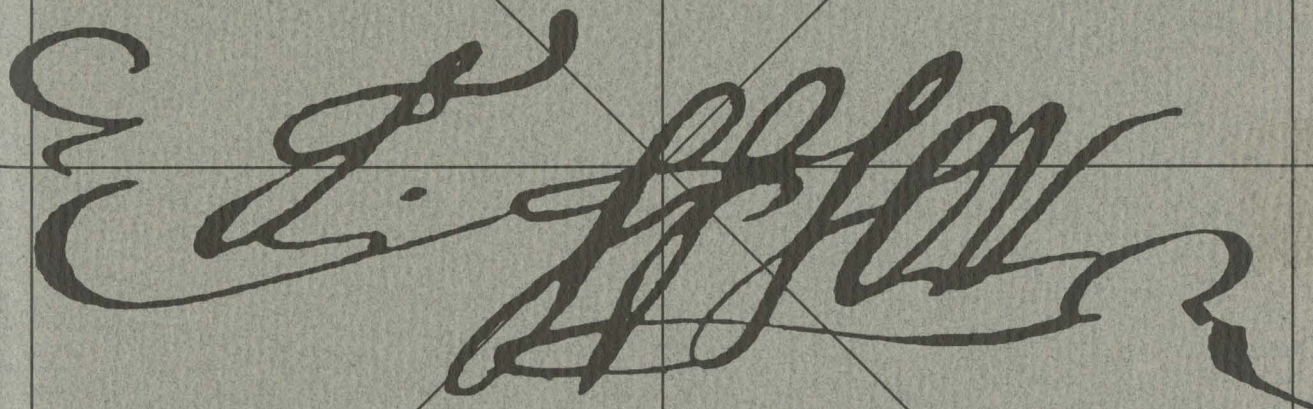


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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

98.35 If any *SpN* readers wondered, on opening the last issue, whether they had in hand some unannounced new version of "Spenser Lite," be assured that the change is not permanent. I'm told that a "new person" at the print shop had by mistake trimmed the issue to nearly a half-inch shorter than usual, allowing the text almost to run off the bottom of the page. Unsightly, but thankfully not fatal. Since I didn't discover the error until about half-way through the labeling and mailing process, and since the issue was already nearly a month late, I decided to mail as was. I have been assured, though, that should any subscriber, individual or institutional, demand a replacement copy of the correct size, the printer will reprint and mail. This information may be especially germane to libraries who may want the issues to be a uniform size when bound, and individual subscribers may wish to communicate the news to those in charge of serial collections, who are themselves unlikely to read this notice.

At its recent meeting, the Program Committee of Spenser at Kalamazoo decided, in the interest not only of saving money but also perhaps of reaching a larger number of people than via their current mailing list, to start using a *SpN* "centerfold" to announce its annual call for papers for the "Spenser at Kalamazoo" program. The one you find stapled in this issue is designed to be easily removed and posted, duplicated, or passed around to colleagues. Please do so.

Finally, I want to thank Julian Lethbridge, of the University of Tübingen, for providing, in addition to his review at 98.41, a number of the abstracts below; without his timely assistance, this issue would be considerably leaner than it is.

## BOOKS: REVIEWS AND NOTICES

98.36 Anderson, Judith H. *Words That Matter: Linguistic Perception in Renaissance English*. Stanford: Stanford UP, 1996. 338 pp. ISBN 0-8047-2631-0. \$45.00.

For a long time readers of Renaissance writing have sought to account for the yearning of language toward substantiality in the period: Sigurd Burckhardt in the 1950s looked to Shakespearean corporeality of metaphor, in which several meanings coalesce in one word; Murray Krieger, seeking in the 1970s to account for the impulse to make poems present the numinous rather than represent it, had recourse to the idiosyncratic poetics of Mazzoni; Judith Anderson acknowledges our intellectual moment by grounding her study of the manifold ways that Renaissance words "matter" in the practices of makers of dictionaries, thesauruses, and lexicons, and by taking what used to be called sub-literary writers and pedagogues with the same intellectual seriousness that she takes canonical writers. Anderson has always had twinned commitments that Spenserians will recognize as congenial. On the one hand there are the precise, detailed, and minute lexical studies--e.g. her essays on relationships between



Chaucer and Spenser--and on the other, the ambitious sorting out of big philosophico-linguistic issues: fact and fiction, history and biography, what counts as truth in words, in Middle English and Renaissance writing. Now there is also the relationship of words to matter, and the ways that words can matter, another equivocal, shifty field of investigation, as might be attested from the recent history of the history of the very word *matter* in literary studies.

What count as words for this study are, most of the time, sub-sentential units: "verbal units such as proverbs, inscriptions, and Biblical quotations--frozen syntagms in structuralist terms--or individual words themselves, lexical entries, Latin tags, verbal icons" (2). But Anderson is also alert to larger structures, e.g. the ways that layered citations, in a writer of large works like Spenser or Donne the prose stylist, create the density and expansiveness of place. Anderson hews closely to detailed readings of Jonson, Shakespeare, Spenser, Andrewes, Donne; and these in the context of dictionary-writers, thesaurus-builders, and lexicon-compilers like John Minsheu and Robert Estienne; writers on language like Mulcaster, Wilson, Peacham; spelling reformers like John Hart and William Bullokar. Erasmus, Rabelais, and Bacon recur as exemplary and influential thinkers about the thingness of language. Continental writers are tapped for specific uses--Rabelais, Vives, Agrippa--but the focus remains on language in sixteenth- and seventeenth-century England. Words "matter" in many senses, as Anderson suggests with her opening, synoptic discussion of the episode of the frozen words in Rabelais. Words become "frozen" or fixed in *sententiae*, Latin tags, and commonplace books, all treasuries or storehouses of crystallized language; fixed and nominalized in lexicons, dictionaries, definitions, and etymologies; fixed in desperate efforts to standardize spelling; in the slippages between senses of *definition*, of *res*, of *verba*, of *substance*; in technological and formatting developments of the printed page, where they increasingly carry the authority of their apparent autonomy; in the efficaciousness, sometimes magical, attributed to them; in the embodiments of voice; in their status as *loci* of meaning; and in the irresistibility of spatial metaphors when speaking of language, words so materially handled that they become virtually dimensional objects, like Jonson's built, squared, bounded words or Donne's way in the sermons of taking words as locations to be entered.

This book is strong in its insistence on "the complexity of linguistic views in Renaissance thought" (8), in its resistance to predictable theoretical formulations. One could imagine, for instance, a cohesive polemical thesis about the many contesting views on words and matter; but Anderson eschews the relative tidiness of the contestational paradigm and insists on the less combative, less teleological point about diversity and irregularity of change. Thus the conclusion to her careful survey of dictionaries and definition-making in Renaissance England: "It is . . . difficult to conclude, although tempting to do so, that [certain dictionary-makers'] inclination toward logically and philosophically embedded definitions represents at this stage an outdated lexical conception and . . . an earlier kind of linguistic awareness, rather than simply an alternative one" (99). Or again, "Relevant cultural amplifiers [affecting linguistic ideas] were very much in an evolving process of change--a heightened, generative, and unsettling state" (92). The refusal of steamroller argument gives her a great deal of room to conduct local, specific disagreements with other scholars, to make useful and frequent



distinctions, and to build up evidence that lexical developments are "more complicated and linguistically more nuanced" (83) than we often credit them for, and also less able to be accounted for by the kind of highly specific cultural circumstances often adduced these days--an interesting distinction in view of Anderson's own precise examination of, say, dictionaries and lexicons, one that implies a need for more complex thinking about kinds and objects of historical study, and how social developments bear on writing matters. Often Anderson's prose carries the tone of a discussion in progress, now with one, now with another interlocutor, oblique gestures signalling the context that the reader needs to retrieve. Sometimes the most crucial distinctions are--not diacritically negative, but purposively, litotically cognizant of the lability of language, or the paradoxically ambiguous fictiveness of reified words:

Other related instances in the period belong to a curiously liminal space between what I have termed literalism, whether magical or more simply material, and the conventions of tropology. This liminal space is not unlike that in which Edgar Wind locates mottoes, and Roy Strong painted miniatures. In it, reified words and literalized comparisons are neither quite magical nor in modern terms quite rational, that is, neither fully transitive in their (supposed) effects nor merely representational and expository in their functions. (143)

Anderson's book is cannily structured, and there are small surprises and challenges, these carried by recurrences of increasingly familiar material. Lancelot Andrewes returns for reprises well after he seems to have finished his function in the argument; forms of the verb 'to bear,' 'to bear on' in Anderson's own prose seem to bear a riddling argument of their own, culminating in the fine discussion of Donne's "*Pondus gloriae*" in his second Prebend Sermon; examples of definitions and other lexical orderings are chosen from among words relevant to the discussion (*gravis*, substance); one chapter discusses Jonson's poetry and then Spenser's, with remarkable results in making precise a general sense of Jonson's verbal mortar and edges vs. Spenser's expansive fluency; the section on Jonson catches up many of the earlier discussions of weight, substance, bearing, pondering and ponderousness and depending, matter as *silva* or *hyle*, both raw natural matter and the trees of *The Forrest*; thence to a chapter on arboreal fiction--Spenser's Fradubio and his Colin Clout, Shakespeare's Ariel and also the desolate tree of Sonnet 73, Andrewes's elaborate tree simile in a Passion sermon. A reader needs to be willing to go some distance with the pleasure of the arboretum and to do some retrospective reading, but the fruit is an interesting argument about metaphor, in the context of Renaissance magic. (Is the absence of Saussure's famous *arbre*, signifier - bar - signified, an intentional omission? If it's meant to be a conspicuous absence, it might suggest that discussions of still-mysterious metaphor need to break from the power of twentieth-century general linguistics.)

Spenser exemplifies certain positions and practices in words throughout the book, but the fuller treatments of his work--*Mut*, *FQ 5* (Artegall and the Giant, weighing words once again), Eumnestes' scrine in the House of Alma--require for their full effect the detailed



material on dictionary definitions and etymologies of the early chapters, as well as the characterization of Jonson's precisely edged, tightly packed poetic words. Jonson's approach, Anderson suggests, is something like that of the composers of dictionaries, who provide abstracted, summary, and analytic etymologies, while Spenser's is more like the expansive classical and medieval grammarians. This fine, apparently impressionistic observation rests on the rich discussion and conclusions reached some 50 pages earlier: "An increasing interest in etymology evident in Renaissance dictionaries . . . highlights individual words, and the lexical presentation of etymological data in the list-like fashion of a work such as John Minsheu's *Ductor in Linguas* (1617), rather than in the discursive prose of a Varro or an Isidore, makes it appear still less a narrative about meaning and a process that develops over time than a fixed equation--something given" (72-73). With Jonson being to Spenser as Minsheu is to Varro, Anderson creates a way to talk about narrative in Spenser, and how the stories of words become the stories of characters and events:

As so often in Spenser's writing, the expanses made to resound within the word and the stories that radiate out from it claim our attention as much as the word in its immediate context. Spenserian etymology, at its most characteristic, does not look simply through the word to the thing but via the word to another story. . . . (126)

*Words That Matter* orients us toward a good many matters that it can hardly develop in detail. For instance, Anderson hasn't room to develop the implications of drawing from the particular genres that she does; reading Jonson's *Volpone* or the songs from the masques alongside Spenser seems likely to yield much different results than is yielded by setting *The Forrest* next to Spenser. Again, so much documentation of efforts to fix words and make them perdurable suggests the period's sense of the fragility and fleetingness of words; Mulcaster uses the "quikning" of the living vernacular to suggest its perishability (48). Words in Renaissance thought are on the move as often as they are fixed: to make a metaphor is to fetch something from afar or to transgress a boundary; words overlap and blur and transform into one another ("Time drives the flock from *field* to *fold*") as the poetic line carries them forward in time; "the hunger for pure presentation" in language that Krieger identified provokes the mind into actions that load or materialize words. Renaissance language yearns for the intensities of the substantial, yet also for the energies of movement that create it; this is the tension that informs and quickens Anderson's book.

