English context into an Irish one. Ireland for Spenser does not simply problematize certain relationships and make them more complex, it also exists as “the site of potential chaos where Englishness and its attendant certainties (truth) are turned against themselves in an orgy of violence, never to be redeemed.” The episode of Una and the Satyrs (a salvage nation representing the Irish) in Book I is linked to the incompleteness of Artegall’s reformation of Irena’s land in Book V, both turning on an

ironic reversal employing specifically Protestant iconography. Both Artegall in Book V and Redcrosse in Book I operate in the face of international threats which go beyond the bounds of sovereign integrity. In Book VI, the salvage nation who attempt to sacrifice Serena are an antithesis to the salvage nation whom Una "reforms" in Book I. In both *FQ* and the *Vewe* much of the discussion of religion and politics turns on two related puns—*sacra* (meaning both holy and accursed) and *salvage* (meaning both savage and rescued)—which Spenser employs in such a way that a subversive reading can be set beside a more orthodox one.

97.84 Hadfield, Andrew. "The Trials of Jove: Spenser's Allegory and the Mastery of the Irish." *Bullán: An Irish Studies Journal* 2.2 (Winter/Spring 1996): 39-53.

Situates the *Vewe* and *FQ* (chiefly Book V and *Mut*) within the Elizabethan age's gendered discourse of political power, exploration, and colonialism. From the premise that allegory is "simultaneously an interpretation and a metacritical interpretation that regulates interpretation," argues that in *FQ* "meaning occurs between a masculine English identity trying to establish a colonial authority in Ireland and two sets of female antagonists, the emasculating Irish and the inadequate government of the English queen, within a text whose gender identity is problematic in the first place. Control over the allegory is the ultimate goal of the struggle." In the Mercilla episode, Spenser makes two points: "an attack on Gray's brutal policy in Ireland is an attack on communication itself, and therefore, the possibility of *any* linguistic or social order," and "the desire to complete the English allegory and make truth correspond to fiction is intimately connected to a need to master the Irish 'other.'" The Diana-Faunus episode in *Mut* allegorizes Elizabeth's abandonment of Ireland; and Jove wins the debate because for Spenser he is an expression of the imperial authority that Elizabeth, as a woman, has failed to exercise

97.85 Hadfield, Andrew. "Who knowes not Colin Clout?": The Permanent Exile of Edmund Spenser." *Literature, Politics and National Identity: Reformation to Renaissance*. Cambridge: Cambridge UP, 1994. 170-201.

From the beginning of his professional career to its end, Spenser speaks with "the public voice of opposition to the court" within a "discursive framework of nationhood." The strategy of *SC* is to obligate the reader to negotiate between what is allegorical and what is literal: EK's invocation of the persona of Skelton's Colin Clout predisposes his audience to hear "an aggressive oppositional voice directed against the court in the name of a common people"; and in Apr, Rosalinde stands for an Elizabeth who has rejected Spenser; the red and white in her cheeks telling a contemporary history in which the country can be "torn asunder in the body of Elizabeth." *Colin Clout* is specifically located within the New English community in Ireland and serves to define their identity and speak with their voice: Colin can preserve his English voice only at the cost of choosing exile. The whole of *FQ*, and not just its second installment, is "a dark political work." In Book VI, it is Colin, not Calidore, who is the true voice of courtesy, the subject speaking from an alienated position who confronts the monarch as an alien virtue. The marriage of Thames and Medway is "wish-fulfillment or an

urge to action, and cannot be read as unproblematic praise of Elizabeth." The historical materials in Books II and III (including Guyon's Elfin chronicle) are pervaded with a sense of unease; Paridell evokes Paris as "the figure in the origin myth who threatens to undo the creation of the nation." The unfinished poem "mirrors the split body politic" in late sixteenth-century England.

- 97.86 Hale, John K. "Spenser's *Faerie Queene*, 1.11.52 and 53." *Explicator* 53.1 (1994): 6-7.

Spenser hightens the drama of Redcrosse's three-day battle with the Dragon through extensive use of third person pronouns. The referential ambiguity that results from such a "perplexing dance" of pronoun reference should be read in narrative and visual terms—a blurring of bodies as they re-enter the fury of combat—rather than strictly allegorical terms in which both Redcrosse and the Dragon are sinful. For a response, see 97.97. (DJB)

- 97.87 Hamlin, William M. "Making Religion of Wonder: The Divine Attribution in Renaissance Ethnography and Romance." *R&R* 18.4 (1994): 39-51.

Drawing on the concept of "autoethnography" as defined by Mary Louise Pratt, argues that representatives of cross-cultural encounter in Renaissance travel narratives often bear striking resemblances to moments of encounter and reunion in Spenserian and Shakespearean romance. Focusing on the trope of linguistic apotheosis termed the "divine attribution," discusses various New World ethnographies with respect to specific encountering moments in *FQ* and *The Tempest*; analysis of these texts suggests that their authors shared habits of ideation conditioned both by literary tradition and by contemporary ethnographic awareness. (WMH)

- 97.88 Horton, Ronald. "Spenser's Farewell to Dido: The Public Turn." *Classical, Renaissance, and Postmodernist Acts of the Imagination: Essays Commemorating O.B. Hardison, Jr.* Ed. Arthur F. Kinney. Newark: U of Delaware P, 1996. 105-15.

Argues from *SC*'s architectonics (based on E.K.'s three-way eclogue classification), its thematic continuities, the evolution of its speakers' stances, and its Virgilian epic allusions for (1) the climactic positioning of Nov in the eclogue sequence and (2) its allegorical signification as a farewell to poetic immaturity and to the self-absorbed poetry of the passions it produces and feeds upon. (RH)

- 97.89 Jardine, Lisa. "Encountering Ireland: Gabriel Harvey, Edmund Spenser and English Colonial Ventures." *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*. Ed. Brendan Bradshaw, Andrew Hadfield, and Willy Maley. Cambridge: Cambridge UP, 1993. 60-75.

A revised version of the essay abstracted in 92.43. Marginalia in Harvey's copy of Livy's *Decades* suggest that Spenser's thinking about Ireland and Irish politics, as expressed in the *Vewe*, began in the early 1570s in the context of political debates that led to the attempt by Elizabeth's secretary, Sir Thomas Smith, to colonize the Ards region later in the 70s.

97.90 Keller, James R. "Eugene O'Neill's Stokehole and Edmund Spenser's Cave of Mammon." *ELN* 31.3 (1994): 66-73.

Numerous critics have attempted to determine a mythic or literary origin for the "vivid imagery of the stokehole" in the opening scenes of Eugene O'Neill's *The Hairy Ape*. Offers Guyon's journey through the Cave of Mammon, as another possible influence. Both segments take place in a subterranean, infernal setting; both reveal the importance of labor and emphasize the production of wealth; both Guyon and O'Neill's Mildred Douglas "create a sharp contrast to their surroundings" and reveal similar motivations for intruding into their underworlds; and both are "equally daunted by the hideous visages of the inhabitants." However, there are a number of ironic contrasts. Whereas Guyon represents temperance and reason, Mildred represents the "insensitivity of the capitalist class to the suffering of the modern industrial worker whose labor makes the affluence possible." And whereas, by the end of Book II, Guyon is self-sufficient, Mildred remains trapped in her original disposition and frightened back into a "complacent lifestyle indifferent to the suffering of the poor." O'Neill's play "highlights the ironic shift in cultural values from the sixteenth to the twentieth century and perhaps condemns that latter through the contrast." (DJB)

97.91 Lupton, Julia Reinhard. "Mapping Mutability: or, Spenser's Irish Plot." *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*. Ed. Brendan Bradshaw, Andrew Hadfield, and Willy Maley. Cambridge: Cambridge UP, 1993. 93-115.

