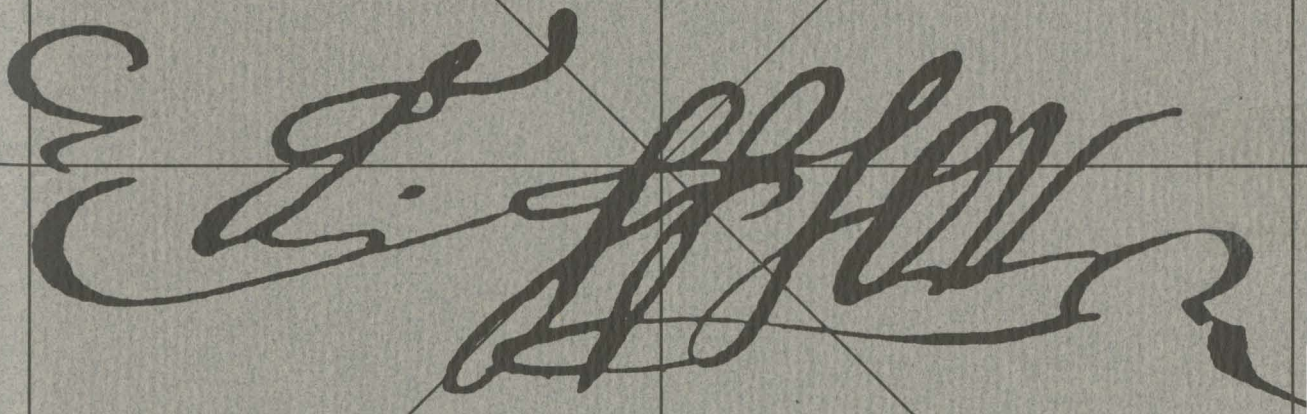
SPENSER • NEWSLETTER

SPRING–SUMMER 2000 • VOLUME 31 • NUMBER 2



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The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Department of English at Kansas State University. Please address all communications to *Spenser Newsletter*, Department of English, 122 Denison Hall, Kansas State University, Manhattan, KS 66506-0701. Ph: 785-532-2156; fax: 785-532-2192; (jsdees@ksu.edu).

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.

Subscription rates, both institutional and private: $6.50/yr in USA, $6.50/yr (US funds or equivalent) in Canada, $11.00/yr (US funds or equivalent) in Latin America and overseas. These rates are for Vol. 31, 2000, and for Vol. 32, 2001.

TO OUR READERS

00.76 In recompense for the embarrassing tardiness of the last issue of *SpN*, I made a vow to get this one into readers' hands on time (which would have been a first for the summer issue). I came close. In addition to its usual fare, I call your attention to a pair of unusual features that I hope you will enjoy; you'll know 'em when you see 'em, and I invite your responses via email.

I call your attention also to the initial paragraph of this column in the last issue, where I lamented the "communication slippage" that resulted in the absence of your customary informal "invoice" for Y2K subscription renewal. Many of you responded to my plea to "drop what you are reading, reach for your checkbook, and mail a check," for which my gratitude. For those who have not yet done so, you will find that invoice herein (perhaps obscuring these very words); and I exhort you with the same words. Which brings me, again, to harp on the subject of filthy lucre. Throughout its existence, *SpN*'s editors have made it a practice to "carry" subscribers for a year--and often more--on the usually justified assumption that mailing the check just slipped their otherwise preoccupied minds. But as I announced a few issues ago, SpN is fast reaching the point where incoming revenues will not balance expenditures--a process that is starting to accelerate as more and more of *SpN*'s long-time subscribers reach retirement, and as more and more libraries find it expedient in the face of budget retrenchment to include *SpN* among those journals cut adrift. I hate to express it as a purely monetary matter, rather than as a loss of valued and loyal readers, but the fact can't be ignored--and perhaps it's rendered all the more pressing by an increasing number of emails from readers telling me that *SpN* is consistently the most informative and valued journal they receive. So, I urge you again, doubly, not just to keep your subscription current, but to spread the gospel about *SpN* to others--colleagues, students, library personnel--so that when the next editor takes over in 2001 he or she may greeted by something like millennial renewal, instead of a fin de siecle decay. But I fear I wax melancholic.

Once again, my gratitude to those who assisted in various ways in the production of this issue: to Loren Blinde who, although her term as editorial assistant had officially ended, remained on the quarter-deck during my three-week absence earlier this summer; and to Susan Parry and Julian Lethbridge for supplying some abstracts.

00.77 Brown, Richard Danson. *"The New Poet": Novelty and Tradition in Spenser's* Complaints. Liverpool English Texts and Studies, 32. (Liverpool: Liverpool U P, 1999. x + 293 pp. ISBN 0-85323-803-0, £32.00 cloth; 0-85323-813-8, £14.95 paper.

Ponsonby published Spenser's *Complaints* in 1591, probably to capitalize on the fame of the 1590 *FQ*. While it remains uncertain what part Spenser had in making the volume—Jean Brink has argued that it was entirely Ponsonby's project—most critics have tended to assume that he was behind the publication, and was responsible for dividing the collection into four separable parts, each with its own dedication. In the first monograph on the volume since Harold Stein's *Studies in Spenser's* Complaints (Oxford UP, 1934), Richard Danson Brown argues that Spenser organized it around two central concerns. It's a "self-conscious collection of poems linked formally by their evocation (and transformation) of traditional literary forms and thematically by their concern with poetry and the role of the poet" (p.7).

Brown's book thus has two related emphases, corresponding to the formal (generic) and thematic aspects of the *Complaints*. In practice the two connect. Spenser's reworking of traditional genres--notably complaint and beast fable--involves an implicit commentary on the picture of the world that such forms give and on their assumptions about the role of art. Brown argues that in writing complaints Spenser undergoes a chronological development from "juvenilia heavily steeped in the moralistic prescriptions of conventional aesthetics" (9) to a later poetry that simply mirrors the truth of a corrupted world--a truth whose Calvinistic sense of original sin leaves no place for improvement gained through poetic teaching. The poems should thus be read in the probable order of their composition (not their order in the book), which shows Spenser developing a critique of the traditional view that poetry should deliver clear moral counsel and thus promote virtue.