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98.37 Baker, David J. *Between Nations: Shakespeare, Spenser, Marvell, and the Question of Britain*. Stanford: Stanford UP, 1997. viii + 221 pp. ISBN 0-8047-2997-2. \$39.50.

"What of those English, Irish, Scots, and Welsh" asks David Baker in his introduction, "who arrived at some sense of who they were by means of and in the midst of the charged



question of Britain?" (10). Baker's question is one that has informed a spate of recent studies by both historians and literary critics of the "question of Britain"; their point of departure is the thesis, put forward some sixteen years ago by J. G. A. Pocock (and cited by Baker), "that the various peoples and nations, ethnic cultures, social structures, and locally defined communities, which have from time to time existed in the area known as 'Great Britain and Ireland,' have not only acted so as to create the conditions of their several existences but have also interacted so as to modify the conditions of one another's existence." Pocock's work is central to *Between Nations*, but Baker, following postcolonial critic Homi Bhabha's insight that "the problematic 'closure' of textuality questions the 'totalization' of national culture," seeks to put critical pressure on what he considers a "residual commitment to 'nation-as-essence' circulating through Pocock's arguments." As he notes, "early modern Britain was not a 'locus' of (self)subsistent nations, but a nexus, rather, of relations of alterity among 'England' and 'Scotland' and 'Wales' and 'Ireland,' among, that is, the self-displacing sites that took on those names and among the 'discourses' that adumbrated them" (10). Through very sophisticated close readings of Shakespeare's *Henry V*, Spenser's *Wewe*, and Marvell's "An Horatian Ode upon Cromwell's Return from Ireland" and "The Loyal Scot," he demonstrates not only that these texts cannot be properly understood outside a British context, but also that the "Britishness" invoked by each is itself problematic: "it was a rare moment in the English literature of this period," he notes near the end of his study, "when the attempt to conjure up Britain was not beset by pervading uncertainties and self-created contradictions" (171).

Baker rightly begins not simply with textual analysis but with texts themselves. As he observes, "in writing the history of England as a nation-state today what we are writing is the textual history of the English rulers writing their own textual history, and doing so, quite often, by 'unwriting'—suppressing, assimilating, ignoring—the textual histories of the other not yet or never-to-be nations that also existed (or might have existed) among the British Isles" (4). It is from within questions of the archive, and its relation to power, that Baker approaches English Renaissance literature. What Baker argues is that we need to focus our critical attention on the textual traces left by this "unwriting": "For me to read English texts with a British history in view is not only to try to recover the Welsh, Irish, or Scottish histories that may be pertinent to them. It is also to locate my reading at the moment and in the places when these histories were being obliterated, and to try to detect, in the text that does the obliterating, traces of what was being obliterated" (14). Thus, Baker argues in "Imagining Britain: William Shakespeare's *Henry V*" that "if Britishness in *Henry V* is coming into being by means of the very exclusions, the assertions of difference that are employed . . . to define it, then Shakespeare can only represent a Britain on stage by reminding his audience of the other nations that this Britain is meant to incorporate, and thereby invoking, however dismissively, their incipient but still powerful nationalisms" (23-24); while in "British Poetics: Andrew Marvell's 'An Horatian Ode upon Cromwell's Return from Ireland' and 'The Loyal Scot'" he argues that Marvell's "Ode" "imagines the abolishing of a localized identity—Englishness—but does not forget, since its readers cannot forget, that it is the very fixity of this identity, its refusal to even acknowledge a relation to others, that keeps it intact" (134). An insular English



identity is, paradoxically, called into question at the very point at which it exerts its preeminence over others.

In the central chapter of the book, "Border Crossings: Edmund Spenser's *A View of the Present State of Ireland*," Baker asserts (in what will surely be a point of controversy among those in what is shaping up as the "Spenser and/in Ireland/Britain" sub-field of Spenser studies) that the poet and planter's "relation [to the Irish] is more ambiguous and somewhat more tacitly complicitous than is usually considered" (71). The chapter begins with a (re)consideration of Richard Rambuss's idea of Spenser as a "manager of secrets," in which Baker argues that "in the *Vewe* the paths of secrecy lead across several borders within the two British islands" (71). The principal secret which the *Vewe* "knows" and what it "does not fail to reveal" (to English authorities) is that the common law of England has not only failed to "establish royal control" in Ireland, but that it has done so "because that law had its own ambiguous affinity with Gaelic law, and this left it open to hostile appropriation" (91). Brehon (Irish) and common law are both, Spenser intimates, rooted in custom, not in the transcendent authority of the monarch, and thus he distrusts both. This secret, however, must be both revealed (if royal power is to be restored) and concealed (if Spenser is not to offend English readers who associated the common law with immemorial custom and thus with Englishness itself), and Baker expertly unravels the various threads of what has to be the most complex (and convoluted) argument the *Vewe* offers its readers.

Baker states that he does not mean to "deconstruct" Britain or any of its member nations, nor to deny the actuality of the differences among them" (9); however, his strength is precisely in deconstructive close readings which bring to the fore the ambiguity of national identities in this period. What is sometimes lacking is an attention to the institutions and modes of power which produced these (ambiguous) identities: we need more concrete historical contextualization to complement the careful analysis of the central texts. Take for example Baker's comments on Welsh assimilation: "As we consider what Wales may have betokened to Shakespeare and his audience, it is important, I think, to make a distinction between the legal incorporation of that kingdom in 1536 . . . , which was relatively easy, and the cultural assimilation of the Welsh themselves, which was far from 'effortless'" (46). To make this distinction, however, is to discount the enormous shifts in the forms and status of Welsh culture in the sixteenth century brought about by legal incorporation. The process of legal incorporation eviscerated older forms of lordship and of clan culture (a project of the Tudor state on all of its peripheries), but these changes were not simply the imposition of central government and metropolitan culture on native peoples; many among the improving Welsh gentry not only welcomed them but actively advocated the imposition of English norms in government and law. For the emerging gentry class, liabilities such as the requirement that office holders speak (and all legal proceedings be held in) English or the prohibition of gavelkind were more than offset by opportunities for participation in national politics (as M.P.s), in a national market radiating out from London, and in local government, where Welshmen were given a monopoly on offices. Against this institutional backdrop, it seems overstated to argue that Shakespeare's Fluellen "registers a threat to the unity of the English



nation that was as potent in its way as the Irish insurgency that is intimated in MacMorris" (31).

In the late sixteenth century, the Munster planter Sir William Herbert expressed himself hopeful that with the queen's support he would make "Kerry and Desmond a little England beyond Ireland . . . as some worthy gentleman in time past made Pembrokeshire a little England beyond Wales." Herbert was well-placed to make such a comparison: he himself was Welsh, owning vast estates in Monmouthshire (to which he had added considerably during his own lifetime). He had also, by the time of his grant of a large seignory in Co. Kerry in 1586, served as sheriff in Glamorgan and Monmouthshire (where he was also a justice of the peace), and was twice returned as M.P. to Parliament. Here is the kind of figure we see too little of in *Between Nations*, a figure from the peripheries who participates in those institutions of state power which, though deployed to varying effect across the British Isles, nevertheless served to fundamentally "modify the conditions" of all of the constituent parts of the Tudor and Stuart polity. How to account for the differential effects of the intrusion of the state in the far north, Wales and Ireland? This is a question left unasked by Baker. This is not to say that we do not also need to recover the voices which were "unwritten" by colonists like Spenser; but we need to do so within a wider historical context which pays close attention to the strategies employed by the state to secure the hegemony of a capitalist planter class (to which *both* the Welshman Herbert and Englishman Spenser belonged) on the peripheries.

Spenser's *Vewe* needs to be placed in this wider context, first, by reading it alongside other New English texts, such as Herbert's *Croftus sive de Hibernia Liber*, or Richard Beacon's *Solon His Follie* (like Spenser, Beacon and Herbert were colonists and state servants in Munster). Baker contrasts Spenser's tract only with Sir John Davies' *A Discoverie of the True Causes why Ireland was never entirely Subdued*, and argues for a *Vewe* informed by a literary intelligence which makes Spenser a closer (and better, and more sympathetic) reader of Irish culture than the more "doctrinaire" (82) attorney general—the poet versus the bureaucrat, a dichotomy which would be troubled by the inclusion of more texts by Spenser's fellow planters. However, what I am calling for in terms of these New English texts is precisely what Baker offers for the *Vewe*: a close reading which does not try to reduce them to a univocal statement of English power, but rather teases out the implications of a colonial elite caught "between nations." In not treating Spenser's text as univocal, Baker provides powerful insights into those issues which have most preoccupied critics of the *Vewe* (for example, the reasons for the (possible) censorship of text, the ideological function of the two interlocutors in the dialogue, and especially the complex position of Spenser on the role of common law in "reducing" Ireland to civility). *Between Nations* is a major contribution to a field of study which is only now taking shape through the efforts of literary critics such as Baker, Willy Maley, Christopher Highley, and Andrew Hadfield, and which takes as its focus the "interisland conundrum" (127) faced by writers such as Spenser.



- 98.38 Highley, Christopher. *Shakespeare, Spenser and the Crisis in Ireland*. Cambridge Studies in Renaissance Literature and Culture 23. New York and Oakleigh: Cambridge UP, 1997. xii + 246pp. ISBN 0-521-58199-0. \$59.95.

Christopher Highley's erudite and scholarly new book, the work of many years of labour, is a welcome addition to Cambridge's exciting and innovative new Renaissance series. It will be of particular use to Spenser scholars for the obvious excellence of the comments on Spenser's work, but also for the measured comparisons made with Shakespeare's plays and the author's ability to compare Welsh and Irish material and so contextualize the debates surrounding attempts to unify the British Isles in the late sixteenth century. Highley is especially sensitive to the paradoxes of early modern Ireland where "even the most apparently reactionary and essentialist representations of Ireland and the Irish could create counter-meanings and even inspire radical insights" (12). Certainly, after the onset of the Reformation, stances which could appear progressive in an English context would be transformed into the most virulently prejudicial in an Irish one, and vice versa, suggesting that the British dimension of political utterances should always be considered.