The *Vewe* and *Mut* are linked as Spenserian versions of the Elizabethan genre "Irish plot." In the inter- and intra-textuality of Spenser's Ireland, Arlo-Hill emerges as the confluence of a series of rhetorical currents: the New English apologetics of the "Irish plot"; the antiquarian, topographic tradition of Anglo-Irish representation; Ovidian *metamorphosis ex Ponto*; and the legal contest of titles and best rights. Together, these discourses share a topology of Ireland which "plots waste." In the *Vewe*, the Irish geography of "waste wyld places" needs to be transformed by means of English military, legal, and surveying techniques into a new kind of desert, a depopulated, wasted, "open" terrain ready to be written anew by its English settlers. In *Mut*, the Ovidian tale of Faunus and Diana, staged specifically to mythologize the desolate condition of Spenser's Irish estate, establishes the unstable foundation of Mutabilitie's plaint to Nature, a scene whose physics and metaphysics insistently register the legal history of Kilcolman. To cite the toponym of "Arlo-Hill" is not an act which the authorial Spenser can fully control, since the *topos* brings with it a local history whose signifiers--"titles," "dispossesse," "deface," "Empire," "waste"--manifest the continuing contradiction of the author's double stance as exile from England and home-maker in Ireland.

- 97.92 Maley, Willy. "Dialogue-wise: Some Notes on the Irish Context of Spenser's *View*." *Connotations* 6.1 (1996/7): 67-75.

A manuscript "Dialogue of Sylvanus and Peregrine" (1598) on the "vicissitudes of Irish politics" gives grounds for suggesting that the dialogue form widely used by English colonists in Ireland "is determined by . . . a fear of a loss of identity." Such dialogue forms are primarily internal dialogues in which the Irish Other is excluded from speech, and the planter-poets talk to themselves to create, maintain, or form their English identity in the face of the danger of losing selfhood by intercourse with the Irish. Responds to Breen (*SpN* 96.52) and Hadfield (96.57). (JBL)

- 97.93 Maley, Willy. "How Milton and Some Contemporaries Read Spenser's *View*." *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*. Ed. Brendan Bradshaw, Andrew Hadfield, and Willy Maley. Cambridge: Cambridge UP, 1993. 191-208.

Considers the impact that Ware's edition of the *Vewe* had on seventeenth-century Anglo-Irish politics, and particularly on Milton. Noting the irony that the *Vewe*'s recommendations for extending vice-regal power (resisted by Elizabeth and James, but put into place with disastrous results with the appointment of Strafford, to whom Ware's edition was dedicated) was also approved by Milton, suggests that critics have read Spenser wrong: he is "a rather reluctant royalist, one might say an opportunist monarchist," and it is Milton who is a "mouthpiece for the presumed policies of the presiding regime." Wonders how much Milton's emergence as a political theorist in 1641 was influenced by his reading of the *Vewe*, and suggests, contra M.Y. Hughes and Christopher Hill, that his anti-Irish propaganda in the *Observations* of 1649 is consistent with his theories in *Of Education*. Milton's reading of Spenser "suggests a continuity in English colonial theory in a period of conflict and change."

- 97.94 Maley, Willy. "Rebels and Redshanks: Milton and the British Problem." *Irish Studies Review* 6 (1994): 7-11.

Argues that Milton's 1649 *Observations* can be usefully read alongside Spenser's *Vewe*, with which Milton was familiar. (WM)

- 97.95 Maley, Willy. "Spenser and Scotland: The *View* and the Limits of Anglo-Irish Identity." *Prose Studies* 19.1 (April 1996): 1-18.

In the interest of "a politics of plurality and difference rather than polarity and deference," argues that critics of the *Vewe* who focus exclusively on Anglo-Irish issues overlook the extent to which Spenser's dialogue is concerned with a Scottish context. Examines in detail three passages: (1) the digression at the beginning in which Irenius and Eudoxus discuss the medieval invasion in which Edward the Bruce limits and defines the

"English Pale"; (2) the Scythian-Scottish origins of the northern Irish ("the Irish are very Scots or Scythes originally"); and (3) the O'Neill threat and the "problem of Ulster" in the 1590s.

97.96 Maley, Willy. "Spenser's *View* and Stanyhurst's *Description*." *N&Q* 241.2 (June 1996): 140-42.

Richard Stanyhurst's *Description of Ireland* (1577 in Holinshed's *Chronicles*) is "an instructive point of departure in any consideration of the *View*"--the influence has not been given due weight. (JBL)

97.97 McDermott, John V. "Spenser's *Faerie Queene*, 1.11.52 and 53." *Explicator* 54.4 (Summer 1996): 198-99.

Contends that both John K. Hale (97.86) and A.C. Hamilton misread the pronoun ambiguity in the two stanzas: Hamilton claims that Redcrosse's spiritual armor kills the dragon; Hale claims that the sword is a concrete weapon separate from wielder or armor; in fact the sword can't be separated from armor or person, but is "a life-giving aspect of Redcrosse himself."

97.98 Peterson, Richard S. "Spurting Froth upon Courtiers: New Light on the Risks Spenser Took in Publishing *Mother Hubberds Tale*." *Times Literary Supplement* 16 May 1997: 14-15.

In an uncalendared document of 19 March 1591, a long letter of over 1500 words in secretary hand noticed here for the first time, the prominent Catholic recusant Sir Thomas Tresham sends news from London to a Catholic friend in the country. In a pithy style studded with proverbs and allusions to beast fables, Tresham not only recounts his own troubles with Lord Burghley and the Privy Council but adds many details to our scanty knowledge of a major scandal of the day. He states that Spenser's recently published *Mother Hubbard* has been "called in"--our first evidence from within the poet's lifetime confirming such an event--and notes that it has become a much sought after item that is nevertheless dangerous to read or possess. Tresham reveals that the work is very scarce, expensive, and profitable to the booksellers, and that its author, who received a pension and the title "Poet Laurall" for writing in praise of *FQ*, has now gone off to Ireland, "in hazard to loose his . . . annuall reward: and fynallie hereby proove himsele a Poett Lorrell." This new document provokes speculation about the shape of Spenser's career, suggesting that his conception of "laureate" status by its very nature required a certain distance from power, belonging as it does to a tradition of classical and European (and English) writing of court satire and beast fables in the service of conscience. (RSP)

97.99 Sawday, Jonathan. *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*. London and New York: Routledge, 1995. 159-70, 199-201.