Brown thus argues that Spenser's attitude toward the complaints-form goes through several stages and here I can only summarize briefly his complex and nuanced argument. The Visions poems, which the book doesn't treat in detail, show Spenser's "receptivity to traditional complaint" (29), simply lamenting life's instability. The first section of *The New Poet* considers *Virgils Gnat* and *Ruines of Rome* as "transitional complaints in which Spenser adopts the mode as a means of articulating his own autobiographical grievances and literary ambitions through the translation of classic texts" (29). The second and longer part of the book treats the rest of the *Complaints* volume, arguing that they progress toward more and more dubious accounts of what poetry is and can do. *The Ruines of Time* shows how Spenser sets two competing visions of immortality against one another, the "humanist" view of fame gained through the poet's praise, and the Christian view that worldly fame is empty and the only value is God's grace. Human artistry, in the person of the memorializing poet, is

essential to the former but unnecessary to the latter. Sidney, the subject of the final visionary stanzas of the work, brings together poet and Christian in a tentative reconciliation.

From here on, however, Brown argues that Spenser places less and less trust in art. In *The Teares of the Muses* the opposition of Christian and humanist returns in the different emphases of differing Muses, but all bewail the collapse of support for true poets in a world corrupted by false art. In *Mother Hubberds Tale* and *Muiopotmos*, both of which Brown treats as beast fables, poetry itself becomes suspect, like the world in which bad poets thrive. Traditionally, he argues, the beast-fable uses its story to point a clear moral. In *Mother Hubberd*, however, there is no reassuring moral core. The Fox and Ape are poet-figures, able through their devious self-fashioning to pervert the commonwealth and bring about a reign of injustice. The poem's central conclusion is that "poetry itself is amoral" (211). Finally, *Muiopotmos* presents us with a world in which largely innocent mortals like Clarion are at the mercy of malevolent artists like Aragnoll, and the justice of the gods is in doubt. (Brown connects this vision of the poem's classical gods with the unknowable deity of Calvinist belief.) "Innovative complaint [of the kind Spenser writes here] articulates the complexities of the mortal condition, and constructs a mimesis no longer tied to moralistic imperatives. This is the self-conscious discovery of the *Complaints* volume: it anticipates the increasing skepticism of the 1596 installment of *The Faerie Queene*" (254).

The book has many virtues, one of which is to point to art as a central topic in almost all of the *Complaints*, which test its uses and limits. Brown is also very good on the way the poems invoke and change the forms that Spenser inherits. Some of his best work is on the translations. In treating *Gnat*, for instance, Brown shows convincingly how Spenser's translation mediates between the Rome exalted in the Latin original and suspected by an English Protestant audience--between the pagan original and the Christian culture into which it was being translated. In *Rome* he deals similarly with the ways in which Spenser alters Du Bellay, remarking for instance on the final sonnet that Spenser appends to the sequence that its movement from Du Bellay to Du Bartas suggests the movement from secular to divine (and Protestant) immortality: "In contrast with Du Bellay's terrestrial and historical concerns, Du Bartas aims solely at the adoration of 'th'Almightie'" (81). In these comparisons he's helped by a wide and affectionate knowledge of the work of Spenser's predecessors and contemporaries so that, for instance, the translation of *Gnat* gets usefully compared with versions of the *Aeneid* by Gavin Douglas and John Harrington. The book is written clearly, straightforwardly, and it takes seriously poems that have often been written off as journeyman's work. The strongest impression one has from the book--it intensifies on rereading--is of the careful consideration: the thesis has been thought through, and the individual readings, which are too complex to develop here, are often acute and original.

I have, however, several reservations about the primary thesis, which bypasses the published order of the poems in order to accommodate an implicit biographical argument--that Spenser begins by believing in the power of poetry to teach but gradually he awakes on a cold hillside of doubt, realizing the amorality of his art. Such a biographical progression seems too

easy because Spenser is alert to the dangers of art from the beginning. It's hard to find an unproblematically good artist in the first three Books of *FQ*, while Archimago, Duessa, Lucifera, Despaire, Acrasia, and Busyrane attest to the vitality of bad ones. Indeed it's easy to see the fox in the fable of "May" as another artist using his skills to seduce. Throughout Spenser's work art is dangerous because it is powerful, but it is neither good nor bad in itself. Like much else in his world, it is good when its end is good and bad when its purpose is evil.

I'm also skeptical about the idea that, in practice, Renaissance writers tried to provide the reader with a kernel of moral truth within the "shell" of fiction. Medieval and Renaissance poets often use this commonplace, but in practice the works of the strongest poets are less easily reduced to simple morals than this defense would suggest. Brown is too good a critic to suggest that Spenser is the first poet to doubt the idea that poems are meant simply to teach moral truths, and quotes the playfully baffling end of "The Nun's Priest's Tale" to suggest Chaucer's awareness that the "moralite" of a poem is not always clear. Yet he argues (instancing Henryson) that most Renaissance poets, and especially writers of beast fables, practice this kind of art. At least some of that emphasis seems to me lip service. Poetry was on the defensive in the sixteenth century, as Richard Helgerson and others have shown (after all, Sidney's poetics is framed as an *apology* for poetry). To insist on the morality of art was necessary in such an environment, just as love poetry might be advertised as the record of a (now safely abandoned) erring youth. When Wyatt tells the fable of the city mouse and the country mouse in his *Second Satire*, his final stoic advice to Poins is in much more complex relation to the fable than would be suggested by the metaphor of kernel and shell.