*The Crisis in Ireland* is a study of English literature in the 1590s, charting reactions to the rebellion of Hugh O'Neill. Highley makes the case--correctly in my view--that even though formal discussion of the ensuing war was often forbidden, the Nine Years War was constantly referred to indirectly, allusively or allegorically in cultural and literary works. The book consists of six chapters, two of which are directly concerned with Spenser, so they shall receive more extensive commentary here. The first is an extended version of an article, "Spenser and the Bards," which would have made Highley rather better known among Spenserians had it not been lost in the mess of disputes surrounding the non-appearance of *Spenser Studies* 12. Highley reads *FQ* alongside *Vewe* in order to ascertain exactly how Spenser conceived himself as an English poet in Ireland. Highley suggests that the figure of Merlin in *FQ* 3, serves as a means of "imaginatively reconstruct[ing] his own position on the margins of the Elizabethan state in Ireland into a privileged site of vision and power" (17). Moreover, he used Irish bardic culture in order to construct a home for himself, especially in his direct addresses to the notorious Thomas Butler, tenth earl of Ormond, a powerful Old English subject in Ireland, whose residence Spenser constructs as a potential site for an English court in exile. In doing so, Spenser was undoubtedly representing himself as a bard appealing to a patron, transporting his English culture to an Irish context, as the poem of exile *Colin Clout* demonstrates.

Chapter two reads Shakespeare's *2 Henry VI* in terms of John Derricke's *The Image of Ireland* (1581), more well-known for its woodcuts of Henry Sidney's campaign against Rory Oge O'More than the poem which accompanies them. Highley points out that Derricke's text does little to confirm the desire for stable and easily identifiable oppositions between English and Irish, "delineat[ing] an unstable triangular grouping of monarch, deputy, and rebel" (48), with the deputy abrogating the powers of the monarch, either through choice or necessity (the parallel to Spenser's understanding of his own uncomfortable position is clear).



The representation of Rory Oge, who articulates his own sense of loss as a rebel against the crown, enables the reader to sympathize with him, in the same way that Shakespeare invites the audience to empathize with the plight of Jack Cade. In *2 Henry VI* and *Richard II*, Elizabeth's Irish wars are seen as wasteful and not necessarily legitimate.

Chapters three and four explore the connections made between Wales and Ireland as colonial borderlands of the advancing Tudor state, making use of various contemporary accounts. Chapter three reads David Powell's *The History of Cambria now called Wales* (1584) against George Peele's *Edward I* (1593), arguing that both expose English barbarism and injustice. Highley suggests that Peele's play praises the king's "creative receptivity" and sees a conciliatory, "'benevolent' colonialism" as "the best way forward for all parties" (85). Chapter four provides a provocative reading of Owen Glendower in *I Henry IV* as a figure of the earl of Tyrone. Highley argues that Shakespeare seeks to represent the Welsh (Irish) as feminine in order to contain the threat of their perceived hyper-masculinity. Whereas most English historical sources represented Glendower meeting a suitably horrible end, Shakespeare allows Glendower to fade away to the margins, indicating that his presence--like Tyrone in the 1590s--never really completely disappears, whatever the bragging of the English.

Chapter five continues the exploration of the relationship between colonization and sexual politics in Spenser's works. Spenser, according to Highley, felt that Ireland would have to be made into a masculine theatre of war if it were ever to be made loyal and the pernicious feminine influence of the queen would have to be curbed. Highley quite rightly locates Spenser's views as typical of many other New English settlers in the 1590s, and he points out that the military ethos of *FQ 5* corresponds exactly to the actions and thoughts of such notorious hard-men as Sir Richard Bingham, an exact contemporary of the poet's in Ireland "with close ideological and factional allegiances" (117). Given Bingham's sobriquet, "the Flail of Connaught," is it not likely that Talus, who carries an iron flail, stands as an allegorical representation of him? Against such heavily endorsed visions of masculine belligerence, the poem regards female government as feeble weakness, an impression which continues as the narrative continues. Serena, for example, suffers the "subliminal hostility" of the poet, who grants "his male readers the vicarious pleasure of (visual) domination over her" (130).

The book concludes with an impressive reading of the Irish presence in *Henry V* (not an easy feat given the plethora of recent analyses). Highley charts the close coincidence between French assumptions that the English are "a barbarous people" and English representations of the Irish (p.143). To complicate matters further, French fears of their own effeminate degeneracy, which needs to be racially revived by breeding with the masculine English, "reverses ubiquitous English fears of lapsing from disciplined 'civility' into anarchic 'barbarism' in Ireland" (144). In line with the sophisticated reading of Welsh examples elsewhere in the volume, Highley argues that Fluellen's enthusiastic loyalism serves to compensate for the rebelliousness of Elizabeth's Irish subjects and "disguise the fact that resistance to service in Ireland was especially marked among the Welsh" (156).



*The Crisis in Ireland* is a major contribution to our understanding of Spenser's role in the cultural milieu of Britain in the 1590s, and will complement other recent monographs, most notably David Baker's more theoretical but less wide-ranging survey of British literature in the late sixteenth and early seventeenth century, *Between Nations* (1997). Like Baker, Highley is extremely sensitive to the comparisons and contrasts made between Wales and Ireland as early modern British nations and English colonies. The work is meticulously footnoted and cross-referenced, with a substantial index for easy reference. Highley has not only written a substantial monograph but he is also a generous enough scholar to make it easy for others to follow in his footsteps and explore his readings further. In my judgement, Highley is more secure in his readings of Spenser's works than he is in his readings of Shakespeare, but here, too, he is invariably stimulating. One might well accuse the author of pushing his evidence a little too hard in places, notably the reading of *2 Henry VI*, but one cannot dispute the powerful case he has made by rooting out new and obscure documents, reading canonical works in new ways and carefully putting pieces of information together.

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98.39 Kaplan, M. Lindsay. *The Culture of Slander in Early Modern England*. Cambridge Studies in Renaissance Literature and Culture 19. Cambridge: Cambridge UP, 1997. 148 pp. ISBN 0-521-58408-6. \$45.95.

Kaplan's study of slander discusses three major texts: *FQ*, *Poetaster*, and *Measure for Measure*. This review will cover only Kaplan's introduction and her discussion of *FQ* (which incorporates insights about *Vewe*), but the Jonson and Shakespeare chapters are well worth any Spenserian's attention.

In the last fifteen years, Renaissance scholars have often referred to the relationship between poets and their political rulers in terms of censorship; Kaplan offers defamation as more useful model. She contends that this model replaces a one-way repression with a two-way contest: "By focusing on what is *done* to the text, we lose sight of what a text can do" (9). Although a poet cannot censor his state, both the state and the poet can slander each other—and indeed, they can do so in the very act of accusing each other of slander. The model of slander, then, allows us to think of a poet as going on the offensive rather than as responding passively to restrictions.

Kaplan demonstrates that in the history of English laws about slander, as in poetry, the definition of legitimate speech is anything but neatly distinguished from that of illegitimate speech. Indeed, any author who defends himself against what he perceives to be the state's slanders of his legitimate poetry is already working against a pervasive notion that all poetry is slander and therefore illegitimate by definition. In sixteenth-century common law, one source of confusion about the difference between legitimate and illegitimate speech lay in the courts' habit, dating back



hundreds of years, of sometimes considering a defendant's lie defamatory on the basis of its content and sometimes considering a a defendant's true statement defamatory on the basis of the damage it had caused to the plaintiff's finances or to public order (as when accusations led to a brawl). Furthermore, in the absence of a standing police force, the English system of justice depended upon slanderers to bring enemies of the state to trial. But poets who were officially servants of the state, like Spenser, also knew that being a public official inevitably endangered one's reputation at the same time that it potentially raised it.

In her chapter on Spenser, Kaplan argues that the final three books of *FQ* try to invalidate the state's censure of poetry while saving the queen's reputation. Book IV begins with such an attempt, in the reference to a minister of state who slanders poetry: "Such ones ill iudge of loue . . . / For thy they ought not thing vnknowne reprove" (4.Pr.2). This censor fails to suppress the literary work; instead, the censor's own qualifications as a reader come under fire. In Book IV, Kaplan explains, Sclaunder is a less serious threat to public concord than the venomous Ate, given that Sclaunder's speech defames people only by being open to misreading. Yet Spenser's portrait of Sclaunder enables him to get back at his literary critics, by implying that their misreadings are what give Sclaunder strength.

Reading Malfont as an abuser of poetry rather than as a typical poet, Kaplan suggests that Zele's manipulations of evidence during Duessa's trial resemble Ate's methods, making the state guilty of using slander for its own purposes. Kaplan then theorizes that in the poem's final three books, "the state is no longer using slander against enemies but, increasingly, against its most loyal servants," including Raleigh, Arthur, and Grey (p. 42). When Belphoebe punishes Timias (Raleigh), we see that the minister of state mentioned in 4.Pr. is not the only "ill iudge of loue"; however, Elizabeth's position with regard to the slanders against Grey is more complex. Kaplan asks why Spenser wrote a defense of Grey fifteen years after the fact, especially given that the slanderers had been Old English settlers of Ireland rather than anyone in Elizabeth's court, that Grey had requested his own recall, and that in the years between that recall and his death his reputation at court was fine. Indeed, his having been slandered by the Old English apparently increased his reputation in England. Yet in Spenser's account of Artegall, it is court slander that calls the public servant away from his duty; the poem represents the state as "working against its own best interests in repudiating its most dedicated public servants" (51).

Kaplan suggests that Spenser reworks Grey's story to illuminate his own political position: although he attempts to justify the state and to defend it against those who would slander it, he ends up depicting himself, in the person of the articulate Calidore, as a victim of the court's slander and neglect. Although the speaker reproves Calidore for abandoning his pursuit of the Blatant Beast, in almost the same breath the speaker reminds us that Calidore's pastoral sojourn is an alternative to a profession in which people "hunt still after shadowes vaine / Of courtly fauour, fed with light report" (6.10.2). As Kaplan aptly puts it, "Why pursue the Blatant Beast, when the court that the knight seeks to uphold consists of a similar engagement in slander?" (57).



Because allegory is notoriously susceptible to misreadings, Kaplan argues, the lessening of allegorical richness in Spenser's final three books may constitute a defence of sorts against the possibility of being slanderously misinterpreted. But Kaplan also suggests that when Spenser loses confidence in political poetry, he turns to writing *Vewe*: "In this work, Spenser attempts to justify a cruel and desperate scheme, patterned on the tactics of Lord Grey, that he believes will both glorify England and make his own career. The defamations alleged in *The Faerie Queene* against Lord Grey are actually the criticism the poet himself expects to encounter for his own Irish policies" (62). In *FQ* and in *Vewe*, then, Spenser represents the state's disapproval not as censorship but as slander against the legitimate poet. Yet the poet cannot finally avoid slandering himself, making himself look partly responsible for the tarnishing of his own image. The speaker's bitter words at the end of *FQ* 6 imply that, like other earnest servants of the state, he ultimately cannot keep virtue separate from malice.

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98.40 Mallette, Richard. *Spenser and the Discourses of Reformation England*. London and Lincoln: U of Nebraska P, 1997. 289 pp. ISBN 0-8032-3195-4. \$42.50.

Richard Mallette's well-written, impressively documented volume devotes a chapter to each book of *FQ*, examining how Reformation religious discourses contribute to meanings we might find in them. Throughout, Mallette defines religious discourses broadly, not limiting himself to theology per se, but "focusing as much on the sociopolitical, ethical, and psychological dimensions of Reformed religion as on theological belief" (1). Recurrently, Mallette highlights what he perceives as tensions between intended and unintended implications within the religious writings, within the poem, and between those discourses and the poem. He therefore favors "interrogation" when naming the process of investigation he pursues.