In a section of Chapter 6 entitled "Spenser and the Journey into the Uncanny," reads the House of Alma as prefiguring both Descartes' notion of man as a constructed creature abstracted from the world and from its own sense of identity and Freud's notion of the uncanny as "that point at which a web of strangeness seems to enclose what has long been known and understood." Not only does Alma's house exist as a "defamiliarizing' structure," that is "transformed through allegory into an emblem of what Freud would term 'neurosis,'" insofar as the episode is an allegory of "retreat, flight, and sanctuary," in an inner world where Arthur and Guyon choose the identities with which they will face the world, Spenser's conception of the body as "the location of disturbing images of the self's attempts at concealing itself within an inner fortress of stable identity" also borders on the schizophrenic. Cites Helkiah Crooke's 1615 *Microcosmographia* and Kenelm Digby's 1644 analysis of the arithmetic stanza (2.11.22) as evidence that readers in Spenser's own age recognized the implications of Spenser's account of the inward nature of both body and mind as a construction. While Spenser's is not a fully Cartesian moment, in that he saw no real distinction between body and mind, he does, like Descartes, "glimpse that the key to understanding the inner world was in the abstracted gaze of self-reflection."

In a later section in Chapter 7, "The Realm of Anatomia: Dissecting People," briefly considers Spenser's practices in *Am* and *Epith* as representative of the English appropriation of the blazon as an expression of the "twin dynamics of partition and commercial consumption."

97.100 Spearing, A.C. "The Poetic Subject from Chaucer to Spenser." *Subjects on the World's Stage: Essays on British Literature of the Middle Ages and the Renaissance*. Ed. David G. Allen and Robert A. White. Newark: U of Delaware P and London: Associated University Presses, 1995. 13-37.

Examines the ways in which the subject, or "I," was constructed in English poetry from Chaucer to Shakespeare. The "I" is often very different from the self, and is often "shifting, divided, transient, and always liable to dissolve into the very forces at whose intersection it is formed." In the brief concluding section on Spenser's *SC*, maintains that the poetic subject cannot be identified with Colin because "Colin is not the only poet in the *Calender*." Eclogues are *dialogues*, and Spenser's "ostentatious anonymity" functions "paradoxically to the same effect as the self-naming of Dante or Chaucer." Colin Clout is best understood as a persona; thus, *SC* should not be "interpreted as a literal autobiography in allegorical form." The "I" of *SC* "is dispersed over its whole elaborate array of framing devices." (DJB)

97.101 Suzuki, Toshiyuki. "A Note on the Errata to the 1590 Quarto of *The Faerie Queene*." *Treatises and Studies of Kinjo Gakuin University* 38 (1997): 105-29.

Analyzing the "Faults Escaped in the Print," the list of errata appended to the 1590 *FQ*, attempts to reveal how that volume was printed and why the second and revised edition

of 1596 failed to adopt nearly half (48 of the total of 110) of its corrections. Agrees with previous editors' views that the printer of 1596 did not consult the errata and suggests that when the copy of 1590 marked with Spenser's revisions and corrections was divided between two compositors for setting the second edition, the list may have been removed, along with the supplementary matter, including the Letter to Raleigh. Also discusses the extent to which the compositors who reset the work in 1596 observed the rule about "metrical spelling." (TS; modified by Ed.)

97.102 Teskey, Gordon. *Allegory and Violence*. Ithaca: Cornell UP, 1996. 168-88.

In Chapter 8, "Spenser's *Mutabilitie* and the Authority of Forms," a revised version of his 1993 *Representations* article, "Mutability, Genealogy, and the Authority of Forms" (*SpN* 96.22), argues that we have been wrong to see *Mut* as the culmination of Spenser's metaphysical concerns and that Spenser himself has encouraged this mistake. Applying the book's general thesis that allegory uses a "metaphysical discourse" (one that invokes and validates rational order) as a means of *hiding* a "genealogical discourse" (one that uncovers and promulgates the inherent violence and chaos at the origin), contends that the cantos complete a "defection from metaphysics," a progression from Book V's concern for abstract justice, to Book VI's "embodied desire for community," to *Mut*'s "concern for the body itself." What the cantos express is Spenser's deepest and most radical thinking—he is a more subtle, complex, nuanced thinker than Milton—about the place of change in history and politics, and in particular political threats to Elizabeth's authority. Critics have not yet thought sufficiently about why the poem was "unpublished in Spenser's lifetime but unpublishable in Elizabeth's." Mutability is a personification of change in its most radical form, the violent emergence of a thing from not being into being. The great pageant of seasons and times is far from being a "positive affirmation of life"; it is rather the "projection of a wish," and Spenser's allegorical imagery is not a striving to return to an origin in the One but "a struggling to escape Saturn's devouring maw." Claims that this way of reading Spenser is *implicit* in C.S. Lewis's *Allegory of Love*, that Lewis is in fact engaged in the same project as Spenser: "to give a comprehensive vision of moral life, governed by the abstract authority of visual forms." The liveliness that Lewis finds in *FQ* proceeds from a "feeling of uncanniness," located in the poem's "disturbances," which are "unsettling to our faith."

97.103 Voss, Paul J. "The Faerie Queene 1590-1596: The Case of Saint George." *Ben Jonson Journal* 3 (1996): 59-73.

Provides a historical and political context for the St. George woodcut inserted by Wolfe at the end of Book I in the 1590 *FQ* and retained by Field in the same position in the 1596 edition. The same woodcut not only appears in two works prior to its use in *FQ*, but more importantly it appears—often, perhaps, as title-page—in several of the more than 50 works that Wolfe published in the period 1586-92 covering the rising fortunes of Henri of Navarre, a Huguenot who became Henri IV in August 1589. These publications amounted to a program on Wolfe's part, in which he repeatedly invoked a comparison between Navarre and St.

George, particularly in four pamphlets appearing within weeks of each other in 1592, shortly after Navarre's investiture as a Knight of the Garter. Navarre embodies all the virtues, both political and spiritual, of St. George, and Wolfe's application of the legend to him probably reflects how favorably thousands of English readers viewed him. If, as seems the case, Wolfe's use of the woodcut is thus part of a political program (possibly with the sanction of Elizabeth herself), it is something of a mystery why Field would have retained it in 1596, since Navarre's 1594 conversion to Catholicism would have given the image negative connotations. A possible answer is that 1596 edition was printed from the first in some haste, and Field and other compositors may have failed to recognize its resonances.