Indeed I'm skeptical about the either/or choice that Brown sets out--a poetry of clearly moralized exempla on the one hand, and an amoral, mimetic art on the other. The fact that the greatest of the *Complaints* don't deliver commonplaces doesn't necessarily mean that they simply mirror, amorally, a hopelessly corrupt world. The moral teaching of Spenser's poetry operates, as does much Renaissance art, by training the reader to distinguish between good and evil, false and true. The false Florimel enables one to understand the nature of the true Florimel, and the various instances of false art enable the reader to distinguish fantasy, hallucination, and destructive "amazement" from visions of truth. This is a mode of ethical training that may have been too difficult to justify in the Elizabethan climate of opinion, but it's a genuine humanist mode of teaching--that of More's *Utopia* and Erasmus' *Praise of Folly* as well as that of Spenser and Sidney.

Although I disagree with the precise formulation he gives it, I think Brown's book does important and original work in pointing to the centrality of art in the *Complaints*. It opens up the connections between the poems in a book rarely considered as a whole, and its readings of those poems are acute and carefully argued.

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00.78 Fox, Alistair. *The English Renaissance: Identity and Representation in Elizabethan England*. Oxford: Blackwell, 1997. viii + 240 pp. ISBN 0-631-19029-5. $28.95.

This fine book comprehensively assesses Italian influences on Spenser, Philip Sidney, Shakespeare, and other sixteenth-century English writers. It speculates that after the religious Settlement of 1559, imitations of Italian texts helped to form English national identity by softening and accommodating sometimes harsh strictures of a national Protestant state based on a predeterminate theocratic Calvinism. Fox depicts this process as interreferential and dialogic, "in which the values of English Protestantism were being triangulated with the values of foreign cultural systems--notably that of Renaissance Italy-- in order to allow English people to work out where they stood in relation to each, and the nature of the national identity that they wished English to assume" (12).

This effort, Fox argues, cut across enforced boundaries of social class. Though Spenser and Sidney were associated with court and courtly patronage, Shakespeare and others designed their work for mass audiences. By assimilating exuberant Italianate norms in the face of dour Protestant ones, English people at all levels of society expressed their suspicion about extreme implications of Protestant doctrine even though they committed themselves to the new Protestant order and emerging nation-state based on it.

Fox's book provides a timely intervention in Spenser studies by reasserting the importance of Italian models for English writers from newly considered social and political perspectives. In literary studies of the past two decades, an interest in social and cultural production has concentrated on local, material, and narrowly circumscribed contexts at the expense of broader internationalist ones. Fox's approach shows that the latter can make powerful contributions to understanding the former and that a socially informed study of literary texts has much to offer when it ventures beyond local haunts and regional limits.

In the current state of affairs two recent and exemplary contributions show exactly how that result can obtain. David Wallace's *Chaucerian Polity* (1997) illuminates Chaucer's understanding of Dante, Petrarch, and Boccaccio amid the conflict between Florentine republican liberty and Milanese dynastic despotism, while Anne Lake Prescott's *Imagining Rabelais in Renaissance England* (1998) studies the cultural work that sixteenth-century references to Rabelais accomplish in the interconnected social worlds of courtiers, lawyers, scholars, and writers. Fox pursues neither of these approaches in his treatment of foreign influences upon Elizabethan writing, but he instead offers an array of close readings that prove his claims in specific texts.

Attention to Spenser occupies almost half of this book. A chapter on the Italianate sonnet studies the moral dubiety of Petrarchan love and Spenser's effort to weave a set of Protestant moral values into the narrative of *Am* (75-83). A chapter on Italianate pastoral carefully distinguishes between two modes that descend from Virgil's *Eclogues*. The first, summoned in Latin by Petrarch's *Bucolicum carmen* and sharpened by Mantuan's

Adolescentia, focuses on satirical and polemical allegory. The second, established in the vernacular by Boccaccio's *Ameto* and pointed by Sannazaro's *Arcadia*, focuses on amatory motifs in narrative romance. Adapted respectively in Spenser's *SC* (105-14) and Sidney's *Arcadia*, these forms emphasize self-knowledge in the Protestant goodly society that they aspire toward.

An entire chapter on "Epic and the Formation of National Identity" (136-80) concentrates on Spenser's borrowings from Ariosto and Tasso in *FQ* as models "for the construction of a distinctively Protestant vision of the values that . . . should inform the policies and procedures of the new English state" (137). At the same time the aesthetic delight of the Italian epics interposes "a barrier against the unmitigated intensity of [the] new religion as a form of compensation for the rigors by which the English did not necessarily wish to be bound" (148). The book's final chapter concentrates upon Shakespeare's adaptation of Italian forms derived from narrative, romance, and drama and shaped to the needs of his plays.

Fox covers a great deal of ground with economy, grace, and precision. The result is necessarily an overview, but the insights are fresh and plentiful and the marriage of social history, rhetorical analysis, and literary appreciation yields important conclusions. In their recent collection entitled *Worldmaking Spenser* (2000) Patrick Cheney and Lauren Silberman reaffirm Spenser's debt to and importance in a broadly European culture that embraces formative national states and the continuing expansion of Western Europe. In reaffirming Elizabethan England's dialogue with Italy, Fox contributes to this important reassessment.

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00.79 Heale, Elizabeth. The Faerie Queene: *A Reader's Guide*. 2nd ed. Cambridge: Cambridge UP, 1999. 190 pp. ISBN 0-521-65468-8. $20.95.

At the various universities I've called home, what consistently drives even the most complacent students to the library is *FQ*. Whether intrigued or frustrated, neophytes at all levels are perhaps first struck by its unsettling DIFFERENCE: its alien language and landscape, and its demand for new ways of reading and acquaintance with sixteenth-century contexts and codes. Some then become apprehensive about the allegory's flexibility: students crave reassuring "answers" (Belphoebe *is* Elizabeth), but we try to share *FQ*'s thrillingly open ended complexity (Belphoebe "shadows" Elizabeth--but, disconcertingly, not always and not only).