In Chapter 1, Mallette canvasses the puzzling conflict, ubiquitous in the language of Reformed theology and of *FQ* 1, between notions of determinism and responsibility, and he examines the recurrent sermons Redcrosse Knight's many rescuers and mentors deliver to him. In Chapter 2, he focuses on temperance constructed as a markedly "body-centered virtue strangely exercised by covering its locus and constricting its medium, by hiding the body or harnessing it" (50-51). Chapter 3 "inlay[s] Book III within contemporary Reformation texts on sexuality and marriage [and] accent[s] how the poem interrogates that discourse" (84). This and its successor, Chapter 4, draw heavily on feminist scholarship "to track the peculiarly Reformation character of marriage and sexuality in the central books of the poem" (86). Treating Book III, Mallette focuses on the Reformation emphasis on marriage as a remedy for errant desire, and the authorities' and the poem's obliquely expressed lack of confidence in that remedy. Chapter 4 "interrogate[s] marriage" (114-15) and "the role of marital companionship or friendship" (130) in relation to the Book IV's extraordinary focus on martial violence as an expression of homosocial bonding. Chapter 5 "determines how the Legend of Justice partakes of Biblical apocalypse" and "transcends some of the more nakedly polemical



features of post-Armada hermeneutics" (145). And Chapter 6, finally, "interrogates the nexus between individual will, providence and fortune" in *FQ* 6.

Clearly, this is an ambitious book. I have profited and expect to continue to learn from Mallette's scope of reading and his effort to apply Reformed discourses to the poem in so comprehensive a way. His expositions of Reformed doctrine draw on appropriate sources and provide informed, usually accurate descriptions of religious ideas Spenser invoked. Becon, Bullinger, Calvin, Perkins, and Taverner, for instance, are diligently and successfully mined, and induced to yield enlightening quotations on a variety of complex issues. These include, among others, an important description of the broad reach of Reformed conceptions of "the flesh"; the need for "inner hearing" of sermons; human responsibility for inevitable sin; friendship as a primary aim of marriage; the persistence among Reformed writers of a special reverence for virginity, despite their better known preference for marriage; an increasing promotion in late-century "apocalyptic preaching" of the use of military power to further the aims less violently pursued by the sword of God's word. These and other topics, as Mallette expounds them, provide helpful extensions and qualifications to Spenserians' collective trove of religious contexts for interpretation. Mallette's command of the full range of Spenserian scholarship is also impressive. His use of it displays a welcome and attractive generosity, readily offering praise for colleagues from whose work he has benefited. Especially appealing instances of this are notes to Chapter 5, praising Kenneth Borris (261, note 6) and Richard A. McCabe (267, note 78), though such moments and many other names appear throughout the book's array of useful footnotes. The generosity of spirit manifest here sometimes seems reflected in Mallette's readings of the poem. His attention to sermon parallels and parodies, for instance, prompts an appealing attentiveness to "Arthur's particular duty as the primary emotional, as well as martial, champion of Book I." Arthur plays this role most directly in his pastoral-seeming ministrations to the distressed Una (18-19). Mallette's emphasis here lends credibility, in turn, to the subsequent perception that "Guyon's conversation with Amavia, like that with Duessa, finds him playing Arthur's unwitting avatar by assuming the posture of the consolatory homilist." But as usual in *FQ* 2, Guyon's "counseling frays into parody" (54). Mallette argues that *FQ* 1 and 2 are persistently linked by such recognizable parodies of homiletic discourse: "In nearly every episode [Guyon] is constructed in the lineaments of a Reformed homilist" (53).

Although some readers might find the homiletic analogies less perceptible than Mallette does, his construction of Guyon as parodic homilist illustrates one of this study's persistent features: its capacity to demonstrate continuities between successive books of *FQ*. Among the most successful of such demonstrations concerns chapters 2 and 3. In the latter, Mallette develops, through ample, well-chosen quotations (89-94), the Reformed view that marriage is a remedy for fornication. This passage offers perceptive analyses of the Reformed authors' simultaneous praise of marriage and acknowledgment of its limitations. On the one hand, as William Gouge remarks, "They that keep the lawes of wedlocke are as chaste as they that containe" (90). On the other, the pervasive language describing marriage as a "knot," a "yoke," a "container," and a "remedy" imply sexuality's status as illness or infirmity.



These ideas contribute to an intelligent interpretation of *FQ* 3, which construes Britomart in light of the prior analysis of Book II. There, Guyon is temperate in Aristotle's sense, whereas Britomart is continent: she "feels strong emotion but restrains [her]self from acting upon [her] passions" (97) and pursues marriage, the Reformers' preferred channel for the release of powerful, disruptive, but legitimate passion. Having construed Britomart in this way, Mallette can make a further, characteristic, and useful point: "Britomart confronts in Marinell her opposite, a denatured exemplar of continence," because his apparent self-containment is "unhealthily inflicted from without, that is, by his mother." He thereby also "embodies a residual form of Roman Catholic continence, usually associated by Protestants with the clergy" (100). This sequence illustrates, perhaps as well as any other, Mallette's capacity to move in illuminating ways from religious texts, to interlinked sections of Spenser's poem, to religious texts of another sort, and back again.

Anyone invested in the effort to comprehend Spenser in light of sixteenth-century religious contexts will, of course, find grounds not only for illumination but for argument in Richard Mallette's useful book. Features that most readily stir my argumentative impulses are those that appear to overstate the inherent contradictions of Reformed doctrine. This tends to occur most often when Mallette refers to "Reformation certainties" about, for instance, marriage as a remedy. My own experience of the authors on which Mallette draws suggests that these authors were so convinced of sin's pervasiveness, and of its devious and perpetual assaults, that they seldom expressed confidence about anything in human behavior.

On the other hand, the authors in question seem to me more confident, and less conflicted, about the process of salvation, than Mallette's book implies, especially in Chapter 6 (171-74). Yes, the Reformers insisted that human works were too corrupt to contribute at all to salvation, but they also insisted with remarkable consistency that, in the process of "sanctification" (also known as the pursuit of "holiness", Redcrosse Knight's quest) human will could and must cooperate with grace. This doctrine was widely shared by Calvinists and by "moderates" like Richard Hooker (see my *Interpretation and Theology in Spenser*, Cambridge UP, 1994, ch 1, esp. pp. 33-37). To know that doctrine and the language in which it found characteristic expression is to perceive new depth and complexity not only in the theology of the age but in Spenser's uses of that theology. But it is also true that the theology and related discourses familiar to Spenser and his earliest readers offered so much complexity and contradiction that our histories necessarily oversimplify. Richard Mallette has done serious and valuable work in this book. He deserves careful reading, considerable admiration, and responsible debate.

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98.41 Uhlig, Claus. *Klio und Natio: Studien zu Spenser und der englischen Renaissance*. Britannica et Americana, Dritte Folge, Band 16. Heidelberg: Universitätsverlag C. Winter, 1995. 206 pp. ISBN 3-8253-0329-2. DM 56.

Because some who consult this volume will have little German, I shall summarize at length, trying to indicate some of the breadth of reference, and apologize for the length of this review.

The Introduction gathers the threads of these properly reworked essays spanning two decades. The first chapter considers the formation of the nation concept; it is a tricky concept, for no element in any given definition is necessary to it. What is above all required is consciousness of nationhood. The concept is a fiction, but not a phantom, having many sources and influences; its building is both constructive and destructive, the forgotten as important as the remembered it unites and divides. For instance, the new learning strengthened (European) Latin as well as (national) vernaculars and called old myths into question while providing more confident grounds for national identity, as in the debate between Polydore Vergil and John Leland.

Chapter II, "Historiography and Drama," emphasizes Shakespeare's history plays as a hybrid genre, a new creation; a highly interesting chapter in its own right, it has less bearing on Spenser and must be neglected here. Most of the work on historiography proper appears in more detail in the following chapter, which traces the uneven and non-linear development of historiography and its contribution to the development of national consciousness. Historiography moved from celebrating to criticizing mythic genealogies, to a firmer footing in a more scientific (*Wissenschaftlich*) history, and, in Drayton for example, back to renewed celebration of mythical pasts. The several historical genres were not clearly separated from drama and poetry, especially the epic. There is much on the various exemplary modes of historical writing.

Coming to the three chapters directly on Spenser, if the poet's poet has become the professor's poet, Hegel's remarks on the epic can help to understand Spenser then and now. Hegel argued that the history of a national epic is not that of the modern discipline, nor the simple revivification of saga and myth in an archival or archaic fashion, but a history "possessed" because it belongs to a nation--it maintains a full and living relation to a nation's life and being. It must be *einheimisch* (local or native), *lebendig* (living, vital) and *gegenwartig* (present or current).

Two chapters examine *FQ* as a national epic. Searching for a point where Spenser's thought and the life forms and ideals of the Elizabethan period can be seen to connect, Uhlig turns to the ideology of the chivalric romance. Spenser published when the popularity of that genre had diminished somewhat; but romances were still well-thumbed, and printers such as William Copland, Thomas Purfoot, Thomas Marsh, and Thomas Creede still found buyers (86). Further, with the internal peace of the Elizabethan state relatively well established, the



need was no longer for the anarchic feudal adventurer, but for settled and loyal civil servants, and the educators of these gentlemen-governors, having seen the romances as possibly deleterious (e.g., Erasmus, Vives, and Ascham [86]), turned instead to ancient moralists and historians. Romances had become cheap, escapist reading for all classes, including the (formerly) chivalric class. Again, the encomia and chivalric codes of the romance had been heavily ironized in the Italian romantic epics of Pulci, Morgante, Boirdo's, *Orlando Innamorato*, and--potentially destructively--in Ariosto. A moral renewal of the romance epic was required. [On this subject, readers may wish also to consult *SpN* 98.18. Ed.]

*FQ* is an embassy to contemporary native social nexus: the virtues embodied by the knights have exemplary worth for the new-style ruling class in an already almost absolutist government of a nation state (87). It is *gegenwartisch*. It is also *einheimisch*. Idleness, one of the dominant themes of *FQ*, illustrates the point. No age has ever praised idleness: not Homer, Catullus, Ovid, Chaucer. But it would be difficult to find it more widely treated than in Elizabethan times. It is the most deadly of the seven deadly sins in that it leads to all the others; it is treated at length by More, Thomas Smith, Thomas Wilson, Robert Allot, William Fulwood, Nashe, Harvey, Ascham, Lyly, and Sidney (91-92); in the Homilies ("Agaynst Idleness"), in morality plays (e.g., William Wagner), and in myriad commonplace books and essay collections which developed from them (e.g., Erasmus, Elyot, Baldwin, Wright, Paulet, Meres). It is part of the continental Protestant work ethic widely espoused by the English, and part of their anti-clericalism, especially catholic (see Sloth in the House of Pride). Aristocratic idleness is also treated, as in Belphoebe's speech in 2.3, behind which stands a long tradition of a hero withheld from achievement by sloth, idleness, *acedia*, with examples cited from the classical period (Odysseus with Circe on Aia, Jason with Hypsipyle on Lemnos, Hercules spinning in Lydia, and Aeneas in Carthage), the medieval romance (*Erec et Enide*), and the Italian romances (Ariosto's Ruggiero, Trissino's Acratia, Tasso's Rinaldo). Critical concentration on the luxury of Acrasia's Bower and its sources in Tasso has diverted attention from this wider tradition. The point of the Bower is not lust itself but lust-induced idleness, a theme clear in Ascham, Thomas Rogers's *The Anatomie of the Mind* (1576) and Lodge's *Life of Robert Second Duke of Normandy* (1591). During the years Spenser wrote *FQ*, the war party led by Leicester feared nothing so much as the weakening of England's military strength relative to Spain. When Spenser urges the active life and praises active deeds of valor in his knights, he provides propaganda for that party. *FQ* is thus thoroughly contemporary, topical and ideologically in tune with the socio-historical state of his culture (100-01).

