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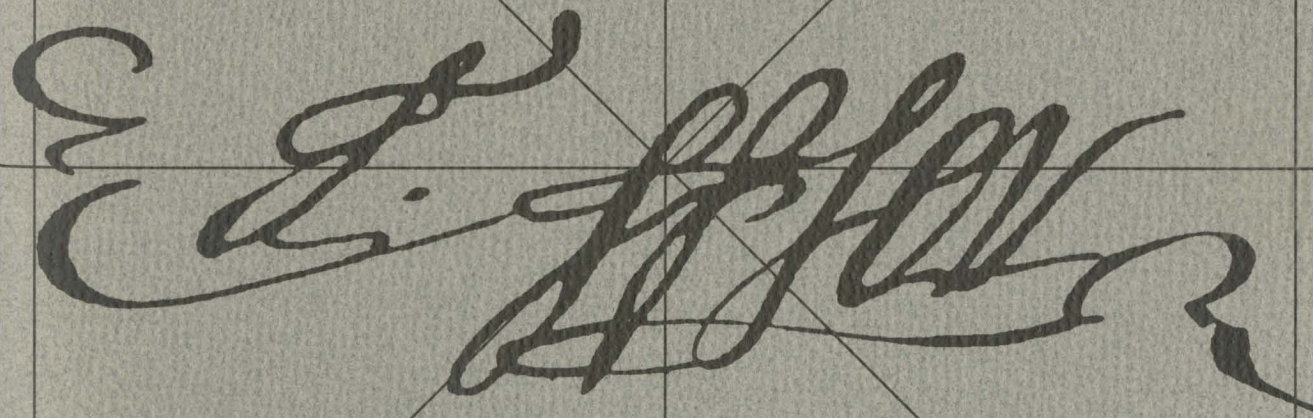

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

**98.72** For whatever final cause, it seems to get harder with each issue to get *SpN* into readers' hands on schedule. One efficient cause, however, is that, unlike all previous editors, I am unable to draw on a cadre of doctoral students who can be trained and then relied on to assist with the abstracting of articles; thus the natural slowing down that comes to the merely mortal among us as we slide farther into our seventh decade (a few, seemingly, are not at all affected this way) has meant that it takes longer first to track down and then to digest and abstract the bulk of over 100 articles, notes, book chapters, or other substantial treatments of Spenser that appear each year. For example, of the 134 items appearing in John Moore's 1996 Bibliography Update (98.98), fewer than half were listed in the MLA bibliography for that year. Even if we allow for the substantial number that had been previously published and abstracted in *SpN*, that leaves roughly a hundred items that *should have been* located and checked, and most of those read. It's that situation that has resulted, first, in the "Articles: Abstracts and Notices" section consisting often of articles that are more than two years old--as I'm sure many readers have noted increasingly over the past two years; and, second, in the disclaimer that precedes item 98.78 in this issue. All of which is by way of a longish preamble to the following moral tale: If subscribers would make a concerted effort to (a) send me an offprint or photocopy of their article or chapter as soon as it appears; (b) send an actual abstract of their own devising, either in lieu of the article or in addition to it; (c) nag any colleague who may not yet be a subscriber to do the same; I should then be able to be more effective.

It's because of this nagging pattern of delay that I print in this issue the program for next May's Spenser at Kalamazoo meeting. While it's not yet been the case that the winter issue has gone out to readers at so late a date that the program's inclusion in that issue was no longer useful, still. . . .

Surely most readers will be as happy as I that the long-awaited volume 12 of *Spenser Studies* has just appeared and as hopeful that 13 and susequent volumes can not be far behind. Abstracts of its contents (save for one essay on Robert Sidney's Manuscript *Canzonieri* by Germaine Warkentin, pp. 37-74) appear in alphabetical order below. I gave up on trying to figure out how to cite its date correctly and give it simply as 1998.

**98.73** Cheney, Patrick. *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood.* Toronto: U of Toronto P, 1997. xii + 402 pp. ISBN 0-8020-0971-9. $60.00

Under the rubric of the life of the "individual author," Christopher Marlowe always emerges as one of the more intriguing figures in the Early Modern canon. From Harry Levin's concept of the "overreacher" to the more recent work of Stephen Greenblatt, Jonathan Dollimore, Leah Marcus, and Emily Bartels, critics have remained fascinated by Marlowe's passion, recklessness, self-destructiveness--his well-documented subversiveness toward the state, his shadowy life in espionage, his death while under house arrest. Adding a valuable perspective on the turbulences of Marlowe the "individual author," Patrick Cheney's highly original point of entry into Marlowe studies offers a more "readerly" Marlowe, shaped by Cheney's concept of a "typology of intertextuality" that veils the writer's poetic rivalry with his contemporary Spenser. Past Marlowe scholarship has tended to emphasize his drama over his poetry; but as Cheney argues, an intense examination of Marlowe's poetry reveals the prospect of a self-consciously mapped literary career. In his earlier book *Spenser's Famous Flight*, Cheney acknowledges his indebtedness to Richard Helgerson's *Self-Crowned Laureates* and its notion of the laureate poet's investment in the idea of a literary career. But Helgerson scarcely mentions Marlowe, and thus Cheney finds his polemical space in the provocative question of whether Marlowe ever had the idea of a literary career. Unlike the laureate poets Spenser, Jonson, or Milton, Marlowe, described eloquently by Cheney as "a series of shards buried deeply beneath layers of artistic and biographical debris" (6), does not explicitly signal his intentions for a literary career. But through an intriguing process of literary detective work, Cheney carefully traces the contours of a Marlovian literary career that, to echo Barabas, inscribes "a counterfeit profession."

Acknowledging the problems of recovering an accurate chronology that has long plagued Marlowe scholarship (since only the *Tamburlaine* plays were in print in his lifetime), Cheney constructs his own genre-based chronology: (1) amatory poetry (the long-neglected *Ovid's Elegies*, which inaugurate Marlowe's career and contain career prophecy, and "The Passionate Shepherd to His Love"); (2) tragedy (from *Dido* to *Faustus*); (3) epic (in the form of *Lucan's First Book* and *Hero and Leander*). Not only does this genre-based chronology trace a career trajectory, but, more specifically, Cheney argues that Marlowe was the first Western writer to shape his career in response to Spenser, a career trajectory that, moreover, makes strategic use of Ovid to construct a *counter*-Virgilian career that subverted or parodied Spenser's own investment in shaping himself as "England's Virgil." Thus, in addition to the idea of a Marlovian literary career, Cheney weaves two further concepts into his argument: the phenomenon of professional rivalry and the writing of nationhood. In Marlowe's poetics of "counter nationhood," defined by Cheney as a subversive "darkening of patriotism" that critiques Spenser's service to Elizabeth, Marlowe emerges as not just "anti-Virgilian" but also "counter-Spenserian," with Marlowe's imitations of Ovid veiling his contemporary rivalry with

Spenser. As Cheney writes, "Marlowe is the first Western poet in any language to make Ovid's career pattern *literally* his own" (49).

For Cheney, Ovid is the key to a full understanding of Marlowe's "counter-Spenserian" career because of his parodic subversions of "a Roman idea of a literary career," setting up a rivalry with Virgil that critiqued the elite genres of pastoral and epic. Ovid's *Amores*, described by Cheney as the poet's "explosion" of the Virgilian notion of a generically progressive career chronology, was virtually ignored and untranslated before the seventeenth century, but Cheney argues that the *Amores*' projection of a literary career became the basis of Marlowe's own attempt to launch a literary career. Moreover, Cheney's close reading of Marlowe through an Ovidian lens reveals some intriguing new perspectives on Marlowe's drama. Basing his argument on Ovid's *Medea*, a tragic poem written for his friends, Cheney's provocative claim is that Marlowe's own tragic turn is also a distinctly Ovidian turn, something that Marlowe critics have not previously considered. Reading *Tamburlaine* in conjunction with *The Shepheardes Calendar* (with the "Scythian shepherd" Tamburlaine signaling Marlowe's own move from pastoral to epic), the play can be read as a competitive re-writing of Spenser. Cheney's "typology of intertextuality" also enables the author to offer fresh perspectives on the thorny problem of dating *Faustus* (early 1589? late 1592?), arguing that Marlowe may have revised the play (with Faustus serving as a kind of Ovidian erotic poet) to accommodate his sense of being a "counter-laureate" poet.

In the final phase of his book, Cheney maps Marlowe's move from tragedy to epic by reading Marlowe's translation of *Lucan's First Book* in conjunction with *Hero and Leander*. Cheney interprets Marlowe's translation of *Lucan's First Book*, scarcely analyzed by Marlowe critics, as a "counter-epic of empire" that carries on the distinctly counter-Virgilian tenor of Lucan's *Pharsalia* and serves as a rivalrous response to Spenser's *The Ruines of Rome*. Cheney labels *Hero and Leander* as less a "comedy" than the telling of an Ovidian "tragedy" with an "epic" form, a "minor" epic derived from *Metamorphoses*.

Cheney's "typology of intertexuality" can provide intriguing points of re-entry into some of the more compelling topics of recent Marlowe criticism, i.e., the counter-colonialism of *Dido*, representations of the "infidel" in *Tamburlaine*, representations of the Jew in *The Jew of Malta*, sodomy and homoeroticism in *Edward II*, etc. More specifically, Cheney's book, boldly cutting against the grain of past Marlowe scholarship, presents a provocative and convincing case for viewing Marlowe's dominant career paradigm as far more Spenserian than Shakespearean. As I argued several years ago (in an essay in *Spenser Studies XI*), ever since the advent of the new historicism, the concept of literary history has threatened to become obsolete as the new historicism has tended to dismiss literary history as irrelevant to its own goal of demonstrating how literature is embedded within larger historical or cultural processes. But for Cheney, literary history (in the form of Marlowe's borrowings from Ovid and Spenser) is itself a kind of new historicist discursive practice, with the idea of a Marlovian career becoming its own process of signification. Cheney is to be praised for his skillful synthesis of new historicist contextualization (i.e. Marlowe's "counter nationhood") and

intertextuality (i.e., how literary history reveals the idea of a literary career). Thus, Cheney's book should be indispensable reading for anyone interested in Marlowe's debt to Spenser, and the author should be praised for his offering an original and far richer way of talking about Marlowe's "borrowings" from Spenser.