97.104 Weatherby, Harold L. "Dame Nature and the Nymph." *ELR* 26.2 (Spring 1996): 243-58.

Extending arguments in his 1984 article in *Spenser Studies* (see *SpN* 85.125) and his 1994 *Mirrors of Celestial Grace* (95.07), argues that the accounts of Dame Nature both in *FQ* 2.2 and in *Mut* express a theology derived from the Eastern Fathers in which Nature is not opposed to grace but is herself "the God of Nature." In both passages Nature is presented in terms of the transfigured Christ on Mt. Thabor, which is for Eastern Christendom the "consummate symbol for nature's *theosis*." Spenser could have derived this theology from John of Damascus; he also may have known about the "Palamist" doctrine that Grace is not added to nature but is constitutive of nature, since this doctrine had been debated in the Council of Florence in 1439, the *Acts* of which were published in Latin translation in 1526 and in the original Greek in 1577. Another possible source is John Scotus Erigena. In light of this eastern theology, the Palmer's contrast between Nature and the nymph is not to be understood as between two entities (as normally interpreted), but between two ways of conceiving the same entity, two ways of understanding the Christian remedy for original sin. How can we explain the relation between Book 2 and *Mut*; how account for the fact that we seem to need the second to explain the first, written long before? In fact the latter gives us a replay of the Palmer's story, and *Mut* "may reflect a discovery on Spenser's part of what a persistent idea and symbolism meant, something at work incoherently and taking shape clearly only at the poem's end."

97.105 Weatherby, Harold L. "Spenser's Legend of Ἐγκράτεια ." *SP* 93.2 (Spring 1996): 207-17.

Amasses evidence to show that Viola Hulbert answered correctly, if inadequately, her 1931 question "Why, then, did Spenser entitle a book based on the Aristotelian continence "The Legend of Temperance?" Expands her claim (that Spenser had other sources, namely the Church fathers) by showing that those other sources included also the New Testament itself and, especially, its translators, both into Latin and English. Spenser's virtue corresponds to Aristotle's Ἐγκράτεια (continentia,) and not to his σωφροσύνη (temperantia). Both the Greek fathers and authors of the Greek New Testament reversed Aristotle's usage. Clement, Athanasius, and others use σωφροσύνη when they seem to mean Ἐγκράτεια, in effect

identifying the first term with “a specifically Christian and ascetical understanding” of the second term. New Testament ἐγκράτεια seems to absorb Aristotle’s σωφροσύνη, “leaving no distinction between the degrees of self-control on which Aristotle’s differentiation of the two virtues rests. And in Renaissance Bibles *temperance* replaces *continence* as the standard synonym for ἐγκράτεια, the reversal of Aristotle becoming complete with Erasmus’s 1516 New Testament. English translators use his example: *temperance* never translates σωφροσύνη, whereas every English Bible translates ἐγκράτεια as *temperance*. Guyon’s virtue, thus, is ἐγκράτεια, and Spenser, “like the New Testament translators and possibly because of their example, concluded that the best word to render this Christian ἐγκράτεια was *temperance*.”

97.106 Wynne-Davies, Marion. “‘If we shadows have offended’: Edmund Spenser and the Elizabethan World of Patronage.” *Writing and the English Renaissance*. Ed. William Zunder and Suzanne Trill. New York and London: Longman, 1996. 17-32.

Reads *FQ* 1.7-9, stressing the account of Arthur’s armor, to illustrate the claim that allegory’s dialectical operations reinscribe the “bifurcated” relations of patronage between Spenser and Elizabeth, in which the poet subserves and at the same time is superior to the patron, his language offering praise and subverting it. The description of Arthur’s baldrick operates at the diachronic level of the “particular” or political allegory; the account of his shield, at the synchronic level of the “general” or religious meaning, with the shield’s veiling as a metaphor for the veiled conceit of allegory itself. *FQ* is “as precariously balanced between two alternative discourses, as Spenser’s life and work was poised between the two-fold demands of Renaissance patronage”: the metaphysical aspirations of the poem undercut the material concerns of patronage, while simultaneously any universalized identity claimed by the author and text is frustrated by allegory’s recognition of the power of time and inevitability of death.

Scribit in marmore laesus.



SPENSER AT KALAMAZOO, 1997

The program for 1997 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). Lauren Silberman delivered welcoming remarks to open the annual gathering--the 21st, if we have not lost count.

Donald Cheney (U Mass-Amherst) presided over the first Session, *Auctor, Auctor: Spenser and Poetic Authority*, introducing a brand new timing device which some speakers in later sessions needed, and each heeded in their fashion.

97.107 Mark Rasmussen (Centre C), in "The *Complaints* Volume and Spenser's Poetic Career," noting that the poems published in 1591 do not fit within the Virgilian paradigm of a poetic career, and that Spenser's authorization of their publication has been questioned, nonetheless argued that the book should be regarded "as an integrated whole," coherent if not unified, an important station on Spenser's authorial itinerary. Observing that an attraction to the complaint genre can be seen all across his career, he argued that it offers "an analogy to the paradoxical conditions of Spenser's own experience as a non-aristocratic poet." The poet's vocal stance in *Complaints* is "passive-aggressive"; he "acquires power through victimization," making poetry out of the conflict between subservience and self-assertion, often playing heedless or suffering passivity off against the possibility of visionary relief.

97.108 Craig A. Berry (Northwestern U), in "The Future of Authority: Poetic Tradition in *The Parlement of Foules* and *The Mutabilitie Cantos*," pondered the fact that Spenser, at the end of his career, echoed the young Chaucer's bookishly mediated depiction of Dame Nature. Chaucer's *Parlement* also contains, in the dreamer's colloquy with Scipio, an indication that reading can offer access to transcendent wisdom, while "linking the earth-bound poet with a community of readers who also write." Berry argued that, as a mortal man and the vehicle of an immortal message, Chaucer was crucial to Spenser's awareness of his predicament and his own poetic authority: "the glimmer of tradition gives the poet a sense of crossing the boundaries of his own mortality while maintaining ties to the sublunary activity of writing."

97.109 John N. King (Ohio State U), in "Milton Reads the May Eclogue," explored the "dense web of intertextual associations" linking *Lycidas* with Spenser's *SC* and the tradition, founded by Petrarch, of pastoral protests against corruption in the church. Noting that in Bathurst's Latin version of *SC* the name of Piers in Maye is replaced by 'Lycidas,' King suggested that for Milton, when he wrote *Lycidas* as well as later in *Animadversions*, Maye was "a prophetic poem" comparable with late medieval anticlerical satire. King emphasized that to find "anti-prelatical" views in Spenser was a "misreading" on Milton's part: opposition to the policies of Archbishop Laud colored his view of different problems within the Elizabethan episcopacy.

97.110 William A. Oram (Smith C), in his response to the first paper, welcomed Rasmussen's bringing to the *Complaints* an overdue share of the attention that has been lavished on

Spenser's pastorals. Agreeing that *Teares* presents the paradigmatic case, with the Muses empowered by their victimization at the hands of Ignorance, Oram compared the dynamics of the complaint genre to that operative in pastoral, where an inequitable social hierarchy is subjected, within the bounds of decorum, to rhetorical leveling; in a complaint, distress puts the "plaintive will" in a privileged position. Both genres suited Spenser's interests. "Like both Ignorance and the Muses, the poet is himself self-aggrandizing." Oram ended by questioning whether, for all his efforts, Spenser ever gained any ground: "if resistances have been temporarily overcome in the 1590 *FQ*, the same resistances will recur in sharper form in the second half of the epic."