The Faerie Queene: *A Reader's Guide*--first published in 1987 and now revised--is "designed for those reading *FQ* for the first time" (ix). The *Guide* comprises an introduction to *FQ* itself and to its backgrounds (Spenser's life, his relationships to Protestant politics and Ireland, and a new section on the Queen and women's authority); individual chapters on *FQ* 1-7; a select bibliography (bibliographic resources, backgrounds and sources, and books on

FQ); and an Index of Characters and Episodes. The *Guide* is concise and clearly organized. Delicate undergraduate appetites (already surfeited by *FQ* itself) will not be overwhelmed by the spare but useful apparatus and will be tempted by the brief index and extensively subtitled chapters (averaging 3-4 digestible pages per section). Heale achieves further concision by not imposing uniformity on her readings of each book. While each begins by defining the titular virtue and then indicates each book's backgrounds, these vary (from Book I's literary roots in the *Aeneid* and Revelations to II's discussion of "speaking pictures" to III's modes of myth and romance), and the analyses that constitute the bulk of each chapter are logically outlined: e.g., V begins with "Artegall," but "Una and Duessa" precede "Redcrosse," and VI does not include a section just on "Calidore"; "Redcrosse: Cantos i-v" explicates *FQ* 1 sequentially while "The Florimell and Marinell narratives" unites discontinuous cantos.

Heale primarily aims, first, to provide convenient access to otherwise hard-to-find scholarship and primary sources, and, "secondly, to suggest the bare bones of a reading . . . which concentrates on [*FQ*'s] coherence--the connections between episodes, their sequence, the significance of repeated patterns and details" (ix). But she also explores how Spenser "deliberately cultivates . . . mystery to convey" that he deals with "hidden secrets" (x) and our limited ("fallen") understanding. She can be reassuringly concrete (Acrasia *is* incontinence), but also stresses multiple resonances: Redcrosse sometimes typifies the elect Christian, and sometimes has historical resonance, yet also displays touchingly human guilelessness and impetuosity. And Heale often raises questions without answering them. E.g., she observes that Radigund's appearance recalls Belphoebe's--but leaves the implications to readers, and encourages us to find the details that create this link and to search for additional parallels.

How do these strategies make the *Guide* pedagogically attractive? First, it balances unsettling New with reassuring Old. With new-critically "coherent" readings that reinforce plot and common Spenserian strategies (e.g., delaying naming characters), Heale makes readers confident about skills they likely already possess: she notices what they may notice--just fastforwards the patient process needed to reveal it to them. But she simultaneously provides new tools--in trenchant doses--that lead to more sophisticated analysis: summaries of scholarly arguments and analogies from various primary sources (e.g., the Bible, classics, Elizabethan law and theology, Spenser's other works, literary works by other authors). Moreover, by providing enough "answers" to be reassuring but leaving much still to be pondered, Heale offers (*manageable*) reading assignments that might shape discussion without closing off debate (why *is* Radigund like Belphoebe?)--perhaps even helpful for a graduate seminar where participants don't want to be harangued by the seminar leader but where unfamiliarity with the period can lead to shaky approaches.

There are limits to the *Guide*. It offers largely new-critical, though contextualized, readings, and Heale's bias is religious and political (more useful for *FQ* 1 and 5 than 3 or 4). It does not provide the extensive backgrounds that the *Spenser Encyclopedia* often does. Additionally, some introductory material and the "backgrounds" section to each book will seem as frustratingly elusive and allusive as the poem itself to most North American

undergraduates. Though Heale valiantly defines them ("Radigund, an Amazon queen"), beginners may be too overwhelmed by the introduction's many illustrative names and episodes to focus on the points Heale uses them to make. Beginners will also puzzle over introductory phrases such as "The distinction maintained throughout the poem between Briton and Faery" (12): Briton? Faery? As well, Heale's envisioned first-time readers of *FQ* have nonetheless read a lot: they know, e.g., Essex, anabaptists, *Orlando Furioso*, the *Romance of the Rose*, emblems, and Petrarchism. Heale does not define "allegory" (Spenserian or otherwise) or provide much initial direction for approaching it. (More crossreferencing and a subject index may have helped [e.g., a 4-page discussion of emblematics begins discussion of *FQ* 2]). Finally, the *Guide* does not model close reading through sustained representative work with syntax, imagery, or diction, nor does it explain how a Spenserian stanza works (or indeed that such an animal exists). But Heale acknowledges that she is neither comprehensive nor unbiased. Supplemented with classwork or other resources, the *Guide* truly may aid those preparing *FQ* for class, comprehensive exams, or even first-time teaching.

The second edition contains a rewritten introduction and a couple of revised sentences per chapter. A few revisions improve accuracy: e.g., Spenser no longer wrote *Vewe* but may have written it. Some reflect critical shifts, especially regarding Ireland and gender issues: e.g., Grey's "severity" becomes "ferocity"; "what remains a severe though just sentence" for Mirabella's pride and cruelty is now "represented as a severe though just sentence" for rejection that is "represented as cruelty and pride" (163). In more substantial introductory changes, "Design" becomes "Spenser's Project" and more usefully explains what writing epic means in cultural and literary terms. "Voice and Stanza" becomes "Narration and Art" and describes more conflicted narrative voices and emphasizes *FQ*'s sustained ambiguity. Unfortunately, Heale neglects the apparatus: her index does not reflect her revisions, and the bibliography, though doubled, does not record new editions of original entries nor repair old errors: e.g., *SpN* left Duquesne U in 1982, long before Heale's first edition.

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00.80 Hubbard, Thomas K. *The Pipes of Pan: Intertextuality and Literary Filiation in the Pastoral Tradition from Theocritus to Milton.* Ann Arbor: U of Michigan P, 1998. 390 pp. ISBN 0-472-10855-7. $52.50.