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**98.74** Hadfield, Andrew. *Spenser's Irish Experience: Wilde Fruit and Salvage Soyl.* Oxford: Clarendon Press, 1997. Xi + 227 pp. ISBN: 0-19-818345-3. $65.00.

Andrew Hadfield's recent book on Spenser is critically acute and thoroughly researched. Hadfield shows how Spenser's Irish experience is mediated by a reading of the *Vewe* and *FQ*. Hadfield has researched Spenser's writing not just in relation to Ireland but to gender, mythology, political theory, publication conditions in early modern England, allegory as a mode of representation, and poetic imagery in all its complexities. The interplay between texts and contexts is signalled by the book's subtitle, taken from the dedicatory sonnet to the Old English earl of Ormond, in which Spenser calls his epic the "wilde fruit" of "salvage soyl." From the outset, Hadfield notes that the *Vewe* and *FQ* are "works of imperialism" but "also works which attempt to articulate a sense of national identity in exile" (3). One of Hadfield's chief arguments is not just that Spenser's writing shows an interest in "the problems of Britishness, Englishness, and Irishness," but that these are "key elements in his literary work" (7). Hadfield's theoretical framework calls for an examination of how both Spenser's dialogue and his epic are implicated in political and literary discourse. Hadfield's study falls into two parts. The first concerns the *Vewe*; the second takes up the representation of Ireland through "narrative cruxes" in *FQ*--not just in the more disillusioned second half of the poem, but even in the 1590 edition. Hadfield shows how these cruxes of interpretation engage the reader in the problem of political and personal identity.

In "The Context of the 1590's," Hadfield begins by discussing *Colin Clouts come home againe*. Here Spenser represents himself as an inhabitant of Ireland and member of an Irish community ("the shepeards nation") separate from England ("Cynthia's land"). The poem shows both Spenser's nostalgia for the English landscape and separation from the English court, as well as his awareness of the freedom and dangers of Irish exile. The rebellion of the native Irish and the lack of support from English governmental authorities both oppose the English exile in Ireland. Reconstructing Spenser's biography in Ireland, Hadfield situates Spenser in relation to other New English writers on Ireland and their opposition to Old English elites, who were perceived to have gone native and thus posed an even greater threat than the Irish. Points of comparison include the twelfth-century Gerald of Wales, a source for Spenser and his contemporaries, and such late sixteenth-century writers as Fynes Moryson, Robert Payne, Sir William Herbert, and Richard Beacon. I have two criticisms of this otherwise excellent discussion. First, there is a need for a distinction between Gerald's account of the Irish as innately good and Spenser's depiction of the mixed Old English and Irish as an "evil

race." Secondly, Hadfield rightly points out Beacon's demand for the English administration to defend ordinary Irish people but overlooks Beacon's argument for a reformation of taxation to eliminate the exactions of the Gaelic lords.

In Chapter 2, Hadfield addresses the politics of the *Vewe*. Comparing Spenser's political theory with Erasmian humanism, Hadfield concludes that Spenser did not view Irish rebellion as a war in the legal sense that made Erasmus's critique of war possible. Hadfield stresses the dialogic tension in the *Vewe* between the notion that the laws "oughte to be fashioned unto the manners and Condicion of the people" and the notion that the people are beyond reform. Hadfield locates this tension in the conflicting influences of the republican political theories of Machiavelli and in Bodin's theory of the rights of conquest. These are useful coordinates for describing the predicament of the New English. Further scholarship still needs to explore how far Spenser is indebted to the power politics of *The Prince* as opposed to the republican elements in the *Discourses*. From the controversial Machiavelli, Hadfield next turns to the possibility that the controversial nature of the *Vewe* delayed its publication, arguing that delayed publication may have had more to do with a dispute between printers than with censorship.

The third chapter focuses on two myths of origin in the *Vewe*: those of "Britons" and "Scythians." Hadfield shows how Geoffrey of Monmouth's story of Arthur as initial conqueror of Ireland gained influence in post-Reformation English writing. In the *Vewe*, the myth of the Britons as the initial inhabitants of Ireland justifies the conquest of Ireland, as does the myth of the barbarous Scythian origins of the Irish. Hadfield traces the genealogy of this myth of Irish barbarism from classical and medieval writers and sees Spenser's deployment of it as necessitated by the crisis of the 1590's. Rather than posit Spenser's belief in these myths, Hadfield points to Spenser's manipulation of etymologies and skepticism about myths of origins to support a reading of the text as "propaganda" made available to a "coterie audience of influential political figures" (112).

The point of departure for the discussion of allegory in Chapter 4 is Spenser's criticism in the *Vewe* of Elizabeth's feminine mercy and lack of support for Lord Grey's masculine severity as a necessary solution to the problem of English rule in Ireland. For Hadfield, *FQ* goes beyond Clark Hulse's distinction between the masculine world of politics and the feminine world of poetry in early modern England. The poem investigates the tension between New English male subjects and their female ruler. Turning to allegory as a mode of reading, Hadfield explains how the poem does not guarantee transcendental meaning but presents the reader with unresolved contradictory meanings. For example, in her first appearance in the poem, Una, though associated with the truth of Protestantism, is disguised and hidden, which causes the reader to consider her association with the deceitful Duessa. The larger problem here is: how can truth be maintained in a world where language is fallen? The dual nature of allegory also surfaces in the representation of Ireland. The figure of Ireland not only expresses Spenser's views on Ireland but also the consequences of these positions for Elizabethan culture itself. Unlike other critics who have generally not seen Ireland in Book

I, Hadfield considers the "saluage nation" (I.vi.11) as prefiguring the representations of savagery in the last half of the poem. Furthermore, Hadfield reads a pun in "saluage" on "hope of salvation" and "fear of disintegration." In the story of the satyrs' idolatrous worship of Una and her unsuccessful attempts to stop this, the certainty of English political and religious truth is portrayed as something which cannot be controlled. The involvement of the English themselves in the savagery that they are opposing comes to the fore in the figure of Argtegall, whose motto "*saluagesse san finesse*," or wildness without refinement, points to the "potential recuperation of savagery as a crucial component of the civilized" (138). How far can the violence of the "saluage man," who resembles the rebellious Irish and is slain by Belphoebe when she rescues Amoret, be viewed as recuperated? On the one hand Hadfield argues that the poem presents the savage as a creature who "has to be absorbed" (142) by civilization, as does Ireland. On the other hand in an analysis of the marriage of Thames and Medway (IV.xi), Hadfield sees a contradictory avoidance of Ireland. Spenser writes of the Irish rivers that he: "Cannot recount, nor tell their hidden race, / Nor read the saluage cuntries, thorough which they pace." Perhaps a symptomatic reading that would treat what cannot be recuperated could explain this avoidance.

Chapter 5 explains how the rejection of Artegall in the poem is analogous to Elizabeth's rejection of Lord Grey in the *Vewe*, and how this failure to support strong military measures rather than the law leads to chaos in both the context of Ireland and in *FQ* 5 and 6. Pointing out how those living in Ireland are seen to celebrate Artegall's destruction of the Catholic tyrant Grantorto, Hadfield sees a New English allegory in which "the people of Ireland" are actually the New English colonists, and "Grantorto . . . represents more of Ireland than Irena herself does" (156). Irena is read not just as a figure of Ireland but also of Elizabeth, who has to be rescued from her inability to maintain order over the "saluage nation" by Artegall's more effective policies.

These topical readings are complicated by readings of the debate about justice and mercy in Book V. Hadfield divides the Book of Justice into two sections: common law (i-iv), and the need for equity (iv-vii). Bodin's concept of equity stresses that the law has to be overthrown if adherence to the law threatens the monarch's rule. The practice of the law in late sixteenth-century Ireland often consisted largely of martial law, as David Edwards has recently shown through his archival research. Perhaps it is not the law in Ireland which is threatened by the decapitations, dismemberments, and wholesale slaughter of Book V, but the law in England. Hadfield reads the contradictions in Book V in such narrative details as Artegall's opposition to Mercilla's mercy, and Britomart's and Artegall's attempts to curb Talus's unrestrained violence. The reader is confronted with the question of whether the poem criticizes Britomart, as it does Mercilla, for being torn between masculine severity and feminine mercy, or endorses Britomart's horror at Talus's violence. Hadfield would maintain that the poem leaves this question unresolved.

Hadfield reads the chaos of Book VI as the result of the political and ideological crisis at the end of Book V. With the release of the Blatant Beast and the thwarting of Artegall's

policies, truth and justice cannot be upheld. For this reason, violence threatens to overwhelm civilization, represented in the pastoral world of Book VI, a landscape which could be read as that of either England or Ireland. Such simple and speechless goodness as that embodied in the "saluage man" (VI.iv) is undermined by the brutality of the "saluage nation" towards Serena, a figure that Hadfield ties with both Irena and Elizabeth. The stripping of Serena by the "saluage nation" and the representation of her body in the Petrarchan terms, usually used to praise Elizabeth, embody a New English protest against female rule and its lack of support for the masculine severity necessary to conquer Ireland.

In his concluding chapter on *Mut*, Hadfield sees the setting of Arlo Hill as an allusion to the political assemblies of the Irish on raths or hills, described in the *Vewe*, as well as to Spenser's home on the Munster plantation. The story of how Diana is viewed naked and forced to depart from the *locus amoenus* allegorically figures the threat to and the failure of the queen's power in Ireland. Such topical readings that compare the poem with the *Vewe* highlight conflicts between the epic and the tract. For Hadfield, a preoccupation with Ireland "pervades the poem," as Greenblatt says, but so does a concern with the consequences of English involvement in Ireland upon England. Spenser's treatment of Ireland, according to Hadfield, entails a coercive attempt to incorporate elements of both Irishness and Englishness into Britishness. While the *Vewe*'s proposals promote this coercion, *FQ* exposes them as undermining the culture it attempts to celebrate. In Hadfield's reading, the poem reveals a loss of "aesthetic and political unity" and an acknowledgement of the "failure of the English to govern Ireland" (202). Hadfield's close and insightful readings of Spenser's texts in relation to each other and their historical contexts brings the reader to a deeper understanding of how *FQ* is implicated in and yet exceeds the perspective of the *Vewe*.

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**98.75** Klein, Lisa M. *The Exemplary Sidney and the Elizabethan Sonneteer.* Newark: U of Delaware P, and London: Associated U Presses, 1998. 319 pp. ISBN 0-87413-624-5. $46.50.