97.111 William J. Kennedy (Cornell U) had comments on all three papers, finding each of them concerned with mediation and the textual transmission of knowledge. Rasmussen's account of "a conflict between subservience to aristocratic fictions and a transgressive assertion of his authorial will" and the "late-career obsession with precursors and self-presentation" evident also in the *Cantos* led Kennedy to contrast Spenser's position within textuality to Chaucer's. According to "medieval Augustinian hermeneutics," what is to be heeded in a text is the ahistorical "lesson of charity"; such later humanists as Poliziano, Landino, and Daniello foregrounded historical differences and processes of transmission. King's account of the transformation, through several intermediaries, of Piers's call for a reform of episcopacy into prophecy of its demise makes a point similar to Berry's discussion of Spenser's appeals to Chaucer and Alain de Lille as *auctores*: texts are subject to Mutabilitie, yet both Spenser and Milton seek ahistorical truths in them.

97.112 Friday evening, the principal business of the *Spenser at Kalamazoo Business Meeting* was discussion, by a panel and the audience, of "Spenser the Poet vs. Spenser the Colonist." Lauren Silberman introduced the panel--William A. Oram (Smith C), Judith Anderson (U of Indiana), and Robert E. Stillman (U of Tennessee-Knoxville)--with a sort of invocation, "Omigod, here we go again," which was apotropaic in its effect. Sweetness and light prevailed throughout the lively discussion, and the "vs." of the evening's rubric turned out, in a Spenserian transformation, to be an "&." This brief and vague report, based on partially unintelligible notes, will eschew attribution, subjecting the language of the tribe to a uniform garbling.

After placing *FQ 5* in quarantine, C. S. Lewis could carry on as if Spenser's Irish experience didn't matter much. Knowing what we know, how can we still deal justly with Spenser's poetry? Ireland was where Spenser meant to make his fortune, and he had no other home. His experience shows through rhetoric which is often uneasy and self-contradictory. For the English court, he was a marginal laureate; his position may have made it easier to sustain an idealized image of the Queen, but he was aware of disjunctions and before he was done in Ireland, he developed an angry, weary frustration with English policy. *FQ 5* and 6 share with the *Vewe* dialogical strategies for making and blurring distinctions. Sometimes individual agency is stressed in his writings, but individuals arise, if they emerge at all, from cultural embeddedness. Our own culture as Spenserians has been a kind of plantation: do we

not feel threatened by an army of kerns? Having put a need to deny the relevance of history behind us, might we now be looking for history in all the wrong places? History can be distinguished from myths, but the aim of eliminating myths is misguided, as is a belief that the right myth puts everything in its proper place. "Myth seeks to overcome contradiction, but fails if the contradiction is real" (Lévi-Strauss). Many contradictions, silenced in this report or as yet unheard, should serve to keep myth-making and historicism new.

Jon Quitslund (George Washington U) presided over the second Session, *Sex, Gender and The Faerie Queene*.

97.113 Margaret J. Dean (E. Kentucky U), in "So Near, Yet So Far Away: Scudamore's Failure to Apprehend Amoret," interpreted the disappearance of Amoret from *FQ* 3.9 and her silence within Scudamore's narrative in 3.10 as "expressions of the poem's ironic distancing of traditional gender discourse." Drawing on Berger's account of Spenser's narrative strategies in *ELR* 21 (1991), she found in Britomart's viewpoint within Scudamore's audience a position from which readers can regard him critically, as "an opportunist more concerned with his own advancement and reputation than with chivalric service." Working also with Teskey's theory of allegory as a "poetics of capture," she argued that a project analogous to allegory is advanced in Busirane's "intentional violence" and Scudamore's "ingenuous violence."

97.114 Jerry A. Dowless (Rutgers U), in "Afflicted Stylistics: Sodomy and Rhetoric in Spenser's Book of Temperance," pondered a puzzle: the presence of same-sex eroticism at several junctures in *FQ* together with "the unthinkability of the sodomitic subject" in current constructions of Renaissance sexuality. "It is the contradiction that anyone might commit sodomy yet no one would identify as a sodomite which propels and plagues Spenser's text." Following Foucault, he observed that the body's honor requires armor, yet the narrative often exhibits a prurient interest in its disarming. He gave sustained attention to Phedon in 2.4, tortured by Furor after betrayal by his jealous friend Philemon. "Furor embodies simultaneously critiques of violence and sodomitic abuse." Coming finally to the Bower, he focused on the lovely figure of Verdant in Acrasia's arms (2.12.79): pity is not the only emotion Guyon (i.e. "the reader") feels for him.

97.115 Mary Ellen Lamb (Southern Illinois U), in "Reading *The Faerie Queene* as a Fairy Tale: Implications for the Bower of Bliss Episode," addressed "the gendered conflicts at the core of [the poem's] own narrative act," tracing some elements of the poem back to the "old wives' tales" which boys heard before acculturation by schoolmasters in the world of masculine literacy. "Fairy stories and classical myths proceeded not only from two opposing cultures, but from two opposing forms of masculine self." Spenser's mingling of narratives from the feminized subculture of childhood with the different ethos of masculine culture involved a dangerous blurring of distinctions within the masculine subject. Acrasia embodies the regressive potential of poetic delight, and Verdant, "lulled asleep like an infant," illustrates the danger with which Spenser often flirts, preserving the nursery-level function of song and

storytelling. To illustrate, Lamb sang a ballad, "Tam Lan," about a hero kidnapped by the fairy queen to be her paramour. No one was observed to fall asleep under the influence of this delightful performance.

97.116 Donald Stump (St. Louis U) responded thoughtfully to Wells's and Lamb's papers, and the reviewer failed to obtain a copy of his remarks ("hasty accidents" be damned!). If memory serves, he offered to Wells the intriguing suggestion that a silent Amoret is, unbeknownst to her intended, present with Britomart in the audience for Scudamore's self-serving story.

97.117 Jerome Dees (Kansas State U) responded to the papers of Dowless and Lamb, noting in both an interest in "a cultural return of the repressed." Both would agree, he thought, with Judith Butler's argument that subject-formation requires identification with a "normative phantasm," and "a repudiation which produces a domain of abjection," on the one hand a vampire femininity and on the other, self-betraying sodomitic desire. Noting that the new insights offered by these papers might involve resituating Book 2 in relation to Book 1, he asked Mary Ellen why Gloriana has "virtually the opposite effect on Arthur" as Acrasia has on Verdant; he asked Jerry to consider what is at stake when a Foucaultian "body-armor" theory of the self is substituted for the Pauline theory that a Christian needs the "whole armor of God."

Andrea Harkness (U of New Hampshire) presided over the third Session, *Sounding Inwardness in The Faerie Queene*.