In Chapter 5, "Spenser's *Faerie Queene* and Other National Epics of the Renaissance," Uhlig observes that while *FQ* has been called a profoundly national epic, this has recently been problematized. What exactly does "profoundly national" mean in Spenser's case? So much is said in so short a space that a reviewer might well despair. An illuminating tour of post Renaissance, pan-European epic theory--Scaliger and Tasso; Spenser and Sidney; Rapin, LeBossu, and Voltaire; Hegel, Hermann Cohen, Goethe and Schiller; Lukàcs and Bakhtin (103-07)--produces three qualities which a truly national epic must possess: "*Fülle der Zeit, Dyastozentrik, epische Kollision*" (119). Its histories must possess inner reality or truth--i.e.,



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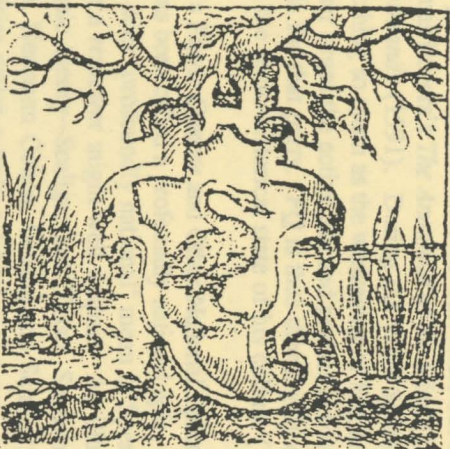
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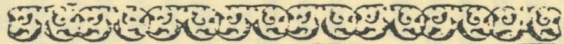
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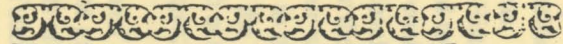
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past, present and future cohere or interpenetrate, live in and from one another. There must be an "epic collision," typically against a foreign power. There must be a genealogical dynastic theme. A model exposition of these elements in Homer and Virgil concentrates on the shields of Achilles and Aeneas. Uhlig is at his best effortlessly illuminating and clarifying large things from small; a New Historicist might well shed tears of envy. He finds the Italians too tied to the Este dynasty and too ironic (e.g., Ariosto's 35th canto) to produce the living inner truth of the history in its connection with their present, even while they unite the past, present, and future with flashback, the *in-medias-res* technique, and prophecy *ex eventu*, provide mythic genealogies for the dynasty, and stage an epic clash between east and west, heathen and Christian. The hour was not yet come for a truly national epic, partly owing to Italy's internal politics, partly to the courtly and ironic distance these poems keep from the *Treiben*, the inner drives, of the world. In Camoens we find a national poet and a truly national epic, recognized as such at the time and since. To summarize Uhlig's three pages on *Os Lusíadas* would take six pages; fortunately we need not, and pass to the section on *FQ*.

Can we call *FQ* a national epic in the same sense as *The Lusíadas*, as representing a whole nation working towards the grounding of a national identity? Certainly Spenser has the genealogical theme, and elements of *Fülle der Zeit*: the proems to Books I and II and the direct invocation at 3.3.4 glorify the Tudors and Elizabeth through encomia and histories. Spenser sanctions the ruling dynasty, and its rule over the whole island kingdom, through its genealogical continuity with the old Britons. His histories are no more factual and source-critical than Homer or Virgil's, but the required sense is given by a remark of Bacon's in his *Henry VII* (1622): "The Queen was delivered of her first son, whom the king (in honor of the British race, of which himself was) named Arthur, according to the name of that ancient worthy King of the Britons" (cit. 123). Arthur's outburst ("O how dearly dear . . .") shows that in *Briton Moniments* Spenser is not concerned with the source-critical histories developed during the previous hundred years, but with creating affective identification with the reigning dynasty, perhaps the primary source of national feeling. Spenser brings his history up to his own present by means of prophecy *ex eventu*, in *Britomart's* chronicle.

Yet one hesitates. Spenser is not behind Camoens as a lover of his homeland, as witness the marriage of the rivers in Book IV. But, even while the poem is a fragment, Spenser does not provide a marriage for *Britomart* and *Artegall*, leaving it to an allegorical prophecy—a discrete criticism of Elizabeth's failure to preserve the physical continuity of the dynasty and an indication of the problem of the succession. James, head of the new dynasty, liked neither poem nor poet. In stark contrast, when Spain annexed Portugal, Phillip, thereby also head of a new dynasty, wished to honor Camoens, who was pleased to cheat him by dying. *FQ* is an epitome of the Elizabethan age, but in its backwards-looking aristocratic medievalism, in the splitting of the epic collision into individual knights, which pushes the collision between Spain and England, Catholic and Protestant, as well as the oppression of Ireland into the background, and most of all in his strong binding to the dynastic cult of Elizabeth, it seems that the poem is too fixated on the Tudor epoch and its official patriotism to be judged representative either for the whole island, or for later ages. Especially at its close



where the tremendous power of Mutability to destroy the coherence of time is illustrated, it appears as the product of *a* time and not *all* time.

Some themes here and from earlier chapters recur in Chapter VI, "Spenser's Barbaric Irishmen: On the Argument-Structure of the View." Part of national consciousness is the differentiation of one's country from one's neighbors. In Britain's case after the break with Rome, religious and patriotic self-assertion led to a gradual strengthening of the imperial tendency, and patriotism and personal careers became entwined. The English followers (*epigone*, 128) of cosmopolitan humanists such as Erasmus and More were by comparison parochial. Elyot's *Governor* brings up civil servants in moral and political rectitude, whereas Castiglione promotes an aesthetic ideal of a complete personality. The insular humanism of England in the middle and late Tudor period put its universal inheritance to the service of state interest. Among others--Cheke, Ascham, Thomas Wilson, and Thomas Smith--Spenser in the *Vewe* is an Elizabethan functionary. In describing a neighboring opponent in detail and warning against the decadence of his times, the *Vewe* is undoubtedly modeled on Tacitus; but whereas Tacitus tended to see the German tribes as *Naturvolk*, the *Vewe* has other aims.

Structurally influenced by Bodin's *Methodus ad facilem historiarum cognitionem* (1566), it is essentially a propaganda document. Fearing the Irish (not least for the weakness of England's western flank), Spenser hawkishly represents them as descended from the Scythians in order to show them as barbarians, even though information was available that the analyses of the ancients on whom he relied were inaccurate on the crucial points in his argument. Herodotus divided the world into east versus west, a humanistic cliché Spenser uses for his own ends. One always belittles ones enemies, and the west has perennially constructed a contrasting enemy, military, moral, religious: so Juvenal; so John of Salisbury (*Policraticus* 1159); so, in Spenser's own age, Antonio de Guevara against the dandyish male use of perfume from Asia; Pierre de La Primaudaye against Asiatic vices; Innocent Gentillet against the Italian influence on Catherine de Medici's French court; Ascham against papists and their vices uncondusive to honesty or the service of prince, God, and true doctrine. Read in these contexts, the *Vewe* is an intelligently calculated propaganda tract, with patriotic and imperialistic tendencies, at one with the general narrowing of insular late humanism in England. This is a tart aggressive chapter.

Throughout, there is some repetition, the inevitable result of such a collection, and the absence of one or two items from the excellent and informative bibliographies will surprise Anglophone specialists, but since it makes no difference to the argument, it would be churlish to complain of a critic at ease in the secondary sources in several fields in six modern languages that he has missed one or two in English. It is the best introduction we have to Spenser and history and nation; students with German should head for it. For all the many virtues of the book (not least its indexes and bibliographies), for the width and expertise both of knowledge and its use, one might be forgiven for wondering in a specialist journal like *Spn* whether there is anything really new and original in its general themes. Originality is overrated; and Uhlig is so informative, his digressions (e.g., on formalist history [15-17] or



on Tillyard's reception, [52-53]) so enlightening, the whole so economical and temperate, so elegantly done, that there is a great deal to be gained from this excellent book even by those for whom "originality" is the most important recommendation a book can have.

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Universität Tübingen

98.42 Waswo, Richard. *The Founding Legend of Western Civilization from Virgil to Vietnam*. Hanover and London: Wesleyan UP, 1997. xvii + 373 pp. ISBN 0-8195-5296-8. \$29.95.

This ambitious and provocative book tells "the history of a story," seeking to "show how it is of central importance to western culture because it defines both what 'culture' is and who possesses it." It is a story "created by and for a settled agricultural community that sows, harvests, and builds cities," and it designates as "savage" all other "relations that humans may have to the earth, such as hunting, gathering, and nomadic pastoralism." Its definitive version is Virgil's account of Aeneas' founding of Rome as a *translatio imperii et studii*. It

portrays domination and learning as parts of the same process of transmission and shows civilization to be that which comes from elsewhere. The story postulates the elsewhere as a single, long-ago destroyed origin, which allows it to function as a claim, an entitlement, to civilization at its very source. . . . The story narrates the journeys and the successive settlements of frontiers by culture-bringers . . . who assimilate or destroy the indigenous people and ways of life they find there. (xi)

Originally received as history, but gradually, starting in the sixteenth-century, accepted as legend, the story is successively transformed by the European discovery of the rest of the planet: what had been military and theological domination and learning in the middle ages became economic and scientific in the early modern period; and the "plot" is transformed from one of "history" to one of "universal historiography, a narrative of inevitable 'progress' used to characterize all cultures" (xii).

To tell the history of this story presupposes that fact cannot be neatly separated from fiction: "social practices in the real world" and "imaginative practices in discursive worlds" exist in a relation of "mutual reproduction." That is, the story incorporates, and is changed by, events, but the events remain pretty much those that were in the story to begin with, in an intricate process that the author calls "a kind of cybernetic feedback": a structure exists to perform an operation, and the results of the operation can change the structure, so that it adapts its next performance accordingly" (xii). Waswo's approach is indebted to "several converging lines of contemporary thought": to Foucault's idea of "discursive practices"; to Habermas's principle that any form of intellectual inquiry is comprehensible only as part of a larger social nexus; to the Marxist notion of "ideology"; and to the kind of interpretive anthropology that "seeks to discover in the symbolic systems of a culture the modes of its



material operation" (xiii). In a sense, the book is an extended meditation on Benjamin's famous claim that "there is no document of civilization which is not at the same time a document of barbarism."

It contains 29 chapters arranged in six parts. Part I, "The Formation of the Legend in Roman Antiquity," devotes three chapters to Virgil's *Aeneid*. Part II, "The Legend as History in the Middle Ages," traces the impact of Virgil's founding myth on the "age-long transformation of the western landscape from forest to garden," to the point at which, in Geoffrey of Monmouth, the city--London as Troynovant--"embarks on its own imperial career." Waswo's main concerns in Part III, "Old Frontiers in New Worlds: The Legend in the Renaissance" (the section most likely to engage the interest of Spenserians because of his prominent position in it), are aptly suggested by the chapter titles: "Commerce and Culture: Patterns of Trade and Art"; "Everybody's Genealogy: Forgers and Popularizers"; "Epic Voyages: Poets and Colonizers in the Sixteenth Century"; "The Epic of Justification: Edmund Spenser" (see the abstract at 98.61 below); and "Spectacles and Sermons: Pageants and John Donne." The eight chapters of Part IV treat the "Death and Rebirth of the Legend" in the seventeenth and eighteenth centuries. Part V (five chapters) shows "The Legend Triumphant--and Protested" in the nineteenth century. Part VI, "The Legend in Our Time," has two chapters on the movies, chiefly the American Western, one on the war in Indochina, and a concluding one on "Current Events."