Modern scholarship on pastoral offers a vast and formidable array of critical approaches addressing the perennial question "What is pastoral?" At one end of the spectrum are those critics who in attempting to answer this question argue that pastoral offers an idealized expression of escapism and retreat, a line initiated by Greg's seminal study of the form and taken up, for example, in Marinelli's association of pastoral and childhood or Poggioli's more Freudian identification of pastoral as a "double longing after innocence and happiness." At the other extreme, pastoral has been identified as a site more of loss and frustration than of fulfillment, and as a vehicle for political and religious

polemic and critique, as Lane's study of *SC* demonstrates. Thomas Hubbard's study opens by again confronting the issue of generic definition. Hubbard seeks to negotiate the question of definition by establishing from the outset that his understanding of pastoral is firmly based on the conception of "convention" (4-5). In contrast to the broad definitions of pastoral prompted by Empson, Hubbard's study focuses upon a series of poets who self-consciously adopt a set of common images or topoi in imitation of a poetic forebear or model. Hubbard's starting point is Theocritus and his presentation of bucolic idylls as "poetry about disputing poets, anxious to establish their position relative to one another and to the poetic past, playfully imagined in the humble roles of shepherds" (5). The sustained imitation of Theocritus in the *Eclogues* sees Virgil adopting the subject matter of poetic disputation, and in particular the theme of "intergenerational agonism," as a means of consciously locating himself in relation to Theocritus. Intergenerational struggle was thus a thematic concern within the body of Virgil's text, whilst in turn his text formed a "programmatic invocation" of his poetic father-figure Theocritus. Hubbard's central argument is that the interaction between what the text *says* (or what the text is about) and what the text *does* in terms of the programmatic trajectory of the poet's career, becomes a characteristic feature of the pastoral tradition.

Hubbard's work is distinguished from previous surveys of pastoral (those of Rosenmeyer or Patterson, for example) by the interaction between an intertextual model for examining structural interrelations of allusions within pastoral texts, and what Hubbard calls "literary filiation": "the author's choice of a specific precursor or precursors with whose work he stands in a special and significant relation" (11). Hubbard draws upon the work of Harold Bloom, extending his basic principle that "intertextuality is an outward manifestation of a deeper intersubjectivity" to consider the interrelation of classical and medieval texts (11). Attention to the self-conscious imitation of a poetic tradition provides a far narrower focus than Alpers' more expansive study of the "continuity" of the pastoral mode, allowing Hubbard space to work in great detail upon the intertextual associations across the tradition. The result is a series of closely read and carefully nuanced examples of literary filiation focusing on the relation of Virgil to Theocritus, Calpurnius Siculus to Virgil, Boccaccio to Petrarch, and Milton to Spenser. Within this tradition Hubbard also examines how Spenser relates to a range of different "poetic fathers" and how the theme of intergenerational struggle is manifested within *SC*.

The first chapter foregrounds the theme of poetic prowess and influence within Theocritus' *Idylls* and the work of his immediate successors, while the second chapter provides detailed analysis of how Virgil appropriates the images and subtexts of Alexandrian pastoral and then in turn transcends the burden of tradition to forge himself as a model for future poets. Spenserians will be interested in the chapter on Virgil's Latin successors (principally the third-century poets Calpurnius Siculus and Nemesianus) as it establishes the basis for much of Hubbard's discussion of *SC*, in particular how pastoral provided both a means of articulating a poet's relationship to his literary model (and "father-figure") and a site for discourse on the question of authority and imitation. "[T]he

form posed the challenge of how to say something new entirely within the confines of established parameters and formulae that were so old" (7). Hubbard then examines how, for medieval poets from the Carolingian Modoin of Autun through to Boccaccio and Petrarch, Virgil provided a programmatic blueprint of how to approach such a challenge using pastoral.

Hubbard's treatment of Spenser is situated within a long chapter on Renaissance "refashionings" of pastoral that opens by discussing the relationship of fifteenth-century poets, Sannazaro, Pontano and Mantuan, to classical models and the level of generic experimentation they exhibit. Hubbard's focus throughout the 49-page section on Spenser is narrowly drawn to the central themes of poetic succession and the function that pastoral plays within the Virgilian career pattern. Excluded are most traces of topics familiar in criticism of Spenser's pastoral, such as historical allegory, pastoral's social function, or the more new historicist issue of pastoral and power. Hubbard begins by restating how, in providing *SC* with its own gloss, Spenser consciously establishes his work as a "consciously designed artifact in the classicizing tradition . . . a composite welded together out of multiple and overdetermined patterns of association" (270). These "patterns of association" both incorporate the calendar form itself and, following Virgil, model the poet's linear development from imitator of his poetic father-figure(s) through to the point where pastoral is transcended. Spenser evokes such a pattern by structuring *SC* around the development of Colin Clout as a poet. One of Hubbard's innovations is to identify the importance of Calpurnius to the structure of *SC*, particularly in the similarities between Colin and the self-doubting, defeated musician Corydon from Calpurnius' opening eclogue. Hubbard neatly demonstrates how the development of Corydon mirrors the presentation of Spenser's Colin, presenting a more ambiguous and doubting figure than in Virgil (271-72, 281). Hubbard also identifies within the structure of *SC* a microcosmic history of the bucolic genre itself as Spenser's principle literary model shifts from Virgil in *Jan* to *Apr*, to Mantuan in *Maye*, *Julye*, and *Sept*, to Marot in *Nov* and *Dec* (272-73).