Klein's study of Sidney and his inheritors devotes two chapters each to Sidney and Spenser, with intervening chapters (one each) for Fulke Greville and Samuel Daniel. An introduction and a postscript (analyzing Sidney's influence on seventeenth-century poets George Herbert, Lady Mary Wroth, and Thomas Carew) round out the volume. Klein presents original insights and explores fascinating connections, supporting them with fair, careful, and largely persuasive argument. She also writes gracefully and documents scrupulously.

The excellent introduction sets Klein's studies of all four poets in the context of "the Sidney legend," which she usefully traces from the pageantry of his "blockbuster" funeral to those literary commemorations of Sidney's short life and military death which appeared shortly after Sidney's death. In defining Sidney's "exemplarity," Klein sees Sidney as "a complex and

equivocal example" which subsequent writers "do not simply emulate, but wrestle with and refashion" (26).

In the chapters on Sidney, Klein explores the conflict between Sidney's dual vocations of poet and of soldier-statesman in his life and his *Defence of Poetry*. In her view, "the unresolved competition of Mars and the Muses is productive of Sidney's exemplarity" (45-46). Klein then explores what she reads as "the Failure of the Right Poet" in Sidney's largely unsuccessful forays into the realm of statesmanship: as an Elizabethan ambassador, as (unsuccessful) marriage suitor to Anne Cecil and to Marie of Nassau, in court entertainments, and as letter writer to the queen. "*Astrophil and Stella* takes [these] experiences of loss--of royal favor, social status, and Stella's love--and transforms them to poetic gain" (81). But sonneteering is likewise unsuccessful: not only does Stella resist his wooing, but Astrophil fails to control his desires and "scorns the right use of poetry" (96)--the redemption of man's fallen nature and the prompting to heroic action. In sum, then, "*Astrophil and Stella* reflects upon the inevitability of human failure within the conventional paradigms of Protestantism and Petrarchism" (102).

The third chapter focuses on Sidney's friend Fulke Greville's *Life of Sidney* and his sonnet sequence *Caelica*. Though Greville follows Sidney in using Petrarchan language to explore spiritual ideas, Klein sees him as distrusting "the moral value and efficacy of poetry" (115), and as correcting what he perceived as Sidney's insufficient moral seriousness, enlisting that Petrarchan language in the service of ecclesiastical allegory.

In her treatment of Samuel Daniel in the fourth chapter, Klein shows how a would-be poetic successor (who may never have met Sidney) exploited the Sidney legend through the publication of his own sonnets in the pirated edition of *Astrophil and Stella* (Klein agrees with those who think that Daniel was involved in the publication), and modified the conventions of Petrarchism in *Delia* and *The Complaint of Rosamond* to improve his material situation in a bid for the patronage of Sidney's sister. Klein also discusses *Musophilus* and *The Defence of Ryme* as consonant with the Sidneian argument that learning in general and poetry in particular should bring forth virtuous action that defends the state.

Chapter five reads Spenser's poetic tributes to Sidney as developing and (later) contesting the Sidney legend. The early *Teares* (Klein believes that it might date from as early as 1579 or 80) agrees with Sidney's argument that divine poetry can promote the redemption of fallen human nature. *Time*, on the other hand, features "two inadequate poet-figures expressing Spenser's own unresolved view of Sidney and his uncertainty about the proper way to commemorate him" (178). Some readers of the *SpN* will already be acquainted with Klein's reading of *As* through her 1993 presentation at Kalamazoo and article in the *Sidney Newsletter and Journal*, both entitled "Spenser's *Astrophel* and the Sidney Legend." Controversial then for its reading of *As* as a critique of Sidney, it is likely to continue to provoke discussion. Klein sees the narrator challenging Sidney's humanist poetics, "the efficacy and value of poetry as a spur to heroic action" (180). She sees the description of Astrophel's death as a bitter refusal to whitewash a harsh reality, and the speaker as "a numb and inarticulate observer of others' woe" (183). Klein

develops Richard Peterson's suggestion (made at the 1993 Kalamazoo session) that Spenser likens his Sidney-figure to Adonis, but finds that this leaves him "not . . . a divine poet, just a memorable and mortal love poet" (186). Following Margaret Hannay, Klein attributes the "Doleful Lay of Clorinda" to the Countess of Pembroke, and sees it as "a satisfying counterpoint to *As*, not a completion of it" (186).

In chapter six, which is based on Klein's 1992 *Spenser Studies* article "'Let us love, dear love, lyke as we ought': Protestant Marriage and the Revision of Petrarchan Loving in Spenser's *Amoretti*," Sidney's presence is more indirect. Though Spenser rejects Sidney's example as a love poet, she argues that the sequence fulfills Sidney's humanist ideal of poetry which incites to virtuous action (in this case not to military action but to the fashioning of a gentlewoman as a Protestant wife). In strikingly apposite selections from contemporary conduct literature and marriage sermons, Klein demonstrates that *Am* and *Epith* characterize both lover and beloved in terms of the roles laid out for them: the husband rejects a contest for mastery and wins his wife's submission by his own gentleness and forbearance, while the wife submits in humility to the "liberating captivity" of marriage.

Emerging from this fresh and compelling look at these important poets, I remain uneasy on one score. Klein's method leads her to identify her poets with the speakers of their sequences to a greater extent than most critics. In the case of *Astrophil and Stella*, she properly distinguishes between the Astrophil who "remains in the prisonhouse of Petrarchan language, worshipping Stella" and the Sidney who "goes on to pen metrical psalms praising 'God our *only starr*'" (101), but her treatment of the relation between Spenser and his speakers is less nuanced. In *Astrophel* she calls the speaker's attribution of the "Lay" to Astrophel's sister "Spenser's own attribution" to the Countess of Pembroke (276 n. 38). In *Am*, she introduces Spenser's "poet-lover and lady" as "the ideal husband and wife depicted by contemporary writers on marriage" and "a Protestant everyman and everywoman," but they are also "Spenser and his lady-bride" (188). Indeed, in this section she seems to use the designation "Spenser" interchangeably with "the poet-lover," "the *Am* poet," and "Spenser's speaker," as if to vary the style rather than to distinguish poet from poetic creation. Granted that the identification is justified by Spenser's intention, I would have appreciated an explicit discussion of the implications of Klein's decision to follow Spenser and elide the distance between the author and the poet-lover. (This tendency recurs in the brief discussion of Wroth's sequence.) But if I make too much of this accidental ambiguity, it is only that I regret losing the insights that so sensitive a reader as Klein could have found in them, had she turned her attention that way.

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**98.76** Krier, Theresa M., ed. *Refiguring Chaucer in the Renaissance*. Gainesville: U P of Florida, 1998. 240 pp. ISBN 0-8130-1552-9. $49.95.

It is customary for scholarly studies to open with an expression of thanks to those who made the work possible. Theresa Krier's edition of new essays on Chaucer in the Renaissance, however, extends the scope of intellectual, literary gratitude to incorporate that expressed in the English Renaissance toward Chaucer himself and his works. "This [ardent and abundant] gratitude with which Chaucer and the works attributed to him are so often met in the Renaissance is a remarkable feature of English literary history" (2), but a problematic feature as well insofar as it is incumbent upon late twentieth-century scholars to consider the operations of literary gratitude neither cynically nor with naïveté. Krier establishes in her introduction a theoretical alternative to Maussian gift economy and Bloomian influence anxiety, and posits a maternal(ized) Chaucer, who is still the "father" of English poetry.

Krier sees sixteenth- and seventeenth-century readers of Chaucer enjoying in his works "a liberation from any intentionality of a giver" because "Chaucer's work is received less as an intentional gift in a structure of exchange than as a world is received, there to be used, inexhaustible" (2-3). Chaucer's poetry takes on the quality of an idealized past, temporally estranged yet freely available for appropriation. She invokes the psychoanalytic theories of Melanie Klein and D. W. Winnicott to delineate the bonds of gratitude between this parental "Chaucer as a world" (5) and its Renaissance heirs that make possible "an abundant inner world, and apprehensions of a complex, densely populated external world" (5). However, "the late-Elizabethan aristocrat Sidney" marks a significant exception to this scheme modeled largely on responses rooted in the middle classes of the English Renaissance. One therefore wonders what a reading of the material political origins of Renaissance literary gratitude might be, and what social anxieties are bequeathed to any subsequent myth of Chaucer. These questions aren't directly addressed in the introduction but they are taken up in the studies that follow, offering a glimpse of how expansive the Renaissance Chaucerian world can be.

There are ten essays in *Refiguring Chaucer in the Renaissance*, including the introduction, and the book is divided into three topical sections. Part I, "Forming Canons," emphasizes the textual dissemination of Chaucer's works. It begins with an essay by John Watkins, "Wyatt and the Tudor Canonization of Chaucer," illuminating the parallels between Chaucer and Wyatt in their attenuated connections to aristocratic court culture. Focusing on the Devonshire MS and Thynne's 1532 edition of Chaucer, Watkins reads a bifurcated Chaucer in the sixteenth century who provides an example for Wyatt's coded language of resistance to monarchic authority. Carol A. N. Martin's contribution, "Authority and the Defense of Fiction," concentrates on the Chaucer "deliberately muted" (41) in Speght's edition and argues for a disconcerting reception of the House of Fame attributable to "a fundamental hermeneutical discord" between "Chaucer's paradox-oriented dialectics," rooted in rhetoric, and the truth claims of scholastic dialectic philosophy (40). The final essay in this section, "Thomas Speght's Renaissance Chaucer and the *solaas* of *sentence* in *Troilus and Criseyde*," by Clare R. Kinney, examines Speght's habit of indexing Chaucer's sententiae in

the 1602 edition to produce reductively moralizing readings of Troilus, but which also (inadvertently) serves to highlight the richly conflicting discursive texture of the poem, "a radically heteroglot universe in which the vision of no speaking subject is absolute or unchallenged" (72).