Ed.

#### ARTICLES: ABSTRACTS AND NOTICES

98.43 Bellamy, Elizabeth J. "Waiting for Hymen: Literary History as 'Symptom' in Spenser and Milton." *ELH* 64.2 (Summer 1997): 391-414.

In an effort to show that "to trace a literary historical continuum from Spenser to Milton is to do nothing less than to trace a genealogy of chastity in the English Renaissance," interrogates the assumptions underlying some recent feminist-materialist and new-historicist criticism of Milton's treatment of chastity in *Comus*. Appropriates the term *symptom* as employed in a "brilliant" 1987 essay by Christopher Kendrick, but insists on reinserting the "psychic resonations" that had dropped out of Kendrick's Foucaultian redefinition of the term, whereby he argued that the Lady's symptomatic chastity marked the moment of "sexuality's emergence as an *episteme*." Whereas Kendrick's approach "occluded" the "femaleness of chastity," an approach through literary history "as a kind of return of the repressed for Milton in particular and for socio-political critique in general," leads, via an extended consideration of how Milton "misremembers" Spenser's Sabrina, (which is itself a misremembering of Ovid) toward an answer to the question "What is the Lady's chastity a symptom of?" On the premise induced from this analysis, that literary history is a series of "retroactive repressions," which thus enable us to speak of "Milton's Spenser" even when Spenser does not appear in Milton,



Bellamy proceeds to an extended analysis of the "hyper-spectated suffering of Amoret" in the House of Busyrane as a "symptom falling somewhere between the seams of literary history and sexual politics of Elizabeth's official cult of chastity." To oversimplify greatly an extremely dense and complex argument, in the "dramatic figurations of the anxieties, triumphs, and defeats of love," Spenser is enacting the point at which "a psychosexual dread of male possession . . . must cede place to the (benign?) institution of 'married chastity.'" In this view, "Milton's Spenser" lies "somewhere on the discontinuous divide between chastity as both fundamentally imbued with a literary inheritance from Ovid, and an inherently materialist concept that fundamentally resists literary representation."

**98.44** Brink, Jean R. "Edmund Spenser's Family: Two Notes and a Query." *N&Q* 242.1 (March 1997): 49-51.

Grosart assumed that because Spenser attended Merchant Taylors School, he was likely the son of John Spenser a cloth-maker. The assumption is unwarranted; more than half the students had no parental connection with the cloth trade, and the question of Spenser's father remains open. Spenser's relation to the Spencers of Althorp is likewise uncertain and speculative. The last instalment of Spenser's annual pension was collected by Henry Vincent, whose mother was an Elizabeth Spenser from Northampton. Could this Elizabeth be Spenser's mother (by a former marriage); did Vincent collect the pension because he was related to him or because he had a claim on the estate? (JBL)

**98.45** Bruce, Donald. "Spenser in Westminster: His Marriage and His Death." *N&Q* 242.1 (March 1997): 51-53.

Traces Spenser's times in Westminster, from his lodging at Mistress Kerke's ("Probably" in King Street) through his first marriage to his death in the same street. (JBL)

**98.46** Bull Malcolm. "Calumny in *The Faerie Queene*, II.iv." *N&Q* 242.4 (Dec. 1997): 473-77.

Spenser's description of Furor pulling Phedon along by his hair is a "recognizable variant" of the same tradition depicted in Botticelli's *The Calumny of Apelles*. Spenser's version derives, directly and through contemporary representations, from Lucian's *Calumnia*, and further draws on Whitney's emblem "*Calumniam contra calumniatorem virtus repellit*" to show slander's ineffectiveness against a virtuous target in the confrontation between Guyon and Atin. Spenser freely works both contemporary and classical sources; his theme of "temperance under provocation" may be derived from Lucian's treatment of "the appropriate response to hearing slander" (477). (JBL)



- 98.47 Bull Malcolm. "Pagan Names in *The Faerie Queene*, I." *N&Q* 242.4 (Dec. 1997): 471-72.

French travel writing the sixteenth century regularly described the Indians of the Americas as *sans foy*, *sans loy* and *sans roy*, the lack of the three divine institutions reflected in the absence of the letters F.L.R. from their language (the same initial letters occurring in Latin, French and Spanish). Spenser substitutes "joy" for "roy" showing that he has not forgotten the racial origin of his paynims: for Ishmael the father of the Saracens, whose name means "he laughed," has only the joyless laugh of his mockery of Isaac (Gen. 21), as in the English translation of Calvin's commentary on Genesis (trans. Thomas Tymme, London, 1578, 455-56). (JBL)

- 98.48 Bull Malcolm. "Wordsworth's 'Egyptian Maid' and *The Faerie Queene*." *N&Q* 242.3 (Sept. 1997): 325-27.

The shipwreck and the Lady of the Lake's visit to Merlin in Wordsworth's "Egyptian Maid" are "prefigured" (326) by Britomart's visit to Merlin's cave and her lament by the shore in *FQ* 3.3.4. (JBL)

- 98.49 Erickson, Wayne. "Spenser and His Friends Stage a Publishing Event: Praise, Play, and Warning in the Comendatory Verses of the 1590 *Faerie Queene*." *Renaissance Papers*, 1997. Ed. T. H. Howard-Hill and Philip Rollinson. Columbia, SC: Camden House, for The Southeastern Renaissance Conference, 1997. 13-21.

Extending his earlier essay in *Spenser Studies* 10 (see *SpN* 94.10), argues that in the Letter to Raleigh, the Dedicatory Sonnets, and the Commendatory Verses, Spenser, Raleigh, Harvey, and other "friends" stage "inconclusive ideological warfare--damage control, cultural criticism, literary theory, and rhetorical play--by publishing texts that assert his poem's status while exposing some of the ironies implicit in the epic poet's task, ironies that the poet manipulates to authorize control over his publishing event." Contends that James Bednarz, one of the few recent critics to seriously consider the Verses (see *SpN* 97.145), errs in being too constrained by his theoretical assumptions about "the culture of patronage" and in limiting himself only to the first of Raleigh's two poems, thereby making Spenser only a "passive foil" to Raleigh. Rather, the second poem qualifies the first, setting up a "potential scenario for playing the queen's power against itself" by challenging her "discernment of literary value." In their ironic relation to each other, Raleigh's poems "set up the situation that the other poems engage in various ways." Provides brief analyses of the poems by Harvey, by R.S., by H.B., by W.L., and by Ignoto. Suggests that all of the Commendatory Verses were written by Spenser, Raleigh, and Harvey, "perhaps along with others."



- 98.50 Hadfield, Andrew. "An Allusion to Spenser's Irish Writings: Matthew Lownes and Ralph Byrchensa's *A Discourse Occasioned on the Late Defeat, Given to the Arch-Rebels, Tyrone and Odonnell* (1602)". *N&Q* 242.4 (Dec. 1997): 478-80.

Byrchensa's *Discourse* contains apparent allusions to both *FQ* and the *Vewe*, which Byrchensa may have seen in manuscript in Ireland or the copy possessed by Lownes, who tried to publish it in 1598. Lownes had an interest in Irish affairs, and *Mut* may have come into his possession because it was seen as a work dealing with Ireland. Byrchensa's *Discourse* suggests that contemporary readers were "keen to pick out specifically Irish elements" in *FQ*, and to "use Spenser's poetic and political vocabulary to inform their own interpretation of England's Irish Policy" (480). (JBL)

- 98.51 Hadfield, Andrew. "The Name 'Eudoxus' in Spenser's *View*." *N&Q* 242.4 (Dec. 1997): 477-78.

The name *Eudoxus* may be recalled from the writings of Sextus Empiricus who cites the cynic philosopher Eudoxus of Cnidos on comparative cultural practices in the course of arguing that "since all things are relative, we shall suspend judgement as to what things are absolutely" (cit. 477). According to Irenius, the relativism and comparative anthropology of such philosophers, particularly in sexual and family matters, as Sextus and Eudoxus of Cnidos would be "undermined by the experience of Ireland" which threatened the "destruction of all civilized values" (477). (JBL)

- 98.52 Hadfield, Andrew. "A Percy Copy of Spenser's *View of the Present State of Ireland?*" *N&Q* 242.4 (Dec. 1997): 480-82.

George Percy's *A Trewe Relacyon of Virginia from 1609 to 1612* has enough verbal and structural correspondences with *Vewe* "to suggest conscious borrowing" (481). It is possible that he read the manuscript in the library of his brother, Henry Percy 9th Earl of Northumberland. Links with the Theydon Mount group in the early 1570s suggest that Spenser's manuscript was of importance to late Tudor and Early Stuart politicians, and not just for Irish affairs. (JBL)

- 98.53 Hall, Anne D. "The Political Wisdom of the Pastoral Regime." *Renaissance Papers*, 1997. Ed. T. H. Howard-Hill and Philip Rollinson. Columbia, SC: Camden House, for The Southeastern Renaissance Conference, 1997. 1-11.

Subjects the New Historicist "demystification of pastoral" to an examination based on the claim that it "rests on philosophical premises that are not made explicit"--e.g., its rationalistic assumptions that analysis can be "disinterested" and that "man is the explaining creature and nature the to-be-explained." Suggests that if we "take the arguments of the poets and philosophers of the early modern period at face value"--especially those about the existence of God and the supernatural--"it would not seem so obvious, as it apparently does



to many historians these days, that the pastoral regime offers no reasons for taking it seriously."

- 98.54 Herman, Peter C. "Poets, Pastors, and Antipoetics: A Response to Frances M. Malpezzi, 'E.K., A Spenserian Lesson in Reading'." *Connotations* 6.3 (1996/97): 316-25.

Malpezzi's original case (96.64) could have been strengthened by noting that pastoral was conventionally interpreted as political allegory; that the religious contemporary community was not a single whole; that Spenser's own motives were as worldly as spiritual, and that he wrote against a background of Protestant antipoetic sentiment which to some extent he shared. (JBL)

- 98.55 Hunt, Maurice. "Wrestling for Temperance: *As You Like It* and *The Faerie Queene*, Book II." *Allegorica* 16 (1995): 31-46.

Seeks to show that certain details in the poetry and staging of *As You Like It*, while lacking counterparts in Lodge's *Rosalynde*, do have "intriguing analogues" in *FQ* 2: Shakespeare's use of the myths of Hercules vs. Antaeus and Hercules vs. the Nemean Lion derive from Spenser's. Argues that Shakespeare's play makes the attainment of temperance a dramatic issue, and he does so in "the spirit of Book II" of *FQ*. Adam combines extremes into "a temperate composite," in a way that suggests the Old Adam superseded by the new man of Grace. As such he stands diametrically opposed to Jacques, who dramatizes the standard Elizabethan intemperance depicted in the Castle of Medina. Repeatedly throughout the play, Shakespeare suggests that extreme points of view and ways of life ought to be balanced by or integrated with their opposites.