Analysis of *SC* follows the same basic format as chapters on earlier authors: Hubbard works through the eclogues concentrating on any instance of conflict, contestation or debate and then identifies therein a series of "programmatic reflections of Spenser's own situation as a young poet choosing to write in a most ancient and tradition-laden genre" (278). *Jan*, *Feb*, and *March* each exhibit a form of intergenerational conflict that is interpreted as a commentary upon Spenser's relation to classical tradition; Colin's rejection of Hobbinol's gifts at the close of *Jan* may be metonymic for the appeal of the classical tradition, whilst the debate of Cuddie and Thenot in *Feb* is read as "an allegory for the often opposed but ultimately interdependent relation between tradition and innovation in poetry" (283). Spenser's ambiguously identified Tityrus is thus representative of a composite conception of poetic authority (284). *June* and *Oct* are closely examined for what they can yield regarding both Colin's and Spenser's poetic careers and the accompanying doubts expressed concerning their readiness to pursue the programmatic Virgilian *rota*. Discussion of *Nov* and *Dec* looks back to not only the same issues, but also

the same representational vocabulary as the earlier eclogues of *SC*; Colin's placement under the "busheye brere" in *Dec*, suggests Hubbard, represents the nature of his own poetic ambitions and, echoing the fable of Oak and Briar of *Feb*, retains associations of doubt and resignation (310-11). Treatment of *SC* ends with the suggestion that the blank space at the end of *Dec* where Colin's emblem ought to be represents Spenser's signal to the reader "that there is no definitive ending to *SC*," a gesture that invites further interpretation and imitation (316). The chapter concludes by examining Milton's pastoral elegy *Lycidas* and the debt not only to *Nov*, but to the structure of *SC* as a whole (319-20). A succinct overview of Hubbard's argument and recapitulation of the whole book are provided in the Conclusion.

The somewhat restrictive framework imposed by Hubbard's argument can prove rather limiting. The restriction of reference to Spenser's use of pastoral solely within *SC* will leave some readers feeling that Hubbard presents only part of the picture. The chain of literary filiation omits, no doubt for reasons of space, both Spenser's native predecessors and his more immediate imitators; on these Spenserians are still best served by Cooper. At times it feels like Hubbard attempts to make use of everything he finds in *SC*, folding it all into his argument on literary filiation. There are occasions where interpretation of what a particular contention within an eclogue "may" represent seems stretched, as is the case in the example (mentioned above) of how to read the relationship of Colin and Hobbinol in *Jan* (282). Such instances do not obscure Hubbard's argument and the section on *SC* works well within the discursive panorama of the book as a whole. Particularly effective is the intertextual dimension and the level of insight provided by Hubbard's discussion of multiple associations resonant within *SC* that are generated by conscious referentiality to Spenser's sources; for example in the discusssion of how Spenser uses Marot (and Marot's sources) in *Nov* (305-8). Without wishing to misrepresent Hubbard's intentions for his study, one feels that Spenserians will find this book useful for its provision of an intertextual model of Spenser's relation to sources and the tradition within which he is writing.

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00.81 McCabe, Richard A., ed. *Edmund Spenser: The Shorter Poems*. London and New York: Penguin Books, 1999. xxx + 780 pp. ISBN 0-14-043445-3. $19.95 paper.

Readers and teachers of Spenser now have the same happy embarrassment of riches as regards the shorter (formerly "minor") poems that they have enjoyed for the past quarter-century with *The Faerie Queene*, where Hamilton and Roche have been competing for their souls and the poem's. McCabe's edition joins Roche's in the Penguin Classics series, but it is substantially more user-friendly, with a wider page and a more supple spine than any of the other paperback texts, including that of the Yale *Shorter Poems* (1989). Surely it is no small matter to be able to put pen to paper, or finger to keyboard, while Spenser's text lies on the desk cheerfully open to interpretation rather than pinioned by paperweights or tomes of casuistry.

A second point of superficial contrast with the Hamilton-Yale competition is McCabe's (or his publisher's) choice of endnotes rather than footnotes. But although this seems clearly preferable in the case of *SC*, where we are thereby allowed to see the original annotated text of 1579 before turning to the commentary of our own times, the mere placement of notes is of minor importance; more to the point are their scope and substance. McCabe is a sophisticated reader of Spenser who has fully assimilated the work of others on the shorter poems (most notably that published in the decade following the Yale edition) while offering a coherent reading of his own; in this his edition seems comparable in quality and style to Hamilton's *FQ*, a compendium of scholarship vigorously presented from a distinctive point of view.

Unsurprisingly, McCabe's definition of what constitutes Spenser's shorter poems is largely that of the Yale editors, although he does include the Latin verses to Harvey, "Ad Ornatissimum virum. . . ." Both editions limit themselves to verse, with the grand, traditional exception of *SC* where they print the entire 1579 volume, illustrations, notes, and all. One must turn back to an unannotated single-volume edition of yesteryear like de Selincourt's OSA to find a similarly complete presentation of the Spenser-Harvey *Letters*. Surely it might be argued that Spenser's quantitative experiments, and the Latin verses even more so, depend at least as much as the *Calender*'s eclogues on their puzzling, frequently zany prose settings; it is not enough to gesture toward their original contexts in the notes, as both *Shorter Poems* editions do. Grateful as I am to have the Latin poem added now to the teaching canon, I can't help wishing that an admittedly bulky volume had

been made marginally bulkier in this regard, calling attention thereby to the gossipy obscurities of Spenser's early self-presentation.