97.118 Michael Schoenfeldt (U of Michigan), in "Of Beasts and Buildings: The Construction of Inwardness in *The Faerie Queene*, Book 2," interpreted the grotesque allegory of the Castle of Alma. The distaste evident in critical opinion since the 18th century has arisen from historically "attenuated conceptions of what arenas of knowledge pertain to the comprehension of self." Food and drink, digestion and various excretions, are no less significant in our culture than in Spenser's, but we organize our quest for control of body and soul in different discursive systems. Schoenfeldt's study of the Castle and the army of diseases that rise against it from the Irish fens (2.9.16) led him to reject Greenblatt's argument that for Spenser, civilization is opposed to pleasure and depends on rationalized violence. Book 2's narrative is framed "in terms of an opposition between two kinds of pleasure: illicit and immoderate pleasure, which is to be resisted, even eradicated, and the salutary pleasure made possible by control, which is to be enjoyed, even relished."

97.119 Marion A. Wells (Carleton C), in "*Conscius Rubor*: Britomart's Inquest and the Dream in Isis Church," traced the connections between Britomart's "puzzling blush" when Merlin discerns her identity in *FQ* 3.3.19-20 and other points on her quest in Books 3 through 5, including her empathy with Amoret and culminating in Isis Church. Her awakening conscience and developing self-consciousness involve several threats to her integrity, and throughout her quest a need to dissemble exists in tension with discovery by others, resulting

in self-knowledge, and an understanding of equity as "the conscience of the law." At several points, an emblematic whiteness is stained by or transformed into a bloody red.

97.120 Roger Kuin (York U), in "The Double Helix: Private and Public in *The Faerie Queene*," undertook to construe the "constitutive genetic codes of the text as a text of moral education," arguing that *private* and *public* "are both distinct and inseparably intertwined in its every Book." As Judith Swanson has shown in *The Public and the Private in Aristotle's Political Thought*, privacy is constituted by choice and virtuous activity, not by any right to do as one pleases in a sphere opposed to that of public life. Kuin's commentary moved across the poem as we know it and beyond to "the Past Subjunctive world of the non-extant Books." He compared Lucifera, whose House displays the public code of Pride, with the "semiotic mystery" of Orgoglio. Guyon's experience teaches that "private virtues . . . must be vigilant in public places." Other examples went to show how public and private codes are twined together throughout the poem.

97.121 Elizabeth Fowler (Yale U) began her response by confessing to divided loyalties in Kalamazoo, as in part a medievalist. Her comments were delivered *ex tempore* at a loping pace without reference to a written text, so all too few of her comments got recorded. She encouraged Wells, who had plotted the development of Britomart's conscience, to think about temporal models of inwardness: "devotional time," and time controlled by perverse rituals in the House of Busirane. She praised Schoenfeldt's reconstruction of the Galenic body. Something was said about representation of the self as a castle, to which Schoenfeldt replied that for Spenser the self may be always in a colonial outpost.

97.122 Julia Walker (SUNY-Geneseo) had comments on the different ways in which the three papers addressed "the vexed question of interiority." With reference to Schoenfeldt's paper, she wondered why we should find the allegory of Alma's Castle as "alien" as earlier modern readers have: imaging technologies now assault us, in advertising and medical diagnostics, with all manner of grotesquerie, so a reader of *FQ* 2.9 today might experience "a profound sense of *recognition*." Walker wondered why Wells made Britomart's dream vision the "terminus" of her developing self-recognition, proposing her battle with Radigund as another scene reddened by blood; she also queried some details in Wells's account of Britomart's self-image in relation to Isis and in comparison to Arthur after his dream of Gloriana. She thought that Kuin's "tour de force of nomination" was deficient in attention to *choice*, which is "*central* to the idea of Aristotelian virtue" but difficult to represent allegorically.

Jon A. Quitslund
George Washington U

SPENSER AT YALE, 1996--PART III

Workshop 4: Views of a *Vewe*

As in Part II (*SpN* 28.1, items 97.07-38), abstracts are largely in the authors' own words, although I have sometimes edited heavily for the sake of economy.

97.123 Baker, David J. (U of Hawaii). "'Briton Moniments': Spenser and British Historiography."

Recent work in "British" historiography suggests that "Britishness" may be thought of less as a coherent identity than an awareness of the complex history of interactions among the various peoples of the British Isles. Spenser had such an awareness and he often writes as a British historiographer in the *Vewe*. Paradoxically, his commitment to this historiography led him to advocate a nation-state--"England"--whose unitary authority would be capable of regulating and even abolishing the contingencies of the "British" history he discerned. There were, then, two Spenserian projects: his researches into the history of the British Isles and his promotion of an English nation on them.

97.124 Carroll, Clare (Queens College, CUNY). "Spenser's Poetry and the Languages of Ireland."

Earlier in this century, scholars devoted some attention to Spenser's interest in and errors concerning the Irish language in the *Vewe*. The linguistic aspect of Spenser's life in Ireland and its influence upon *FQ* deserve fresh attention in light of recent work on Spenser's colonial experience and debates about whether or not we can read his biography in the poetry. That Spenser heard a good deal of Irish goes without saying. Many Irish words crop up both in correspondence from the State Papers in Spenser's hand and in the *Vewe*. Beyond Spenser's instrumental use of particular Irish words is his interest in Irish myth, which crops up in both the *Vewe* and *FQ*. Drawing upon the work of historians of the Irish language, and of philological scholarship on Spenser, this essay reconstructs in part Spenser's linguistic context in Ireland and examines his comments about Irish writing in the *Vewe*. It compares the story of the sons of Milesio in *FQ* 5.4 with the version in the *Leabhar Gabhala* (which he also refers to in the *Vewe*) in order to investigate how the poet mediated his relation to Irish lore through his poetry.

97.125 Cavanagh, Sheila T. (Emory U). "'Licentious Barbarism': Spenser's View of the Irish and *The Faerie Queene*."

The Ireland which Spenser chronicles in the *Vewe* can be seen to undergird the portrait he offers us of the challenges facing the inhabitants of Faeryland. While Faeryland is not synonymous with the home of Spenser's exile, the links between the two geographical spaces are deeper and more pervasive than we have recognized. "Licentious barbarisme" (*Vewe* 54),

an overdetermined term that represents the types of "Irish" characteristics and transgressions which most worried the English colonizers, finds numerous analogues in *FQ*. Repeatedly, the behaviors which prompted the most fear and suspicion in the mind of the author of *A Vewe* receive similar extended attention in *FQ*. The obstacles impeding the titular knights and other proponents of virtue in the epic are often located in sections of Faeryland which appear to form boundary zones correlating to Ireland, where civil and sexual temptations compete with the "good" for the allegiances of both inhabitants and travelers. In these regions, the unlearned, the lawless, and the sexually unbridled work to seduce the virtuous away from the path of righteousness. Ireland offered a microcosm illustrating the dangers inherent within such "wild" regions.