For Spenserians Part II, Claims for Narrative Poetry: Chaucer and Spenser," is most relevant. There Judith H. Anderson's "Narrative Reflections" gets to the heart of the problem of reading Chaucerian authority in the Renaissance when she imagines "the withdrawal of (not necessarily by) the author as a moving term whose distance from the text varies and shifts, both predictably and unpredictably, and is subject to localized textual evidence, whether literary, historical, or both" (87). Her contribution astutely reimagines the relations between poetic narrators in *FQ* and the *Canterbury Tales*. Drawing on the work of Paul deMan and Gordon Teskey, Anderson finds a "similarity of perspective" (90) informing Chaucerian irony and Spenserian allegory. In the course of her essay she revives the moribund critical metaphors of impersonation and investment by way of poststructuralist thinking on performance and masquerade to discover a mutual duplicity in these two decentered poets. She then provides provocative close readings of the complex narrative voices performing Chaucer's General Prologue (especially the portrait of the Summoner) and Spenser's portrayal of the egalitarian Gyant and Acrasia.

Craig A. Berry investigates Spenserian doubt and how it informs "Spenser's Continuation of the Squire's Tale" in *FQ* IV. Spenser's Chaucer, it seems, is here not the apprehensive author of the envoy to *Troilus and Criseyde* or "Adam Scriveyn" but a figure to whom Spenser would turn when he faced his own doubt. However, at precisely these moments Spenser exhibits "at least as many doubts about his poetic parentage as he does about his contemporary audience" (106). *FQ*'s dense imagistic structure of represented readers and auctors makes Spenser's Chaucer akin to what Kenneth Gross identifies as both "sacred emblem" and "demon"(107). Berry argues that Spenser in a sense posthumously "knights" Chaucer and then assumes the (still uneasy) position of Squire to his poetic father (115, 122), but alters the character of his literary filiation by shifting the metaphor of their association from begetting to infusion. Berry undertakes a comprehensive analysis that deftly coordinates the grander schemes of epic and literary history with a localized and careful reading of manuscript and print variants as well as Spenser's significant modification of Chaucer's antiquated language. He also engages the problem of Spenser writing against the examples of Sidney and Ariosto, and how a turn to Chaucer's Squire's Tale becomes "a way to embrace the contradictions of his own career" (122).

In "Idolatrous Idylls," Glenn Steinberg treats *Daph* as a response to the *Book of the Duchess* in which Spenser protestantizes elegiac conventions. *Daph* reflects "a Reformation emphasis on the limits of the infected will and a distrust of art" and is "an attack on a false image of grief connected to an effort to construct an acceptable form of true elegiac poetry." Chaucer represents a comparatively prelapsarian realm of innocence, "an idyllic/idolatrous poetic" (129), and the loss that necessitates Spenser's elegy. Chaucer's is able to elicit an

affective experience of loss and sorrow through the artistic grace of his poetry, resulting in spiritual comfort for his addressee. Spenser's, by contrast, undertakes an iconoclastic attack on that same Chaucerian aesthetic so that it might be replaced with "Christian truth and suffering" (130). Steinberg reads the apocalyptic imagery of *Daph* through the lens of Calvinism so that the suffering Alcyon's experiences per se become the discomforting exercise of faith that leads to salvation (136). Because the two poems are written under radically different orders Spenser's response to Chaucer's elegy is necessarily an inversion in every sense, so that where Chaucer's art succeeds Spenser's must fail.

In Part III, "Gender and the Translation of Genre," the Spenserian core of Refiguring Chaucer continues with A. Kent Hieatt's, "Room of One's Own for Decisions" in which he restates ("but now with new insights" [160]) arguments about *FQ* that he originally made in 1975 in *Chaucer, Spenser, Milton*. His interest is in "disinterested vatic continuity" (147) between Chaucer and Spenser. The preponderance of his discussion is devoted to marking territory in *FQ* that, to quote his refrain, "had nothing [or little] to do with Chaucer" (148). Hieatt resists the error of contemporary critical approaches and posits a sixteenth- (rather than twentieth-) century Spenser who didn't imagine either a Chaucer or a love remotely like "ours." Making this point proves a somewhat long preamble of a tale, but Hieatt's objective is to ascertain the end to which Spenser employs Chaucer's Franklin's discourse on *maistrie*: "Whatever some modern Chaucerians make of the Franklin's Tale, the text of Chaucer that Spenser read would have helped so doctrinal a poet to think that Chaucer was equally doctrinal . . . and that the Franklin's speech was to be taken very seriously" (158). The essay concludes with thoughts on Spenser's ameliorating response to the Knight's and Squire's Tales.

Theresa Krier's discussion of the *Parlement of Foules* and Shakespeare's *Love's Labour's Lost* examines the modal similarities between lyric and narrative, dramatic verse and the "relation between mode and amorous experience" (166) which she discerns by way of object-relations theory, the coming of an infant to language paralleling aspects of the poet's and the lover's development. The collection concludes when Helen Cooper's "Jacobean Chaucer" takes up the legacy of the Knight's Tale in *Two Noble Kinsmen*, where, contrary to the resolutions offered by Hieatt's Spenser, "the untied thematic ends of Chaucer's original are not just left loose but rendered jagged" (189). This quality makes the play the exception to all other Jacobean Chaucerian plays which resolve the problems found in Chaucer's works. What makes *The Two Noble Kinsmen* so noteworthy is the way that it "charts the decline from the age of chivalry to the age of capitalism, the urban world of self interest and sharp dealing" (206).

The risk assumed by a project like *Refiguring Chaucer* is that it will ossify, disfigure Chaucer's work as quintessentially "medieval" in order to afford an austere background before which to illuminate early modern poetry. The result would be enticing, even flattering for early modernists, but the "Chaucer" produced would be unrecognizable to most modern Chaucerians. *Refiguring Chaucer* on the whole avoids this tendency and presents a lively sampling of the many possible ways to approach early modernity's Chaucerian legacy. The

implicit debates that emerge from these essays--explicit in the case of footnote sorties among Anderson, Berry, and Hieatt--make the book seem more like a colloquium in progress, reminiscent of, say, the *Canterbury Tales*, than yet one more edition bound for an obscure archival shelf. This is an invigorating and critically insightful collection that establishes a number of new ways to think about an old relationship. What happens here as well is a refiguring of the Renaissance, demonstrating that the more early modernists study Chaucer, the less familiar his literary heirs become.

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**98.77** Wood, Rufus. *Metaphor and Belief in* The Faerie Queene. London: Macmillan; New York: St. Martin's, 1997. ix + 233 pp. ISBN 0-333-61367-8 World; ISBN 0-312-17414-4 North America. $49.95.

Rufus Wood's *Metaphor and Belief* offers an intriguing hermeneutic analysis of Spenser's "commitment to metaphor" in *FQ*, the end of which is a reassessment of the deconstructionist view of the poem as ultimately resistant to assertions of its absolute or transcendent meaning. "Knowing how doubtfully all Allegories may be construed," Wood undertakes a study of episodes across *FQ* that are produced by and reflective on the "proliferation of metaphor" (22) in order to demonstrate the poem's "faith in the power of metaphor" to reveal divine truth. The analysis of the uses and abuses of metaphor in poetry resulting from his study makes an enlightening contribution not only to Spenser studies in particular but also to Renaissance studies in general.

Wood contextualizes his study of *FQ* by examining the Elizabethan perception of metaphor as an heuristic instrument "for discovering, exploring and presenting the truth through figurative representation" (19). What emerges from the careful introductory discussion of the expansive and intricate way in which Elizabethan writers employ metaphor in lyric poetry is a concept of a metaphorical principle of structure that, in its dynamic use of figurative language, is resistant to only a "partial or incomplete" representation of truth. The metaphoric structure of *FQ*, Wood asserts, demands that we read the poem not as inadequate in its attempt to reveal Christian truth but as pursuing "an ever more meaningful expression of its theme" (22).

The book is divided into four chapters, the first of which covers some familiar ground in showing how the early episodes of the poem instruct its reader in the processes of its interpretation before staking its titular claim for "metaphor as an act of faith." Redcrosse's battle against Error represents the hermeneutic crisis facing the reader who is confronted with grasping the meaning of figurative language; the solution to the crisis emerges, Wood argues, not so much in Redcrosse's coming to grips with the monster, but in the "metaphoric retranslation" (34) of the battle scene into a non-threatening pastoral interlude in which Error's monstrous brood has been reduced to "a cloud of combrous gnattes" that are easily brushed off

(1.1.23). The metaphoric dynamic of this and of all episodes of *FQ* 1 that represent Redcrosse's learning to privilege "metaphoric interpretations which will eventually lead him towards . . . spiritual revelation" (41) thus offers a vision of the efficacy of figurative language "properly used" (35). According to Wood, when the possibility of metaphoric interpretation is shut down by evil image-makers such as Despair, who presents Redcrosse with a corrupt version of the Book of the World metaphor for God's universe (one that attempts to deny Redcrosse's active reading of his own narrative and the possibility of his own salvation), the poem directly counters that improper use of figurative language by offering yet another metaphor: the traveler's journey involving "labours long and sad delay" (1.10.52). The Christian translation of metaphor at the end of *FQ* 1 requires that the reader supplement a form of doubt linked to the inevitable hermeneutic loss involved in metaphoric interpretation with a religious belief in allegory as a means of pointing to divine truth.

Having shown how the proliferation of metaphor functions to reveal truth and how attempts to limit or corrupt its function constitute an abuse of figurative language that "amounts to falsehood" (23), Wood devotes the rest of the book to examining good and bad metaphors. Chapter 2 first focuses on their distinction in the more secular contexts of the Malbecco and Garden of Adonis episodes of *FQ* 3 and then reopens theological questions about the abuse of metaphor in a reading of the narrative of False Florimell. In Wood's view, the snowy lady is an example of the corruption of metaphor by wicked artists whose only intent is to "substitut[e] a false image in the place of the original it should only seek to describe" (24). This parody of metaphor's true function introduces the dangerous proximity of figurative language to idolatry and emphasizes how "metaphoric abuse in *The Faerie Queene* always entails a joint threat to the poet's Christian and linguistic belief in the language of metaphor" (126).

The first section of Chapter 3, "Metaphor as an Act of Idolatry," extends the investigation of allegory's transgressive slip into idolatry through an examination of the Bower of Bliss episode. After briefly rehearsing traditional analyses which understand Guyon's temptation in the Bower as the poem's self-reflexive comment on the seductive power of lyric poetry, Wood emphasizes the importance of recognizing how the iconoclastic response to the Bower's allurements further reveals the poem's anxiety over its own power to direct readers to spiritual revelation while warding off the idolatrous potential of allegory: letting "Grill be Grill, and have his hoggish mind" (2.12.87) introduces the voice of moral authority with a "devastating bluntness that replaces the dynamic metaphoric process of moral exploration with a fixed moral emblem" (156). However, the proffered solution is inadequate against the threat of idolatry that arises in the heart of the idolatrous reader.