Granted, it may be hard to know when to stop, if we start placing Spenser's shorter poems in a fully intelligible context. If we do this for the *Letters*, what should we do with Spenser's contribution to the *Theatre*? It is somewhat harder to grieve for the undergraduates who are deprived of *its* prose, and the chance to evaluate Jan van der Noot's debts to Hale; yet there are signs that even this long-ignored work may be about to have its day in the sun. A decade ago, the Yale editors placed Spenser's translations out of chronological sequence, after the *Complaints*, signalling that their chief interest was as variants on the more mature "visions" of that volume (although Richard Schell's introduction and notes gave some indication of their importance for Spenser's project and their relation to their volume as well). McCabe opens his volume with them, and makes more substantial and confident claims for their influence on Spenser's later work. He notes that van der Noot's contrast of earthly transience with the "Lorde of Sabaoth, the Lord of hostes" looks forward to Spenser's own final longing for a "Sabaoths sight," and he suggests that this early exposure to the imagery of Protestant politics (or politicized Protestantism) provided a strong impetus toward the allegorical imagery of the poet's later work. Repeatedly, McCabe's notes to Spenser's visions cite explanatory passages in *Theatre*, and encourage the interested reader to seek out the original text (at some considerable expenditure of effort, since it has not been reprinted since the facsimile edition of 1939).

Throughout this edition, in fact, McCabe makes strong interpretative claims for Spenser's poems, supplementing them with a judicious and comprehensive bibliography of the full range of criticism to date, whether or not it bears on his own line of interpretation. He has the advantage not only of being able to sum up a decade of energetic commentary on the shorter poems following the Yale edition, but also of providing a single guiding voice and viewpoint where the Yale editors had the strengths and weaknesses of working by committee. His edition, like Hamilton's *FQ*, offers the student an opinionated but coherent critical stance; though it runs the risk of excluding spontaneous responses to the text, it offers an extraordinarily wide range of alternative responses. The Yale text, on balance, is perhaps closer to a "plain text" in providing a reasonable minimum of introductory information while leaving the reading to the reader; but McCabe's is the more ambitious, definitive or variorum edition. His is the Spenserian's Spenser, ever mirroring and interpreting itself.

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00.82 Bull, Malcolm. "Spenser, Seneca, and the Sibyl: Book V of *The Faerie Queene*." *RES*, n.s. 49 (August 1998): 416-23.

Spenser's descriptions of the battle of the stars and of the Golden Age in Proem V are derived from the Latin texts of Seneca's *Thyestes* and *Octavia*. Spenser's interpretation of the battle as the procession of the equinoxes reflects contemporary belief that the signs of the end were to be found in both nature and prophecy; his account offers a natural fulfillment of the prophetic account of the battle of the stars in the Sibylline Oracles. Seneca and the Sibylline texts make reference to Virgo; Spenser conjoins these traditions to present a picture of the dawn of a new age under Virgo/Astraea. (JBL)

00.83 Burrow, Colin. "'That Arch Poet of the Fairie Lond': A New Spenser Allusion." *N&Q*, n.s. 47.1 (March 2000): 37.

The phrase, previously unnoticed, appears in a lengthy poem, "Clio's Complaint for the Death of Ovid," near the beginning of John Gower's *Ovid's Festivalls, or Romane Calendar* (Cambridge: Roger Daniel, 1640). The author has clearly responded to the 1611 *FQ*, expresses the common Jacobean view of Spenser as having failed to receive his just rewards, and associates him both with the exiled Ovid and with a tradition of poets who ran afoul of political authority.

00.84 Cooney, Helen. "Guyon and his Palmer: Spenser's Emblem of Temperance." *RES*, n.s. 51. (May 2000): 169-92.

The identification of the Palmer with prudence or right reason is only a starting point. Renaissance doctrines concerning due care, curiosity, counsel, and the nature and function of guardian angels illuminate an extraordinary allegory woven about the Palmer--especially in the Phaedria and Mammon episodes, where he is absent. The Palmer seems to represent the taking of due care (as in Matthew), whereas Phaedria and Mammon respectively represent carelessness and over carefulness. Spenser's pairing of Pilate and Tantalus may have been suggested by the Geneva Bible's gloss on Matthew 7-8. The Palmer may also be seen as a meta-figure for the interpretation of the text: as Guyon struggles towards the related virtues of temperance and prudence, so the reader struggles towards a providential (*Prudens = providens*) interpretation of *FQ* 2. (JBL)

00.85 Delchamps, Stephen West. "Spenser's *Hymne in Honour of Beautie*." *Explicator* 57.1 (Fall 1998): 5-7.

Argues that the two mirrors in the soul of the lover in line 181 work not as a single mirror, which would return a reversed, distorted image of the beloved, but as two mirrors placed at right angles, thus reflecting a correctly oriented and undistorted image.

00.86 Dietz, Michael. "'Thus sang the uncouth swain': Pastoral, Prophecy, and Historicism in *Lycidas*." *Milton Studies* 35 (1997): 42-72.

Within the larger aim of exploring, through the 1637 and 1645 appearances of *Lycidas*, the conflict between prophecy and pastoral, uses Spenser's pastoral poems, first as a means of historically situating "the prophetic self-consciousness that is the central movement of the 1637 *Lycidas*," and then later as a basis for showing how "the historically self-conscious discourse of pastoral calls any notion of a self-authorizing prophetic committment into question."

00.87 Dolven, Jeffrey A. "Spenser and the Troubled Theaters." *ELR* 29.2 (Spring 1999): 179-200.

FQ's well-established use of dramatic forms such as pageant and masque extends to the public theaters of the 1580s and 1590s, and the violent rhetoric of the Puritan reaction against them. A reading of the "pitifull spectacle" of Amavia's death in Book II establishes Spenser's interest in the didactic power of drams, and how the emblem-making of pageant sets edification and itnervention against one another. The spectator's impulse to intervene--to break the dramatic frame--is pursued through the theatrical imagery at the end of Book II and then into the Cambina episode in Book IV, where a bloody tournament attended by crowds (gathered like those at the "troubled theaters") is disrupted by the equally violent arrival of a high allegorical chariot. The transformation of drams from civic pageant and humanist school matter to a school of abuse summons up characteristically antitheatrical rhetoric in the poem, but also a searching critique of the motives of those who in the tempest of their wrathfulness would tear the theater down. The complicity of allegory itself in this violent reaction makes the theater in FQ an instrument of Spenser's critique of his own poetics. (JAD)

00.88 Fairweather, Colin. "'I suppose he mean Chaucer': The Comedy of Errors in Spenser's *Shepeardes Celender*. *N&Q*, n.s. 46.2 (June 1999): 193-95.