97.126 Edwards, David (University C, Cork). "Martial Law and Spenser's View of Ireland."

Martial law was central to Spenser's lived experience in Ireland. Draconian and arbitrary in style, allowing powers of summary execution to government commissioners, it was in general use in the country. Many royal officials valued it for offering a cheap, effective means of crushing national insurgency and controlling the lawless Irish through terror. Spenser's awareness of its advantages greatly helped to shape his ideas on the necessity of severe measures in Ireland, opinions that he defended at length in the *Vewe*, and which also found their way into *FQ* 5. Spenser probably wrote the *Vewe* between 1590 and 1596 as a participant in an ongoing debate—long overlooked by historians—concerning the desirability of reintroducing martial law as a standard tool of government in Ireland. It has not previously been noted that, following a series of scandals, martial law had been curtailed in 1586, and abandoned in 1591, on the orders of Elizabeth I. This seems to have alarmed Spenser greatly, and by 1596, as a new national revolt was under way and a Spanish invasion loomed, he felt compelled to criticize the queen, albeit indirectly, for her decision. To his mind, Elizabeth was much too lenient towards her ungrateful Irish subjects, who would only be truly pacified by unlimited use of the hangman's rope. By neglecting the martial law controversy, Spenser scholars have missed arguably the most important thing about the *Vewe*—the partial success of its argument, despite its non-appearance in print. Contrary to received wisdom, the tract was not spurned or blacklisted by the royal authorities because of the extremity of its position. The Elizabethan regime yielded reluctantly to its grim logic, and from 1597 till 1600 martial law was once more extended to Ireland, with dire consequences for the general population.

97.127 Ivic, Chris (U of Western Ontario). "Constructing Race in *The Faerie Queene* and *A View of the Present State of Ireland*."

That the unfolding of "the famous auncestries / Of [Spenser's] most dreaded Sovereigne" invests the rhetoric of praise with a specific ideological function has not been lost on readers of the poem. Tracing the origins of Elizabeth's lineage to Trojan Brutus reinscribes the legitimating narratives produced for the Tudor dynasty. Crucial to Spenser's refashioning of this myth, however, is not only Brutus's arrival in Albion, but also the way in which proto-racial discourse legitimates Brutus's conquest of the indigenous "saluage nation." Indeed, a

conquest narrative inaugurates British history, a narrative in which the bodies of the vanquished serve as the Other against which Britain's noble race is fashioned. Although early modern discourse on race performed crucial cultural and ideological work for Elizabethan propagandists, especially in Ireland, it cannot be taken for granted that this discourse always served the sovereign state. An examination of the construction of the Irish race in Spenser's *Vewe* highlights what Louis Montrose has recently described as "the heterogeneous and sometimes contradictory inscriptions of Elizabethan ideology in the Spenserian text." Whereas the fashioning of proto-racial identities in Briton monuments sustains royal power, proto-racial discourse in the *Vewe* serves as a "defense" of aristocratic autonomy.

97.128 Kaske, Carol V. (Cornell U). "Abandoning the Shield of Justice in Ireland."

In *FQ* 1.7 and 11, and 5.11.27 and 55-56, abandoning one's shield is blamed because religion is at stake. In 5.12.22, however, in the very next episode, the same knight who condemned the previous capitulation does so himself and wins thereby because his shield represents nothing religious, only justice. When Grantorto grabs it and uses it to pull Artegall "all about," he allegorizes the native Irish juries automatically acquitting all Irish defendants. When Artegall forgoes his shield in order to stop this abuse, he temporizes (cf. 5.11.56)—he fiddles with justice and modifies English Common Law as Irenaeus recommends doing in certain circumstances.

97.129 Lim, Walter S.H. (National U of Singapore). "Figuring Justice: Imperial Ideology and the Discourse of Colonialism in Book V of *The Faerie Queene* and *A View of the Present State of Ireland*."

In the *Vewe*, Spenser provides one of the most sustained imperialist articulations in Elizabethan England. And in *FQ* 5, he promulgates a vision of justice that is necessary for containing individual and social dissent, as well as for consolidating monarchical authority. Spenser wants a similar form of relentless justice applied to controlling the recalcitrant Irish, but discovers that his implacable imperialist policy stands in direct opposition to Queen Elizabeth's own. Furthermore, even as Spenser proceeds to communicate his hard-line vision of the colonialization of Ireland, he finds he is unable to sustain his program without rhetorical destabilization and subversion. See also 96.109.

97.130 Moroney, Maryclaire (John Carroll U). "John Derrick's *Image of Ireland* and Spenser's *View*: Protestant Apocalypses?"

Derrick's *Image of Ireland* (1581), for all its crudity of thought and expressions, is useful for those readers of Spenser's *Vewe* who are interested in situating Irenius' advocacy of extreme violence against the Irish in contemporary theological, as well as ethnological and political, contexts. Derrick adds an apocalyptic framework to the discourses of barbarism and civility informing Elizabethan descriptions of Ireland; this contributes proto-nationalist as well as theological underpinnings to arguments that the Irish ought to be "uprooted" from their land

by the godly. By looking at the stories Spenser and Derrick tell about Ireland's putative points of origin—culturally, from satyrs or Scythians, and spiritually, from St. Patrick—I suggest ways in which a theologically-inflected notion of the barbarous intersects an ecclesiastical history inherited from Bale and Foxe in order to produce Ireland's colonial backwardness and England's imperial strength in both the *Image* and the *Vewe*.

97.131 Voekel, Swen (U of Rochester). "The Creation of National Identities in Early Modern Ireland: Spenser's *View*, the State, and the Technologies of Power."

The *Vewe* is a statement about how the state should attempt to interpellate the Queen's subjects in Ireland as national subjects. Spenser saw the necessity of first reducing feudal parcellization and its extra-national (Catholic) or provincial (feudal/"tribal") subject before the instituting administrative reforms that would create the national society found in England. This entailed in the first instance a complete reduction of both native Irish and Old English communities (those communities which, because of their parcellized and segmental character, stood in the way of centralized control) and a subsequent refashioning of society in which individuals and their identities depended, not on quasi-independent lords, but on the state itself.

97.132 Woolway, Joanne (Oriell C, Oxford U). "Significant Spaces in Spenser's *View of the Present State of Ireland*."

Eudoxus's unfolding of a map of Ireland draws attention to the way issues of place and culture are explored spatially elsewhere in Spenser's *Vewe*. Using contemporary maps of Ireland, including town plans of Galway, Cork, and Marybrough (the town which Spenser held up as an example of colonial strength), this paper explores Spenser's recognition that towns are cultural and administrative centers and one of the keys to strong government. It also shows how the simultaneous presentation of different scales and perspectives, often a feature of sixteenth-century cartography, was usefully adapted by Spenser in his own anxious focus on the particularly significant spaces of walled towns, enclosures, and safe pathways in Ireland.

ANNOUNCEMENTS

97.135 CALL FOR PAPERS. *Spenser at Kalamazoo*. The Organizing Committee for Spenser at Kalamazoo invite abstracts on any topic dealing with Spenser for 20-minute papers to be presented at the 33rd International Congress on Medieval Studies at Western Michigan U, 7-10 May 1998. There will be two open sessions in addition to the Kathleen Williams Lecture--to be given by Angus Fletcher. Spenser at Kalamazoo welcomes new faces, including graduate students who may be giving their first papers at a big conference. Mid-career or senior scholars, including those who have been studying Spenser's contemporaries and predecessors on the continent, or examining his legacy in the work of later writers, are urged to offer some piece of their work in progress. Possible subjects include: teaching Spenser; Spenser's place in post-

canonical or post-colonial cultural studies; significant numbers; reading as a gendering activity; domestic spaces and furnishings; bodies and clothing; local and global chorography; time's "trans-shifting" and its measurement. Send five (5) copies of your abstract--maximum length **750 words**--no later than 15 September 1997 to Patrick Cheney, Dept of English, Pennsylvania State U, University Park, PA 16802 (phone 814 865-9283; fax: 814 863-7785; e-mail: pgc2@psu.edu).