The second half of this chapter continues to explore the poem's analysis of inappropriate responses to allegory by looking at how Calidore's rapturous response to the dance of the Graces on Mount Acidale is disturbingly like Calepine's reaction to Serena's ravishment and near sacrifice. Wood shows how the passage describing the cannibals' "lustfull fantasye" (6.8.41) yokes the poetic language of the blazon, with its prayer-like power of

"inspiring reverence for virtuous contemplation" (160), to carnal appetites associated with idolatrous or intemperate reading. Furthermore, Calepine's reaction to Serena after her rescue is not free from concupiscent yearning. Thus, Wood argues, the deferred reunion of Calepine and Serena at the close of the episode reveals a "crisis for the poem's faith in the metaphoric language of allegory as a medium for divine contemplation" which is to be taken up in Calidore's visionary experience on Mount Acidale. Calidore's transgressive desire to feed the same "hungry eye" (6.9.26) with which he views Pastorella in an earlier episode by gazing on the Graces in 6.10 reveals the poem's anxiety about the possible moral outcomes of inappropriately interpreting the figurative language most clearly associated with divine truth. Even the "metaphoric retranslation" of the dancing scene from predominantly visual to verbal/conceptual aspects of metaphor--seen first in the description of the dancers and second in Colin Clout's explication of the scene for Calidore--cannot protect the poem from the misinterpretation of its figurative language. But instead of exposing an ultimate lack of faith in allegory as an instrument of divine revelation, Wood asserts (contrary to John Guillory's reading in *Poetic Authority*), Colin's exposition demonstrates the poem's ultimate commitment to metaphor "as a means of meditating on the nature of divine essence in the absence of divine presence. . . . This is the metaphoric act of faith demanded of the reader by *The Faerie Queene*: a belief in metaphor as metaphor, free from the idolatry that seeks to transform symbolic presence into real presence" (177-78).

In the final and briefest chapter, "Meta-Metaphors," Wood examines a second abuse of metaphor wherein the process of defining or describing its subject becomes "an end in itself" (183). The *Mut* cantos, which for Wood stand as "an allegory of metaphoric exegesis" (185), interrogate this violation of metaphor in their representation of Mutabilitie's argument for dominion over the created universe. Mutabilitie's rhetorical presentation of herself as a principle of decay governing all of creation (187), Wood argues, effectively translates her into a metaphor, the figure of mutation, and thus associates metaphoricity itself with figurative degeneration. This mutation, should it remain unchallenged by the overall structure of the *Mut* cantos, would force the reader's attention to remain "inside the world of the text" (188), trapped by the endless play of meanings associated with the appearance of each metaphor. According to Wood, the "providential" design of the cantos, the climax of which occurs in the counter-testimony provided by the procession of subjects supposedly in Mutabilitie's thrall (but paradoxically organized by Order), inevitably reveals her claim as invalid. Nature's response to Mutabilitie, Wood argues, provides a corrective to figurative degeneration: metaphoric change "is not a pointless and chaotic process but a fulfillment of a preordained pattern of existence, in which the finite world through self-dilation imitates the infinite" (194). Thus Nature, having rescued metaphor from its own over-extension and reminded it of its heuristic function, must be seen as the embodiment of metaphor in its function as mediary between the language of Creation and the divine truth of the Creator. Her disappearance at the end of the *Mut* cantos, Wood asserts, charges the poem's reader with his/her own interpretive office: "the ultimate union of truth must remain as nothing more than a future promise, a hope that is either believed in or not. The metaphoric act of faith demands belief in the veracity of metaphor itself" (202).

The theology of metaphor developed in *Metaphor and Belief* presents an interesting and accessibly written alternative to poststructuralist criticism that valorizes the limitless play of the text and thus refuses to see *FQ* as testifying to the ultimate power of figurative language to reveal divine truth. A deeper engagement with important treatments of figurative language to which Wood acknowledges some debt--Susanne Wofford's *The Choice of Achilles* and A. Leigh DeNeef's *Motives of Metaphor* in particular come to mind--would have strengthened the argument of the text; nevertheless, that argument indisputably benefits from Wood's careful grounding of his claims in close readings from across the poem. Some readers will be discomfited by Wood's concession to faith as a solution to the persistent hermeneutic problem of containing the semantic ambiguities produced by the dynamic metaphoric structure of the poem. Despite or even because of this move, however, the book challenges readers to keep open the discussion not only of the role of metaphor in *FQ* but also of the aims of criticism itself.

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## *ARTICLES: ABSTRACTS AND NOTICES*

Longtime readers may note in what follows a more eclectic style of abstracting than they've been accustomed to. There are two main reasons. First, *SpN* has received permission to reproduce abstracts that originate on the electronic bibliography provided by *Cahiers Élisabéthains*, and I am happy to express here my gratitude for the opportunity to use their abstracts. This enhances our ability to cite European articles in a timely manner. Thanks to Angela Maguin (Université Paul Valery). Second, I use here--and may have to use increasingly in the future--a number of abstracts written by the original authors, thus accounting both for the first-person pronoun and for some stylistic unevenness. I comment on the reasons in 98.72.

**98.78** Breen, John. "Edmund Spenser's Exile and the Politics and Poetics of Pastoral." *Cahiers 'Éisabéthains* 53 (1998): 27-41.

By tracing linkages between Virgil's Eclogues, Ovid's poetry of exile, and Spenser's poetry and prose, I argue that Spenser's writings articulate a neglected aspect of his life--his feelings of exile, experienced in Ireland, due to his separation from his *patria*, England. In addition, by reference to Meliboeus' lament concerning his possible exile to Britain as *promissam insulam*, I demonstrate that Spenser utilizes a "discourse of islands" as a means of representing Britain as an idealised island and Ireland as, pejoratively, a place of exile. Spenser's geographical and cultural distance (exile) from his *patria* allowed him to allude to, and shape, an imagined English nation in an exile tradition that originated in Virgil's writings. (JB; slightly modified by Ed.)

**98.79** Breen, John. "'Imaginative Groundplot': *A Vewe of the Present State of Ireland.*" *Spenser Studies* 12 (1998): 151-68.

When in *An Apology for Poetry* Sidney claims that narrative can become the "imaginatiue groundplot of a profitable inuention," he is mapping out an aesthetic and a historiographical landscape that Spenser in the *Vewe* similarly charts. In the *Vewe* the landscape is physically as well as intellectually outlined: a view that is commensurate with being symbolically central, yet politically and geographically marginal. Spenser lived in Ireland from 1580 until 1598 and so viewed Ireland, and England, from a different perspective than did those at the center. In this essay my aim is to place Spenser's *Vewe* in the context of Elizabethan cartography and poetics. This will entail a demonstration of the English government's political desire to chart Ireland, an overview of Elizabethan cartographical practice, a survey of Elizabethan poetics, and an analysis of the *Vewe* as "imaginative groundplot." The gaze of Spenser's eye shifts and re-focuses to suit the exigencies of colonialist expansion and personal advancement. The *Vewe*, I will argue, seeks to introduce new bearings in the position of the English government toward Ireland. (JB)

**98.80** Camino, Mercedes Maroto. "'Methinks I see an evil lurk unespied': Visualizng Conquest in Spenser's *A View of the Present State of Ireland.*" *Spenser Studies* 12 (1998): 169-94.

Maps are at the same time artistic, scientific, and military creations; they are very sophisticated artificial constructs which developed relatively late in human culture and deploy highly arbitrary conventions. The study of their development and use during the early modern period offers an index of the changes which resulted from the increasing interest in travel, discovery, and colonization. The reification of particular readings of history effected by maps served to make countries meaningful and intelligible by fixing their boundaries and therefore, in the case of subjugated territories, it helped to perpetuate the effects of conquest. This role is apparent in Spenser's *Vewe* when Eudoxus spreads a map before Irenius, in order to visualize his plans for the conquest and colonization of the island. Maps and the multiple topographical descriptions within the *Vewe* are crucial to an understanding of a text which proclaims to afford a visual image of Ireland and its peoples. Spenser's book is an exponent of the merging English discourse of colonization which highlights the role of representation in the contiguous processes of discovery and conquest. The *Vewe* is both an interpretation of some historical events and cultural features of the island and a project for its conquest and settlement. Eudoxus' map, I propose, stands for Spenser's own "view"; that is to say, for the land and the power he wished to "see" and to possess. (MMC)

**98.81** Curran, John E., Jr. "Florimell's 'vaine feare': Horace's Ode 1.23 in *The Faerie Queene* 3.7.1." *Spenser Studies* 12 (1998): 215-18.

Claiming that critics have largely ignored the Horatian influence in their interpretations of how to read Florimell's "vain fear" of Arthur, contends that Arthur's stance in canto 3.4.48,

where he "oftentimes did call, / To doe away vaine doubt, and needlese dreed" approximates that of Horace's lover: while Arthur does not mean to rape or hurt Florimell, "he is nonetheless a hunter, proffering undesired amorous attention."

**98.82** Dust, Philip C. "Donne's 'The Damp' as a Gloss on Spenser's *Faerie Queene*, Book I." *Spenser Studies* 12 (1998): 219-21.

In Donne's poem the lady spoken to is "very much a Duessa-figure in her immorality and destructive abilities" (the reference to her "disdain" in line 11 recalls Orgoglio), and Donne himself speaks as an Archimago, especially in lines 17-19, where he threatens to "muster up . . . my giants and my witches too."

**98.83** Eldevik, Randi. "*The Faerie Queene* II.x.18-19." *Spenser Studies* 12 (1998): 207-14.

Carrie Harper's claim, in her 1910 book on the sources of Spenser's British History, that his treatment of the deaths of Estrildis and Sabrina is "independent" of all known authority is based on a misreading. The word *stour* in 19.5 is not a common noun meaning "tumult, disturbance," as most editors take it, but rather means the River Stour, where Geoffrey locates Gwendolen's fight against Locrinus; it is most probably the river in Dorset, not in Worchestershire. Spenser has the two women drown in different rivers for the sake of the etiology of Severn from Sabrina.