- 98.56 Malpezzi, Frances M. "Readers, Auditors, and Interpretation." *Connotations* 7:1 (1997/98): 80-86.

In response to Herman (98.54): Herman simplifies the original contentions, and fails to grapple with the original thesis. That pastoral was conventionally read as political allegory was taken for granted in the original essay (96.64); that the religious contemporary community was not homogenous does not mean that Spenser might not want to shape society in a particular way; worldly ambition in the poet does not preclude spiritual and moral ambition (not all desires are "base"); antipoetic sentiment was not a defining mark of Protestantism, as many Protestants who left their marks on Spenser's poetry valued and defended poetry. (JBL)



- 98.57 Manley, Lawrence. "The Emergence of a Tudor Capital: Spenser's Epic Vision." *Literature and Culture in Early Modern London*. Cambridge: Cambridge UP, 1995. 168-211.

Argues, in a complex, dense, and wide-ranging essay, that *FQ* represents the city "in a transitional phase, when that city extends the past even as it helps to dissolve it" and that it "tends to identify the city with royal power and aristocratic interests and culture." The poem derives a "complex vision of the social order" not from "*a priori* forms of permanence" but from "a recognition of the conflicting forces out of which that order arises," and it "situates a critical time and place in a profane, continuing, unapocalyptic rhythm of negotiation." In the first of its three parts, "The River and the City: Epic, Time, and Culture," contextualizes Spenser's contribution to a developing conception of London as "not a symbol of the nationalist aspirations of the monarchy," but rather "an embodiment of the overdetermined conditions in which that monarchy achieved and manipulated its power." In creating "a national identity and imperial destiny that merged bourgeois and aristocratic interests in a neofeudal synthesis," Spenser "adopts and expands" a Virgilian sense of pastoral as "the potential beginning of a re-civilizing process whose end is urban and imperial." *FQ*'s Troynovant embodies a prophetic sense of history as potentially renewable. In Part II, "Troynovant and the Translation of Culture," shows how Spenser's poem contributes to a "creative tension" in which a concern to flatter the "most royall Queene or Emperesse" is at odds with a vision of "the fairest City . . . that might be seene." The myth of Troynovant and its chivalric decor gave Spenser a basis on which to carry out "the epic translation of ancient culture" by simultaneously celebrating the dynastic descent of "the antique Trojan blood" and affirming "the social contract." Shows through analysis of the historical materials in Books II and III how the poem registers the "density" of a "unique, critical moment of a nation's culture and history." Sees in the river marriage in Book IV, "a tribute to the transformation of sixteenth-century London into the capital of an expanding empire, a transformation that nevertheless disrupted the traditional economy of England's countryside, outports, and traditional economy." In the third section, "Dynasty and Destiny," argues that in the later books the "prophetic counterpoint" between Cleopolis and Troynovant "yields to an equation (and reduction) of the two to Mercilla's palace," showing how Spenser's "difficulties" figure "those of a modern state asserting its destined greatness abroad while failing to achieve a stable order from within." As it moves closest to the real, historical cities of Europe, *FQ* "paradoxically moves furthest from its earlier "visions of the city," with Book VI marking "in many respects a retreat from the poem's epic thesis, its confrontation with history, and its urban vision."

- 98.58 Perry, Nandra. "Elizabeth I as Holy Church in Spenser's *Faerie Queene*." *Renaissance Papers, 1997*. Ed. T. H. Howard-Hill and Philip Rollinson. Columbia, SC: Camden House, for The Southeastern Renaissance Conference, 1997. 33-48.

Argues that in his depiction of Una Spenser uses the doctrine of the king's two bodies to present us with an image of Elizabeth that "emblemizes the changing role of the



institutional church in Protestant England." After tracing differences between Catholic and Protestant ways of conceiving of Mary as Holy Church, shows how Calvinist notions about the divided self complemented the idea of the king's two bodies so as to add a "distinctly Protestant flavor to Elizabeth's association with Holy Church." Suggests that we consider Redcrosse and Una as "parts of a 'double formed' whole in which the sinful part (Redcrosse) seeks to conform and unite itself to the gracious part (Una)." This reading is made possible by the fact that the legend of St. George had typological associations that made it possible for Elizabeth to "take to herself the attributes of both St. George and the Virgin." Like Mary, Elizabeth functioned as "a model of the ideal soul, but the ideal soul she represented was Protestant: sinful and saintly, damned by nature, saved by grace."

- 98.59** Quitslund, Jon A. "The Work of Mourning in Spenser's Garden of Adonis." *Renaissance Papers*, 1997. Ed. T. H. Howard-Hill and Philip Rollinson. Columbia, SC: Camden House, for The Southeastern Renaissance Conference, 1997. 23-32.

Looks at Spenser's account of "The Gardin of Adonis fraught/ With pleasures manifold" (*FQ* 3.6.Arg) in the light of recent studies of mourning and melancholia as motive forces in the production of Early Modern culture. The forms and animating figures in the Garden do not exist on a transcendental Platonic level, but participate in the *aevum*, a liminal state between time and eternity. Spenser's revision of the Platonic ontology of origins is understood with reference to Plato's memorials to Socrates: the love shown by Venus toward her "lost louer" Adonis (29.8) and "her deare brood" beaten down by Time (39-40) inscribes mourning along with recreative sexuality at the center of the Garden's mysteries. Death plays a huge part in making the things of this world valuable. Linked with the archetypal figure of Adonis, prematurely mortal but transfigured by love, the late Philip Sidney has a significant place in the Garden, enclosed in tributes to *Amintas* and "Sad *Amaranthus*, made a flowre but late" (45): as Gloriana is the Queen's "true glorious type," the figure of Adonis as "the Father of all formes" (47.8) honors the fallen poet. Evidence from Fraunce's third "Ivychurch" volume, *Amintas Dale* (1592), shows that the story of Venus and Adonis had a place in mourning ceremonies after Sidney's death, which included poetic tributes paid in an annual gathering on "Amintas Day." (JQ)

- 98.60** Roche, Thomas P., Jr. "Spenser, Milton, and the Representation of Evil." *Heirs of Fame: Milton and Writers of the English Renaissance*. Ed. Margo Swiss and David A. Kent. Lewisburg: Bucknell UP; London: Associated University Presses, 1995. 14-33.

The question of Spenser's "influence" on Milton is a tricky one. We need to recognize that the later poet imitates "structural configurations, verbal patterns, or significances" that are common to the Christian tradition that binds both. Though there are sectarian differences, it's "almost impossible to discriminate poetically" among them. What is important is that we recognize "both tradition and innovation, but above all continuity of symbols." For example,



Milton's allegory of Satan, Sin, and Death is "the closest that [he] gets to a philosophical genealogy of evil in his poem." The comparable genealogy of evil in Spenser is Duessa's confrontation with Night in *FQ* 1.5.19-27; there we see an "unrelenting matriarchal line discovering itself and revealing itself to us" in what amounts to a "finesse of the male." Structural similarities between Milton's and Spenser's accounts are striking. Milton draws upon this episode, conflating with it Spenser's treatment of Errour in 1.1, the representation of Mutabilitie's confrontation of the Olympian Gods in 7.6, and the account of the "procession of paternity" in *HHL*. But in doing so, Milton changed the "whole valance" of Spenser's genealogy by insisting on "questions of paternity and male dominance." He thus attempted to "overgo" Spenser's representation of evil by introducing a Satan who is "instructed about the nature of paternity by his daughter-wife, thus completing the sexual paradigm eschewed by Spenser."

98.61 Waswo, Richard. "The Epic of Justification: Edmund Spenser." *The Founding Legend of Western Civilization from Virgil to Vietnam*. Hanover and London: Wesleyan UP, 1997. 95-106.

[For clarification of some of the terms below, see the brief notice at 98.42. Ed.]

Contends that Spenser's retelling of Geoffrey's version of the founding of Britain in *FQ* 2.10 "enshrines" the "aims, motives, and justification of European colonialism as it had gotten under way by the end of the sixteenth century." It is a "consciously designed culmination and résumé of Renaissance ambitions--of the period's two major forms of imperialism: literary and real." Locates this moment within Spenser's life-long attempt "to reproduce the simultaneously literary and political career, to recreate the symbiotic relation between prince and poet, ruler and celebrator of empire, modeled on Augustus and Virgil." From *SC* on, he attempted to create a national literary language, an "illustrious" vernacular rivaling that of Dante in Italy and the *Pléiade* in France, "in which to celebrate the national destiny." Reads Spenser's Virgilian project as "another incomplete monument to Renaissance ambitions, another example of the pathos and impossibility of creating oneself in the image of Roman greatness." What is "new" in that project is his "fully conscious attempt," in the the Proem to Book II, to claim that his version of the founding myth needs no "proof," a claim that gives "new point to the old resolution of the problem of how fiction can be said to be true." Citing *FQ* 2.10.5-10 as embodying Spenser's version of the "founding legend," claims that "the intensity and gratuitousness of [his] denunciations [i.e., of the indigenous "giants"] is a precise measure of the anxiety aroused by Europe's real encounter with real indigenes in the new world." The "desperate aim" of his retelling of the story is "to justify dispossession, to legitimize extermination. The discourse of colonial foundation in practice is here reincorporated into the legend of the imperial foundation that provided its blueprint." The passage contains an "appropriately brutal reduction of the Virgilian founding legend to the circumstances and purposes of Europe's world-wide expansion in the sixteenth century," rewriting Virgil to "include in the old imperial plot the new commercial motive and its contemporary adventures." *Vewe* tells a "narrower" but parallel story.



## SPENSER AT KALAMAZOO, 1998

The program for 1998 was organized by Patrick Cheney (Penn State U, Chair), Elizabeth Jane Bellamy (U of New Hampshire), Jon Quitslund (George Washington U), Anne Shaver (Denison U), and Julia Walker (SUNY, Geneseo). Thomas P. Roche, Jr. (Princeton U) delivered the opening remarks.

Judith Owens (U of Manitoba) presided over the first Spenser session, *Apocalypse "Later" and the Afterlife of the Poet*.

**98.62** In "An English New Jerusalem?: Apocalypse and Nationhood in *The Faerie Queene* I," Andrew Escobedo (U of California-Berkeley) argued that, compared to earlier apocalyptic writers, Spenser's representation in Book I of *FQ* is a bold statement of commensurability between national and apocalyptic time, and occupies a crucial place between sixteenth-century apocalyptic universalism and the more explicit claims of apocalyptic nationalism that seventeenth-century writers would soon make. Escobedo claimed that we can see the whole of Book I as an experiment in millennialist thinking circumscribed by the other five books, which rely on the more traditional assumption of a gap between England and the New Jerusalem. Spenser writes against the theological grain by suggesting a commensurability between the English and apocalyptic futures.

**98.63** Greg Kneidel (U of Chicago), in "E.K., St. Paul, and Spenser's 'straunge' Speech," considered the vexed question of Spenser's debt and contribution to English Protestantism via what seems to be a contradiction in E.K.'s evaluation of the style of *SC*. Kneidel argued that E.K.'s contradictory evaluation of Spenser's style points to a "straunge" point of intersection between the period's rhetorical and religious ideals: "straunge" being an adjective used to describe both decorous and godly speech. Thus, with the assistance of an eclectic group of accomplices--the Hellenistic rhetorician Hermogenes, the Slavic reformer Mathias Flacius, and the translators of the Geneva Bible--Kneidel contended that Spenser's accommodating decorousness, so frequently understood in terms of the courtly conventions of Castiglione's dialogues and Puttenham's poetics (and the divided subjectivity associated with discourse in those spheres), actively engages the pastoral ideals of Paul's epistles as interpreted in Elizabethan religious controversies.