Sidney at Kalamazoo. The Sidney Society invites proposals for 15- to 20-minute papers on any aspect of the works and/or lives of Sir Philip Sidney, Mary Sidney, Countess of Pembroke, Lady Mary Wroth, and/or any other members of the Sidney Circle for presentation at three Sidney at Kalamazoo Sessions at the 33rd International Congress on Medieval Studies at Western Michigan U, 7-10 May. The deadline for proposals or abstracts--which should be no more than **750 words** in length--is 15 September 1997. They will be evaluated by the Society's Editorial Board and acceptances or rejections sent shortly after 1 October. Send only one typed copy, via e-mail, fax, or snail-mail to Gerald J. Rubio, Dept of English, U of Guelph, Guelph, Ontario N1G 2W1 CANADA (phone: 519 821-0604; fax: 519 836-2449; e-mail: grubio@uoguelph.ca).

Renaissance Rhetoricians. Contributors are sought for a volume of biographical-critical essays on Renaissance rhetoricians. The volume, part of the series Dictionary of Literary Biography, will focus on British rhetoricians who produced important rhetorical treatises between 1500 and 1600. For additional information, including a list of rhetoricians, write Ed Malone, Dept of English, Missouri Western State College, 4525 Downs Dr., Saint Joseph, MO 64507 (malone@griffon.mwsc.edu; send a copy of email to cai@griffon.mwsc.edu).

97.136 LIBRARY OF CONGRESS REOPENS. The original LC building, under renovation for the past 10 years, reopened in the spring. The renovation included the expansion of individual study desks and study rooms for scholars of all subjects who need to make extensive use of the collections. Assignment to a study desk or study room requires a publishing contract, a research grant, sabbatical leave with defined research purposes, substantiated scholarly duties associated with an editing venture, or other evidence of genuine need. For further information, call the research facilities officer at 202 707-5211.

97.137 CONFERENCES. International Comparative Literature Association, 15-22 Aug. 1997, Leiden, Netherlands. Inquiries: Theo D'Haen, Dept of English, Leiden U, PO Box 9515, NL-2300 RA Leiden, NETHERLANDS.

World Federation of Humanists, 31 Aug - 6 Sept. 1997, Budapest. Inquiries: Pál László, XVI Intl. Humanitas Congress, H-1023 Budapest, Harcsa u. HUNGARY.

History, Apocalypse, and the Secular Imagination: Augustine's *City of God*, Its Precursors and Sequels, 18-20 Sept. 1997, U of British Columbia. Inquiries: Mark Vessey, Dept of English, U of British Columbia, 397-1873 East Mall, Vancouver, BC V6T 1Z1 CANADA (604 224-6681; fax: 604 822-6906; mvessey@unixg.ubc.ca).

Rocky Mountain Modern Language Association, 16-18 Oct. 1997, Denver. Inquiries: 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).

Midwest Conference on British Studies, 17-18 Oct. 1997, U of Kansas. Inquiries: Victor Bailey, Dept of History, U of Kansas, Lawrence, KS 66045 (913 864-3569; fax: 913 864-5046; vbailey@falcon.cc.ukans.edu).

Sixteenth Century Studies Conference, 23-26 Oct. 1997, Atlanta. Inquiries: Raymond Mentzer, Dept of History, Montana SU, Bozeman, MT 59717 (406 994-5202; fax: 406 994-6879; uhirn@msu.oscs.montana.edu).

Genders, Bodies, Borders, 24-26 Oct. 1997, U of Michigan. Inquiries: Jayne London, Rackham School of Graduate Studies, 172 Rackham, U of Michigan, Ann Arbor, MI 48109-1070 (313 647-6341; jplondon@umich.edu).

South Central Modern Language Association, 30 Oct.-1 Nov. 1997, Dallas. Inquiries: Jo Hebert, Dept of English, Blocker Bldg., Room 236, Texas A&M U, College Station, TX 77843-4227 (409 845-7041; fax: 409 862-2292; scmla@acs.tamu.edu).

Elizabethan Literature and Transformation, 30 Oct.-2 Nov. 1997, Salzburg. Inquiries: Holger Klein, Institut für Anglistik und Amerikanistik, Universität Salzburg, Akademiestr. 24, A-5020 Salzburg, AUSTRIA (43-662-8044-4422; fax: 43-662-8044-613; holger.klein@sbg.sc.at).

Midwest Modern Language Association, 6-8 Nov. 1997, Chicago. Inquiries: Thomas E. Lewis, 302 English and Philosophy Bldg., U of Iowa, Iowa City 52242-1408 (319 335-0331; fax 319 335-2535; mmla@uiowa.edu).

Group for Early Modern Cultural Studies, 4-7 Dec. 1997, Chapel Hill. Inquiries: James Thompson, Dept of English, 200 Greenlaw Hall, CB 3520, U of North Carolina, Chapel Hill, NC 27599-3520 (919 962-4056; fax: 919 962-3520; uthomp@email.unc.edu).

Modern Language Association, 27-30 Dec. 1997, Toronto. Inquiries: Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (212 614-6372; fax: 212 477-9863; convention@mla.org).

John Donne Society, 18-21 Feb. 1998, U of Southern Mississippi. Inquiries: Eugene R. Cunnar, Dept Of English, New Mexico State U, Las Cruces, NM 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu).

Cultural Studies Symposium: Violence, Incorporated, 12-14 Mar. 1998, Kansas State U. Inquiries: Linda Brigham, Dept of English, Kansas State U, Manhattan, KS 66506-0701 (fax: 913 532-7004; ketchup@ksu.edu).

SPENSER SOCIETY MEMBERSHIP LIST: CORRECTIONS

A few people reported errors in the biennial membership list of the Spenser Society, published in the last issue of *SpN*. Below are the complete addresses as they should have appeared. Readers may wish to transfer these corrections to the original list in 28.1. We regret that we can not print any more corrections until the next official list in *SpN* 30.1.

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April.





WHERE as the good, do liue amongst the bad:
And vertue growes, where seede of vices springes:
The wicked sorte to wounde the good, are glad:
And vices thrust at vertue, all their stinges:
The like, where wite, and learning doe remaine,
Where follie rules, and ignoraunce doth raigne.

Yet as wee see, the lillie freshlie bloomes,
Though thornes, and briers, enclose it round aboute:
So with the good, though wicked haue their roomes,
They are prefer'd, in spite of all their route:
And learning liues, and vertue still doth shine,
When follie dies, and ignoraunce doth pine.

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