**98.84** Fitzpatrick, Joan. "'Spenser's Nationalistic Images of Beauty: The Ideal and the Other in Relation to Protestant England and Catholic Ireland in *The Faerie Queen* Book I." *Cahiers Élisabéthains* 53 (1998): 13-26.

In *FQ* 1, the potentially deceptive nature of female beauty betrays Spenser's anxiety about female sexual power and fear of the political power of the Other, which in this context means both Irish Catholics and women in general. Spenser draws upon the Revelation of St. John as a prophecy of Protestant conflict with the Roman Catholic Church, and uses images of beauty to extol the status of Elizabeth as head of the Protestant Church and images of ugliness to demonize her enemies. Via the woman-as-land trope, Una/Elizabeth is figured as both the ideal Petrarchan beauty and an idealized representation of colonized Ireland. Una's land is terrorized by the dragon of Roman Catholicism until she is freed from its tyranny by Redcrosse, the English St. George. The demonization of the Irish enemy weaves myths of savagery, including cannibalism, into a matrix of sexual deviance and disease, and transposes this into the Irish landscape which is figured as menacing. The transition between an idealized, subdued, Ireland and its present wild state is imaged as sexual conquest, a movement evinced in other writings by Spenser and his contemporaries.

**98.85** Gardiner, David. "'To Go There as a Poet Merely": Spenser, Dowden, and Yeats." *New Hibernia Review/ Íris éireannach nua* 1.2 (Summer 1997): 112-33.

Throughout his literary and political career, Spenser sought simultaneously to fashion and memorialize the English nation in the image of Gloriana. As Dowden and Yeats investigated the worlds which Spenser's work occupied, they similarly sought to shape, retrospectively, their own world as they explicated Spenser's. Both Dowden and Yeats wrote at a time when the image of modern Ireland as either English or independent was being fashioned and a great many issues hung in the balance. Dowden sought to place Spenser, who embodied "the self-conscious ethics of the Elizabethan period," within a "civilizing tradition" of English literature and the Union. Yeats, steering between the art for art's sake approach of the Pre-Raphaelites and the "universalist, imperialist" approach of Dowden, sought to place him within the vatic project he envisioned for an intellectually and politically independent Irish literature and nation. By placing Spenser at the point of intersection between the literary and historic realms of Ireland and England, Dowden and Yeats provide an important, overlooked preface to the various later approaches both to Spenser and to Ireland which continue to address issues of national identity and national literature in Ireland. (DG; modified slightly by Ed.)

**98.86** Hadfield, Andrew. "Certainties and Uncertainties: By Way of Response to Jean Brink." *Spenser Studies* 12 (1998): 197-202.

Contends that in her essay "Constructing the *View*," *Spenser Studies* 11 (1994): 203-28, Brink "pushes her arguments too far" in some places, and in others "misconstrues the evidence." She overlooks "contextual evidence" relating to the question of whether the *Vewe* was suppressed, including the fact that only a very small number of items dealing with Ireland appeared in the Stationer's Register in Elizabeth's reign. Suggests that *Vewe* was designed for manuscript circulation and never intended for publication, but "fell into the hands of someone who wanted to make money out of Spenser's work." As to Brink's arguments against Spenser's authorship (Ware's belated attribution is the only one we have), argues that "a certain amount of circumstantial evidence as well as a whole series of striking textual parallels" with *FQ* suggest that at the least Brink has put her case "overdramatically."

**98.87** Highley, Christopher. "Spenser and the Bards." *Spenser Studies* 12 (1998): 77-104.

As a member of the colonial government in Ireland, Spenser was implicated in the systematic persecution of the bards and other groups in traditional Gaelic culture. But Spenser's *Vewe* and, more importantly, his poetry, tell a different, more complex story of his relationship to his vocational counterparts in Ireland. By teasing out the unofficial or fugitive side of Spenser's interest in bardic culture, I argue that he unobtrusively appropriates and manipulates bardic guises in his fashioning of a poetic and cultural identity. The ideological ambivalence of this strategy emerges most compellingly in *Colin Clout,* a poem written in the wake of Spenser's disappointment at court. Read in this context, Colin's bardic overtones resonate both as an act of compliance to the royal will and of autonomy from, even resistance to it. (CH)

**98.88** Kramnick, Jonathan Brody. "The Cultural Logic of Late Feudalism: Placing Spenser in the Eighteenth Century." *ELH* 63.4 (Winter 1996): 871-92.

Argues that the canonization of Spenser in the middle decades of the eighteenth century was "part of a significant rethinking and reshuffling of what Pierre Bordieu calls 'the cultural field." Spenser scholarship and criticism flourished in the 1750's and 60's in the service of a conservative and elitist ("late feudal") defence against the encroachment of a "market cuture," as represented mainly by the popularity of the novel. On the one side of the cultural debate was Joseph Warton, for whom Spenser stood for a "restricted culture" (an academic elitism) oriented to a past in which value was equated with "ideal and abstracted symbols." For this reason, Spenser's poetry was superior to that of Ariosto. On the other side was William Huggins, a translator of Ariosto, who responded to the first volume of Warton's *Observations* with a 1756 pamphlet called *The Observer Observed*. In it he defended Ariosto against Warton's depreciation by treating Ariosto as a "proto novelist" and hence as a precursor of a prose "market" culture. Both men, though, sought to "prize out a sphere of relative autonomy from the ruck of commerce," the one looking back to "Addison's polite society," the other "even further to the Elizabethan court." See also *SpN* 96.35.

**98.89** Maley, Willy. "Sir Philip Sidney and Ireland." *Spenser Studies* 12 (1998): 223-27.

In an essay given mainly to countering S.K. Heninger's claim that Sidney "never visited that rebellious contry," (1) points out that the last of Sidney's three proposed solutions to the Irish problem in the *Discourse of Irish Affairs*--"with force and gentleness, to raise at least so much rents, as may serve to quit the same charges"--is "precisely the same point" that Spenser makes in the *Vewe*; and (2) adduces circumstantial evidence that Spenser and Sidney "crossed paths" in Ireland.

**98.90** Moroney, Maryclaire. "Spenser's Dissolution: Monasticism and Ruins in *The Faerie Queene* and *The Vewe of the Present State of Ireland*." *Spenser Studies* 12 (1998): 105-32.

Warton's comment on the Blatant Beast focuses our attention on Spenser's curious representations of the dissolution of the monasteries, representations which must surely have violated his audience's sense of decorum, if Warton is to be believed. In this essay, I place the Beast's rampage through the cloisters at the end of Book Six in two contexts. I look first at Tudor responses to the dissolution, especially in terms of the ambiguous status of medieval ruins in Elizabethan texts; then, more contentiously, I read the Beast within the framework of England's colonial enterprise in Ireland, a project which, like the dissolution itself, entailed the eradication of a culture which was in Elizabethan terms theologically pagan and politically barbarous. I argue that the dialectic of chiastic and metonymic rhetoric which informs Elizabethan theorizing about these two institutions (the medieval church and the contemporary Irish state) suggests the importance of the dissolution, finally, as a figure for religious trauma and political realignment in the later sixteenth century. (MM)

**98.91** Nohrnberg, James. "Allegory Develied: A New Theory for Construing Allegory's Two Bodies." *Modern Philology* 96.2 (Nov. 1998): 188-207.

In the course of an essay reviewing Gordon Teskey's *Allegory and Violence*, remarks are offered on several matters Spenserian. The personification of the self-disdaining Disdain both illustrates and problematizes "the Third Man problem" of self-participating universals. The termination of Redcrosse's appearances in *FQ* with Sir Burbon's capitulation illustrates the tethering of a personification to the truth of its referent. Scudamour's incapacitation on the night of his marriage comports with the perplexing of human agency by the proliferation of the Roman "little gods" in Augustine. Agape's descent to the underworld and the half-life of her progeny exemplify allegory's battening on "metaphysical decay." The projection of Belphoebe's person as a divine artifice points to a Burkhardtian projection of the Renaissance State as a work of art. Instances of post-Lockean allegory include Philotime's reappearance as Publicke Credit in Addison, and Talus's reincarnation as the Spectre of Urthona in Blake. Finally, Mutability's deconstruction of the Olympian gods and/or the Elizabethan establishment is seen as a Spenserian version of the "Sala dei Giganti" of Mantua's *Palazzo Te*. Ideas correlating ancient allegory with Axial Age theosophy and "wisdom," and modern parable with the diagnostic or clinical or intellectual bureaucratization of the uncanny, are pursued to frame Teskey's historical centering of mainstream allegorosis on the exigencies of Christian culture's cultivation of the otherworldliness of the sign. Responding to Teskey's readiness to treat the macrocosm-microcosm analogy as underwritten ideologically (i.e. as dissimulating an agon over contested political turf), the essay brings to bear several traditional perspectives for reading the master-trope in question: Timaeic, Piconian, Menippean, anatomic, dystopian, and psychosomatic. Figures for the violable body itself--building, household, or polity, or as landscape--are sampled from different periods, to ask where besides politics the discourse of otherness and the dialectic of the alienable body-as-self might lie. One Renaissance example of the figurative and textual landscape, comparable to that of the *Hypnoerotomachia*, is Spenser's Garden of Adonis, read as the organic body of the reader's own physical, mortal, and reproductive nature. The chosen Renaissance instance of the figurative edifice, however, is not the fortified castle-keep of the beleagured Alma, but rather the ghastly Glamis of the hag-ridden Macbeth: as a kind of House of Usher. (JN)

**98.92** Nohrnberg, James. "Orlando's Opportunity: Chance, Luck, Fortune, Occassion, Boats and Blows in Boiardo's Orlando Innamorato." *Fortune and Romance: Boiardo in America*. Ed. Jo Ann Cavallo and Charles Ross. Medieval and Renaissance Texts and Studies. Tempe: Arizona State UP, 1998. 31-75.

In an essay on the flirting of Boiardo's Orlando with Angelica--or Disaster Personified--an entertaining Renaissance fiction is read as offering its audience the chivalric equivalent of "The Dukes of Hazard." But the text is also canvassed for figures of the romance operation of Fortune, befallenment, and haphazardness, as they might be moralized by Classical, Medieval, and Humanist authorities. The resulting secular homily anticipates motifs of venture, adversity

(and its remediation), self-control, personal autonomy, good timing, and presence of mind, as they will re-appear in--and inform--Spenser's Legend of Temperance. (JN)

**98.93** Peterson, Richard S. "Laurel Crown and Ape's Tail: New Light on Spenser's Career from Sir Thomas Tresham." *Spenser Studies* 12 (1998): 1-35.