**98.64** The claim of Jerome S. Dees (Kansas State U), in "Spenser's *Fowre Hymnes* and the Neoplatonism of Aemylia Lanyer," was that there is a genuine undercurrent of Neoplatonic language in Lanyer's *Salve Deus*, drawn in part from Spenser's *Fowre Hymnes*, especially *HBB*, where Spenser shows us the heavenly enthroned Christ who is a mystical object of visionary sight. However, Lanyer's emphasis, in contrast to his, is on an incarnate Christ whose humility, lowliness, and suffering model a condition that manifests itself in bodily images other than those of sight (aroma, taste, touch). Further, Spenser's figure of Sapience offers Lanyer a means for elaborating a specifically feminist challenge to the masculinist principles within Neoplatonism that denied full subjectivity to women. Through these and



other active engagements with Spenser's poem, Lanyer interrogates Neoplatonism's mental, rational, mystic visions with an alternative Christ who exists within the body, and whose suffering models the condition of women in the world.

The Presider at *Spenser II: Pedagogy and Poetics* was Nina Chordas (U of Oregon).

**98.65** The first paper, by Julian Koslow (Rutgers U), was entitled "Schooling Spenser: Tudor Pedagogical Protocols in *The Faerie Queene*." In it he claimed that although the humanist emphasis on teaching by example and learning by imitation might seem to threaten the desire to preserve a fixed social hierarchy, as applied by Spenser it does just the opposite. Spenser learned from his own schoolmaster, Richard Mulcaster of the Merchant Taylor's school, that poetry is only itself when it problematizes, "covers," or "alters" an ethic--a "truth." And it can only truly be appreciated in this by those who do not need to learn the rules or precepts of an ethic, but instead already embody that ethic. In other words, poetry is a pleasure for the learned, not a pleasure that can be learned. Thus Koslow claimed that when Spenser refuses a poetry of precept in favor of ostention without rule, he is not bowing to debased contemporary taste, but is rather committing himself to a pedagogy that offers examples in excess of rules, distinguishing those readers who require rules from those who don't.

**98.66** In "Spenser's Defense of Poetry in the House of Busirane," Susan Ahern (Yale U) contended that little critical attention has been focused on how Britomart's encounters with Busirane's works of art demonstrate Spenser's argument about the danger Petrarchism poses to poetry itself in an age of Protestant iconoclasm. Exploring the dynamics of the Busirane episode, Ahern argued that by identifying the Petrarchan image of love as lust, irrationality, and narcissism--perils analogous to idolatry--Spenser articulates his own Protestant objections to the dangers of eroticized vision and knowledge inherent in images of beauty. Nevertheless these objections are counterbalanced by his narrative of Britomart's resistance to the power of the Petrarchan poet-magician's images, which demonstrates a Protestant reliance on text versus image, on enlightened reading and independent judgement. Spenser appears to champion the educative value of his own poetry, since through the act of reading his narrative of captivity and liberation, his readers learn what the dangers of Petrarchan images are and how they operate, as well as how to resist them.

**98.67** The argument of Lisa E. Broome (U of Kentucky), in "Penning Women and Remapping the Morphing Body: Erotic Intersections between *Muiopotmos* and *The Faerie Queene*," was that in *Muiopotmos*, Spenser experiments with his own identity as an artist in ways that relate to his presentation of author figures in *FQ*; thus the two poems are more closely linked than has usually been claimed. *Muiopotmos* and *FQ* intersect in several places, most of which are connected in some way with the representation of the rape of Europa, and with the triumph of decorous over erotic art. In both poems, Spenser expresses uneasiness with Petrarchan discourse and its violence against women: in dedicating *Muiopotmos* to Lady Carey, he defuses such discourse with playful self-abnegation; in *FQ* 3 he defeats it



entirely--erases it--through the heroism of Britomart who forces from Busirane the servile obedience that Spenser so playfully offers Lady Carey.

Gordon Teskey (Cornell U) presided over the third session, the annual *Kathleen Williams Lecture*, and introduced the speaker, Angus Fletcher (CUNY-Graduate School and University Center).

**98.68** In "The Spenserian Threshold," an elegant and learned survey of Spenserian criticism over the past thirty years and of his own evolving theoretical approach to the idea of "liminality," Fletcher touched on many topics impossible to summarize. His major points included an agreement with C.S. Lewis, that Spenser demands leisurely reading, which Fletcher suggested must go beyond the analytic partitioning characteristic of the "interpreter" to the synthesizing overview that properly defines the "critic." Spenser's work embodies the restless sense of change inherent in the Elizabethan period, and *FQ*, like *Muiopotmos* and other shorter poems, exemplifies the liminality of process, constantly on the threshold of something new.

In her Closing Remarks, Anne Lake Prescott (Barnard C) wittily recuperated some of the *bon mot*-ish highlights of the preceding two days and reminded the auditors that, if perhaps not the best, still much good was yet to come in that night's Porlock-fest.

Anne Shaver  
Denison U

#### ANNOUNCEMENTS

**98.69** CALL FOR PAPERS. CLAREMONT EARLY MODERN STUDIES GRADUATE SYMPOSIUM. 6 March 1999, Claremont Graduate U, Claremont CA. For a program entitled "Self-Fashioning Revisited: Identity in the Early Modern Era," graduate students are invited to submit one-page abstracts for papers of 20-minute reading length on any topic related to identity in the Early Modern Era (1475-1750). Proposals for complete panels will also be considered. Submit abstracts by 6 November 1998. For further information, including suggested topics, contact Rosann Simeroth, Early Modern Studies Group, Claremont Graduate University Humanities Center, 740 N. College Ave, Claremont, CA 91711 (909 621-8612; fax: 909 607-1221; rosann.simeroth@cgu.edu)

JOHN FOXE AND HIS WORLD. 29 April-2 May 1999, Columbus. Inquire or send proposals for papers or panels to Kevin Lindberg, Dept. of English, The Ohio State University, 164 West 17th Ave., Columbus, OH 43210-1370 (fax: 614-292-7816; lindberg.2@osu.edu)

SPENSER AT KALAMAZOO, 1999. Three open sessions at the 34th International Congress on Medieval Studies at Western Michigan, 6-9 May 1999. Send 5 copies of 750-word abstract



to Patrick Cheney, Dept. of English, Pennsylvania SU, University Park, PA 16802. (814-865-9283, fax: 814-863-7285; [pgc2@psu.edu](mailto:pgc2@psu.edu)). **Deadline: 15 September 1998.** See centerfold for more details.

SIDNEY AT KALAMAZOO, 1999. The Sidney Society invites proposals for 20-minute papers to be delivered in two open sessions at the 34th International Congress on Medieval Studies at Western Michigan, 6-9 May 1999. Proposals for new research or studies on any aspects of Sir Philip Sidney, the Countess of Pembroke, Mary Wroth, and/or the Sidney Circle are welcome. **Deadline: 14 September 1998.** Send queries, proposals, or papers to Gerald Rubio, *c/o Sidney Journal*, Dept. of English, U of Guelph, Guelph, Ontario N1G 2W1 CANADA ([grubio@uoguelph.ca](mailto:grubio@uoguelph.ca))

FULKE GREVILLE AT KALAMAZOO, 1999. Papers are invited for a session at the 34th International Congress on Medieval Studies at Western Michigan, 6-9 May 1999, hosted by the organizers of the 1998 Fulke Greville Symposium 1998. Literary scholars of all disciplines and theoretical approaches are invited to present new research on any aspect of Greville's life and works. Papers that focus on *The Remains* and the verse treatises are particularly welcome. **Deadline: 14 September 1998.** Direct inquiries, abstracts, and papers to Helen Vincent, University College, Oxford, OX1 4BH, UK ([helen.vincent@university-college.ox.ac.uk](mailto:helen.vincent@university-college.ox.ac.uk))

98.70 CONFERENCES. International Thomas More Conference: Thomas More in His Time--Renaissance Humanism and Renaissance Law, 9-16 Aug. 1998, Maynooth College. *Inquire* Thomas M. Finan, Dept. of Ancient Classics, Maynooth C, County Kildare, Ireland (fax: 353 1-628-9373)

Rocky Mountain Modern Language Association, 8-10 Oct. 1998, Salt Lake City. *Inquire* Joan Grenier-Winther, Dept. of Foreign Langs. and Lits., Washington State U, PO Box 642610, Pullman, WA 99164-2610 (509 269-3155; fax: 515 269-4953, ext. 54198; [rmmla@rmmla.wsu.edu](mailto:rmmla@rmmla.wsu.edu); <http://rmmla.wsu.edu/rmmla/>)

Renaissance Conference: Literary Circles in Renaissance England, 16-17 Oct. 1998, U of Michigan, Dearborn. *Inquire* Claude J. Summers, Dept. Of Humanities, U of Michigan, Dearborn 48128-1491 ([csummers@umich.edu](mailto:csummers@umich.edu))

Midwest Modern Language Association, 5-7 Nov. 1998, Saint Louis. *Inquire* 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](mailto:mmla@uiowa.edu))

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](mailto: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, 30019 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)

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)

**98.71 SPENSER AT MLA, 1998.** Following is a preliminary version, without times or places, of the two programs sponsored by The Spenser Society. Occasionally there is a third session, that we learn of only when the MLA Program appears. A better looking, more official version of this announcement will appear in 29.3. Speakers for the first session, "Spenser as Reader and Read," include 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 Redeivus*." The second session, "Spenser and Women Writers," includes papers by Patricia Phillippy (Texas A&M U): "Tristive Times: The Gendering of Lamentation 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." Richard McCabe will address the Spenser Society Luncheon on the subject of "Spenser's Opposed Reflexion."



ARTICLES: ABSTRACTS AND NOTICES

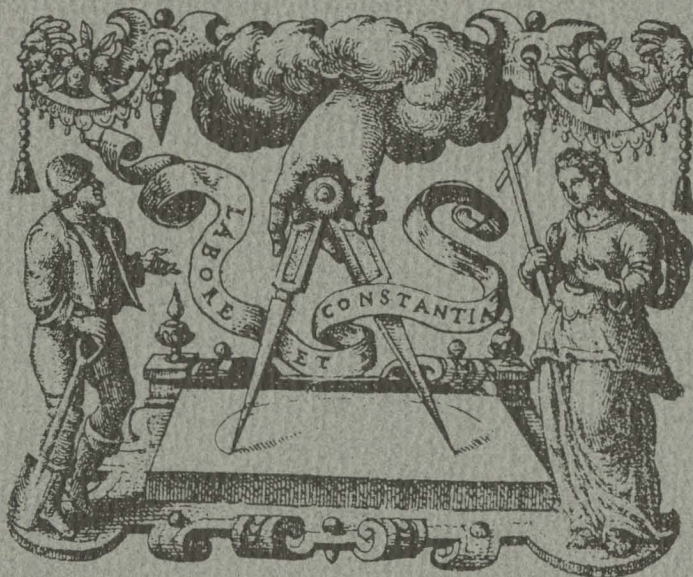
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SPENSER AT KALAMAZOO, 1998

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