In an uncalendared document of 19 March 1591, a long letter of over 1,500 words in secretary hand noticed and reproduced here for the first time, the noted 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 Hubberd* had 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 of "Poett Laurall" for writing in praise of the Fairy Queen, has now gone off to Ireland, "in hazard to loose his . . . annuall reward: and fynallie hereby proove himselfe 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. A shorter version of this article appeared in *TLS*, May 16, 1997, pp. 14-15, under the title "Spurting Froth upon Courtiers"; see 97.98.

**98.94** Sokol, B.J. "'Flora's Cave': Echoes of Spenser in Rochester's Freudian Song 'Fair Chloris in a pigsty lay.'" *Durham University Journal* 87.2 (July 1995): 251-55.

Rochester's poem (which illustrates "several principles" set forth in Freud's *Interpretation of Dreams*), draws "significant imagery" from "two pastoral works" of Spenser: E.K.'s gloss on Flora in the March eclogue of *SC* and Venus's protection of Adonis from the boar in *FQ* 3.6.46-48.

**98.95** Starke, Sue Petitt. "Briton Knight or Irish Bard? Spenser's Pastoral Personal and the Epic Project in *A View* and *Colin Clouts*." *Spenser Studies* 12 (1998): 133-50.

A complex tension exists between "Britishness" and "Irishness" in the formation of Spenser's literary persona, Colin Clout. By comparing the rhetorical situation of *Colin Clout* to that of the *Vewe*, we see how the Colin persona in the eclogue offers Spenser a space outside the Virgilian career model in which he creates a new type of national poet by melding the classical pastoral and the Irish bardic modes. Colin Clout represents the Irish bard as described by another Spenserian persona, Irenius, in the *Vewe*, Spenser's new persona for the poet incorporates the social prestige and political power accorded the bard in Irish pastoral society into the traditional image of the pastoral singer, whose distance from worldly affairs

is a commonplace. The result is a persona combining protective pastoral coloration and epic influence who mediates between pastoral Ireland and imperial Britain. In the eclogue named after him, Colin resists appropriation by the epic power of Elizabeth's court, even while he celebrates that power. As literary nomad, his identity is free for self-revision. (SPS)

**98.96** Thomsen, Kerri Lynne. "A Note on Spenser's Translation of *Culex*." *Spenser Studies* 12 (1991; published 1998): 205-06.

Spenser's "Virgil's Gnat" adds a phrase not found in his original: line 400's "murdred troupes." Spenser found this idea in *The History of Jason*, Caxton's translation of Raoul Le Fevre's fifteenth century romance *Fais de Jason.*

*THE SPENSERIAN THRESHOLD*

**98.97** [Ed. Note: Feeling that *SpN*'s account of last May's Spenser at Kalamazoo meeting had done less than justice in reporting Angus Fletcher's 1998 Kathleen Williams Lecture with the above title (see *SpN* 98.68), I asked a former student and attentive member of the audience that day to provide our readers a fuller account. Her report follows.]

Claiming that "as a theorist" he tends to "specialize in the obvious," Angus Fletcher (CUNY) set forth a theory of "liminal poetics," which involves both a text made of ideas about to occur and the structures that allow them to get thought up, and which on this day generated a mixed discourse, in which Mayor Giuliani's attempt to suppress jay-walking in New York City appeared alongside the eventless plotting of mere distance in epistolary novels and Dr. Johnson's deciding that *Samson Agonistes* "had no middle" precisely because it has only middle.

He began by drawing a preliminary distinction between *criticism*, which looks below the radar of ideology to stare at literary form distinct from figuration, and *interpretation*, which "weighs the force of figuration" and in its construction of meanings is rhetorical, not poetical. The critic's motto is "I love a great facade"; he invites a turn to poetic material rather than interpretive mastery.

He then argued that liminality gives Spenser a siting for ideas that guards process from theme. Contextual readings control poetry from outside and weaken our notice of the beauty without which allegory degenerates into stereotypes serving ideology. Since unremitting thematizing would make his allegory "a kind of castle of Alma extended forever," Spenser uses Quest to counter the Temples of Theme, sending each protagonist through a rite of passage, which "draws social ideas into the learning experiences of the hero." Rather than crossing the limen into an idea, "in the liminal something happens to ideas," and it is this "life of the passing notion" that constitutes the action that Spenser plots. This formal theory allows Fletcher to see the poet drawing on the "expressive intensity that comes on the threshold" of

perception, and to conclude that "Spenser suffers if at all from an anxiety of inspiration--as does Milton--about whom Bloom never talks." It is more like Frye in motion. Historically, liminal poetics provides "a rough outline of how, however fitfully, innovation could occur" in the mobile ideas of the Renaissance, and regards sensitivity to the restlessness of ideas as the New Historicists' chief contribution to Renaissance studies.

Audience questions elicited several clarifying observations: that in *FQ* "the narrative itself is very importantly *not* getting anywhere" so that the "wandering" Book IV disperses the strong action of Book III; that the stanza, infinitely successive yet posed on a ritual alexandrine, is the poem's most significant meaning; that as theme and form in turn put each other to sleep, the constant transitions between them afford us innumerable occasions for finding that, in our mind as in the poem, "a lot is happening."

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## *SPENSER BIBLIOGRAPHY UPDATE, 1996*

**98.98** The following checklist includes Spenser items published in 1996 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item number. 96.10 refers to the tenth item in the 1996 volume of the *Spenser Newsletter.*

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## VIII. *The Minor Poems*

### A. *The Shepheardes Calender*

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110. Berger, Harry, Jr. "The Mirror Stage of Colin Clout" (1983). Rpt. in *Critical Essays on Edmund Spenser.* Ed. and introd. Mihoko Suzuki. New York: G.K. Hall, 1996, pp. 25-44.

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### C. *Complaints*

#### 1. *General Criticism of* Complaints

116. Brown, Richard D. "'The New Poet': Novelty and Tradition in Spenser's *Complaints.*" U of York (UK), 1995. *DAI* 57.4 (1996): 1078-C.

117. Dorangeon, Simone. "Les *Complaints* de Spenser et l'heritage de Du Bellay." *O&C* 20.1 (1995): 175-82.

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119. Worden, Blair. "On Ister Bank." pp. 272-75 in his *The Sound of Virtue: Philip Sidney's* Arcadia *and Elizabethan Politics.* New Haven: Yale UP, 1996. xxv + 406pp.

3. *Ruines of Time*

120. MacPhail, Eric. "Prophecy and Memory in Renaissance Dream Vision." pp. 193-99 in *ICLA 91 Tokyo: The Force of Vision, II: Visions of the Other.* Gen ed. Earl Miner and Toru Haga. Ed. and introd. Gerald Gillespie, Margaret Higonnet, and Sumie Jones. Tokyo: Internat. Compar. Lit. Assn, 1995. xvi + 657pp.

D. *Amoretti and Epithalamion*

121. Braden, Gordon. "Applied Petrarchism: The Loves of Pietro Bembo." *MLQ* 57.3 (September 1996): 397-423.

122. Jang, Heran. "Spenser's Silent World of Love." *ShakRev* [Seoul] 24 (Spring 1994): 215-32. 96.60

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IX. Prose

A. *Letters*

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B. *A View of the Present State of Ireland*

125. Canny, Nicholas. "Reviewing *A View of the Present State of Ireland.*" *IUR* 26.2 (Autumn/Winter 1996): 252-67. 97.64

126. Carroll, Clare. "Spenser and the Irish Language: The Sons of Milesio in *A View of the Present State of Ireland, The Faerie Queene,* Book V and the *Leabhar Gabhala.*" *IUR* 26.2 (Autumn/Winter 1996): 281-90. 97.64

127. Cavanagh, Sheila T. "'Licentious Barbarism': Spenser's View of the Irish and *The Faerie Queene.*" *IUR* 26.2 (Autumn/Winter 1996): 268-80. 97.64

128. Ni Chuilleanan, Eilean. "Forged and Fabulous Chronicles: Reading Spenser as an Irish Writer." *IUR* 26.2 (Autumn/Winter): 237-51. 97.64

129. Glover, Laurie Carol. "Colonial Qualms/Colonial Quelling: England and Ireland in the Sixteenth Century." Claremont Graduate School, 1995. *DAI* 56.10 (April 1996): 3947-A

130. 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. 97.82

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

132. Maley, Willy. "Dialogue-wise: Some Notes on the Irish Context of Spenser's *View.*" *Connotations* 6.1 (1996/97): 67-75. 97.62

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

134. ----. "Spenser's *View* and Stanyhurst's *Description.*" *N&Q* ns 43.2 (June 1996): 140-42. 97.96

*ANNOUNCEMENTS*

**98.99** CONFERENCES. South Central Modern Language Association, 12-14 Nov. 1998, New Orleans. *Inquire* Jo Hebert, SCMLA, Dept. of English, Texas A&M U, College Station 77843-4227 (409 845-7041; fax: 409 862-2292; scmla@acs.tamu.edu; http://engserve.tamu.edu/files/scmla/)

Barnard College Medieval and Renaissance Conference: Marketplace and Society, 5 Dec. 1998, Barnard C. *Inquire* Joel Kaye, Dept. of History, Barnard C, 3009 Broadway, New York, NY 10027 (212 854-4350; fax: 212-854-3024; jkaye@ barnard.columbia.edu)

Modern Language Association, 27-30 Dec. 1998, San Francisco. *Inquire* Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (212 614-6372; fax: 212 477-9863; convention@mla.org)

John Donne Society, 25-27 Feb. 1999, U of Southern Mississippi. *Inquire* Eugene R. Cunnar, Dept of English, New Mexico SU, Las Cruces 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu)

Self-Fashioning Revisited: Identity in the Early Modern Era, 6-9 Mar. 1999, Claremont Graduate U. *Inquire* Rosann Simeroth, CGU Humanities Center, Early Mod. Studies Group, 740 North College Ave., Claremont, CA 91711-6163 (909 621-8612; fax: 909 607-1221; rosann.simeroth@cgu.edu)

Shakespeare Association of America, 1-3 Apr. 1999, San Francisco. *Inquire* Lena Cowen Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250 (410 455-6788; fax: 410 455-1063; saa@umbc.edu)

Medieval Academy of America, 8-10 Apr. 1999, Georgetown U. *Inquire* Luke Wenger, MAA, 1430 Massachusetts Ave., Cambridge, MA 02138 (617 491-1622; fax: 617 492-3303; maa@fas.harvard.edu)

Northeast Modern Language Association, 16-17 Apr. 1999, Pittsburgh. *Inquire* Michael Tomasek Manson, Executive Dir., Northeast MLA, Anna Maria Coll., Paxton, MA 01612-1198 (508 849-7192; fax: 508 849-3362; nemla@anna-maria.edu)

West Virginia Shakespeare and Renaissance Association, 16-17 Apr. 1999, Davis and Elkins Coll. *Inquire* Robert McCutcheon, Davis and Elkins C, 100 Campus Dr., Elkins, WV 26241 (304 637-1216; fax: 304 637-1413; mccutchr@euclid.dne.wvnet.edu)

John Foxe and His World: International John Foxe Colloquium, 29 Apr.-1 May 1999, Ohio State U. *Inquire* Chris Highley, English Dept., Ohio State U, 164 West 17th Ave., Columbus 43210-1370 (614 292-6065; fax: 614 292-7816; highley.1@osu.edu)

**98.100** SPENSER-L. The following review of the Spenser listserv appeared in *Ceres Digest 1* (http://www.english.cam.ac.uk/ceres). I especially like the judgment that contributors include "decent scholars"--always suspected that about us.

> SPENSER-L is an unmoderated on-line discussion of things Spenserian and Sidneian. The list has a bout 300 members, some of whom will be temporary--students encouraged to think that sending in an inquiry may get their essay written for them. Most, though, are decent scholars. Contributions tend to be off the top of the head rather than considered; but then, this willingness to talk shop without checking references first has its advantages. The list is very good at responding promptly to simple queries ("What's the latest article on . . . ?), and at brainstorming (a request for analogues and sources for images of mining in Spenser, very productively). Also, a considered but open-ended question engaging members' general understanding of critical trends, methodology, or Spenser even, can lead to many provoked thoughts. Information and references can be vague, though seldom inscrutably so, but the recent recruiting of "Analogy" Nohrnberg is raising the stakes here; worrying of course to see scholars getting addicted to e-mail (*nosce teipsum*!), but a precious few provide great service to the scholarly community.

**98.101** SIDNEY AT KALAMAZOO, 1999 PROGRAM. Sidney 1: **Politics and the Sidneys** (Fri 7 May 10:00 am). Presider: *Margaret P. Hannay* (Siena C). (1) "A Dutch Perspective on Sidney's Eclogues" by *Anne Hecox* (Washington U). (2) "The Political Commonplace Books of Sir Robert Sidney" by *Robert P. Shephard* (Elmira C). (3) "Algernon Sidney and Philip Sidney: A Continuity of Rebellion" by *Victor Skretkowicz* (U of Dundee). (4) Response: *Arthur F. Kinney* (U of Massachusetts, Amherst)

Sidney 2: **Philipp, Philip, and Pip: Synchronic and Diachronic Sidney Circles** (Fri 7 May 1:30 pm). Presider: *Gerald Rubio* (U of Guelph). (1) "Placing Sidney among the Philippists: Why Melanchthon Matters to the Study of Philip Sidney" by *Robert E. Stillman* (U of Tennessee). (2) Response by *Carole V. Kaske* (Cornell U). (3) "Letters to Sir Philip Sidney: The Yale Manuscript" by *Roger Kuin* (York U, Toronto). (4) "The Victorian Genetics of Astrophel and Stella" by *John Holmes* (Lincoln College, Oxford)

Sidney 3: **The Jan van Dorsten Memorial Lecture** (Sat 8 May 3:30 pm). Presider: Arthur F. Kinney (U of Massachusetts, Amherst). "Sidney and Spenser" by *A. C. Hamilton*, Cappon Professor Emeritus (Queens U). Response by *Anne Lake Prescott* (Barnard C, Columbia U).

*SPENSER AT MLA, 1998 PROGRAM*

**Spenser and Women Writers** (56)

5:15-6:30 pm Union Square 13, San Francisco Hilton
Arranged by the International Spenser Society
Chair: *Mihoko Suzuki (U of Miami)*

*Patricia Phillippy (Texas A&M U)*
"Tristive Times: The Gendering of Lamenatation in Spenser and Whitney"

*Margaret Hannay (Siena College)*
"'Peerles Ladie Bright': The Countess of Pembroke and Edmund Spenser"

*Susanne Woods (Franklin and Marshall C)*
"Spenser and Lanyer: Praising Famous Ladies";

*Laura O'Connor (U of California, Irvine)*
"Spenser's Quirky Revisionists: Maria Edgeworth and Marianne Moore"

**Spenser as Reader and Read** (441)

7:15-8:30 pm, Union Square 13, San Francisco Hilton
Arranged by the International Spenser Society
Chair: *Lauren Silberman (Baruch C, CUNY)*

*Stephen M. Buhler (U of Nebraska)*
"*Disjecta membra poetae*: Scatterings of Lucretius in *The Faerie Queene*"

*Sheila Cavanagh (Emory U)*
"'My Name is Fancy': Lady Mary Wroth Reads *The Faerie Queene*"

*Claire Kinney (U of Virginia, Charlottesville)*
"'What s/he ought to have been': Romancing the Truth in *Spencer Redevivus*"

**Spenser Society Luncheon and Business Meeting** (580)

12:00 noon - 2:00 pm, University Club, 800 Powell St.

*Richard McCabe (Merton College, Oxford U)*
"Spenser's Opposed Reflexion."

*SPENSER AT KALAMAZOO, 1999 PROGRAM*

SPENSER I

**Origins to *The Faerie Queene*: The Bible, Plato, and Other Folk**

Opening Remarks: *Michael C. Schoenfeldt (U of Michigan)*

Presider: *Tracey Sedinger*

*Carol Kaske (Cornell U)*
"The Adiaphoristic Poetics of *The Faerie Queene*"

*Jon A. Quitslund (The George Washington U)*
"Re-sourcefulness at the Origins: Platonic Myths in the Garden of Adonis Canto"

*Marianne Micros (U of Guelph)*
"Robber Bridegrooms and Devoured Brides: The Influence of Folktales about Female Transitions on Spenser's Portrayal of Female Threshold Experiences in *Faerie Queene* III and IV"

Responses: *Richard Mallette (Lake Forest College)*
*Margaret Hannay (Siena College)*

SPENSER II

**Spenserian Intertexts: Classical, Continental, English**

Presider: *Arthur Upham (Northcentral Technical College)*

*David Scott Wilson-Okamura (U of Chicago)*
"Merlin, Marcellus, and the Politics of Classical Allusion"

*Robert Darcy (U of Wisconsin-Madison)*
"Recalling the Circe: Spenser's Inversion of Tasso's Epic Authority"

*Scott Lucas (The Citadel)*
"Diggon Davie and Davy Dicar: Edmund Spenser, Thomas Churchyard, and the Poetics of Public Protest"

Responses: *David Lee Miller (U of Kentucky)*
*Lauren Silberman (Baruch College, CUNY)*

SPENSER III

**Spenserian Space: Land and Art**

Presider: *Thomas Herron (U of Wisconsin-Madison)*

*Judith Owens (U of Manitoba)*
"Professing Ireland in the Woods of Mutabilitie"

*Jane W. Brown (U of Evansville)*
"'Through discontent of my long fruitless stay': Geography, History, and Justice in Spenser's *Prothalamion*"

*Humphrey Tonkin (U of Hartford)*
"Spenser's Room: Creative Space and the Visual Imagination"

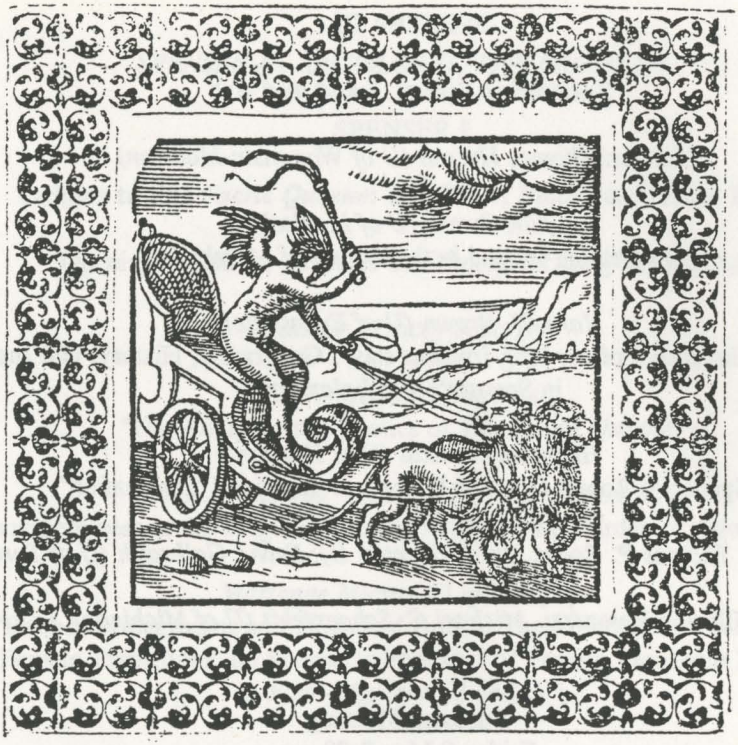
Responses: *Thomas P. Roche, Jr. (Princeton U); David Galbraith (U of Toronto)*

Closing Remarks: *Michael C. Schoenfeldt (U of Michigan)*

**Business Meeting**
Friday 9 May 8:00 pm

Panel Discussion: "Spenser and Death"

*Heather Dubrow (U of Wisconsin), Linda Gregerson (U of Michigan), Marshall Grossman (U of Maryland), David Lee Miller (U of Kentucky)*



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

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

*Quem non mille feræ, quem non Stheneleius hoſtis,*
*Non potuit Iuno vincere, vincit amor.* Ouid. Epiſt. 9.

Que

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