Drawing on W.J. Bate's distinction between a "parental past" and a "classical-ancestral past," contends that in applying the name Tityrus to both Chaucer and Virgil, Spenser is not, as Donald Rosenberg claimed, sythtesizing the two poets, but rather is making Chaucer "the equal of Virgil, or perhaps even his superior."

00.89 Hadfield, Andrew. "Spenser's Description of the Execution of Murrogh O'Brien: An Anti-Catholic Polemic?" *N&Q*, n.s. 46.2 (June 1999): 1965-97.

Argues that Spenser's account may place the Irish as "Catholic savages akin to traitors" who were in the mid-1590s threatening the safety of England. His description of the reaction of O'Brien's foster mother would seem to represent her as one of the

"seditious sectaries and disloyal persons" at whom the harsh acts against recusancy of 1593 and 1594 were aimed. Spenser's pessimistic perception of the Irish in the *Vewe* stands in marked contrast to the optimism of Edmund Campion's *History of Ireland* and its revision by Richard Stanihurst for Holinshed's *Chronicles*, and may be a "conscious reaction" to such accounts. Meredith Hanmer, who was one of the Protestant divines appointed to refute Campion's defense of Catholicism, and whose *Chronicle of Ireland* was published by Ware along with the *Vewe* in 1633, was resident in Munster in the early 1590's and it is "most unlikely" that Spenser would not have known of Hanmer and his work.

00.90 Hanke, Michael. "Keats Reading Spenser." *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations*. Ed. Michael Gassenmeier, Petra Bridzun, Jens Martin Gurr, and Frank Erik Pointer. Heidelberg: Universsitätsverlag C. Winter, 1998, 107-16.

Following a brief survey of Keats' imitation of Spenser's "technical details" and diction (e.g., chiastically placed adjectives, accumulation of synonyms), concentrates primarily on similarities and differences in two areas of content with the aim of showing "how independent a Spenserian" Keats was. First, compares Arthur's stripping of Duessa with Lamia's transformation from snake into woman to make the case that whereas Spenser is concerned with the motif of appearance and reality as a "technical device serving to clarify theological issues," Keats is interested in it as a philosophical problem. Then examines Keats' use of religious images in "Eve of St. Agnes" to argue that he has broken down "the distinction Spenser drew between love and religion."

00.91 Hodgkins, Christopher. "Stooping to Conquer: Heathen Idolatry and Protestant Humility in the Imperial Legend of Sir Francis Drake." SP, 94.4 (Fall 1997): 428-64.

In an essay whose larger aim is to analyze the impact of Drake's 1579 landing at "Nova Albion" on England's developing imperial imagination, and on its litarature from Spenser to Conrad, briefly discusses on pages 439-42 Una's stay with the "salvage nation" in *FQ* 1.6.12-19 as "arguably the first extended allusion to the California encounter in all of English literature." Drake's landing embodies all of the elements of the "Protestant possession myth," and resemblances between Spenser's salvage nation and Nova Albion experience seem more than coincidental: both Una and Drake represent a virgin queen who combines true religion and godly rule; in both cases the savages instinctually know majesty when they see it but blindly worship the creature rather than creator; in both, adamant rejection of the offered worship is followed by zealous attempts at catechizing the idolators. In Spenser's hands, the emerging myth "seems already to be developing a useful loophole" in which "possession depends not on immediate conversion of the natives, but rather on the possessors' pious efforts and on the natives' willing submission, all taken in good faith."

00.92 Ivic, Christopher. "Spenser and the Bounds of Race." *Genre* 32.3 (Fall 1999): 141-74.

Revises and expands his 1996 Yale Conference paper (97.127). Examining the emergence in *FQ* and the *Vewe* of "proto-racial identities," argues that the unfolding of Elizabeth's "famous auncestries" invests the poem's rhetoric of praise with a specific ideological function. Tracing the origins of Elizabeth's lineage to Trojan Brutus reinscribes the legitimating narratives produced for the Tudor dynasty. Crucial to Spenser's refashioning of this myth, however, is the particular way in which proto-racial discourse legitimates Brutus's conquest of the indigenous "saluage nation": Spenser inaugurates British history with a narrative in which the bodies of the vanquished serve as the Other against which Britain's noble race is fashioned. Although early modern discourse on race performed crucial cultural and ideological work for Elizabethan propagandists, especially in Ireland, it cannot be taken for granted that this discourse always served the sovereign state. An examination of the construction of the Irish race in the *Vewe* highlights what Louis Montrose has described as "the heterogeneous and sometimes contradictory inscriptions of Elizabethan ideology in the Spenserian text." On the one hand, the fashioning of proto-racial identities in Briton Moniments sustains royal power, on the other, proto-racial discourse in the *Vewe* serves as a "defense" of aristocratic autonomy. The complexity and ambivalence in Spenser's writings thus bring into play a discourse that played a crucial historical role in relaxing exclusive notions of race.

00.93 Kendrick, Christopher. "Anachronism in *Lycidas*." *ELH* 64.1 (Spring 1997): 1-40.

In section three of a longer essay whose main claim is that *Lycidas* "is a more authentic pastoral than it is usually understood to be; that many of its innovations upon pastoal form should be taken as paradoxical attempts to make it feel more 'straight and natural'; that the poem *wants* to be popular, though it *is* so only in a highly mediated way," discusses Spenser's *Sept* in the context of the "perennial agrarian problem." There Diggon Davies' voice, in its conflation of anti-clerical and anti-enclosure discourses, marks "Spenser's merger with the popular voice." It embodies "aspects of the people or of popular culture," while remaining aware that such a culture cannot be granted "uninhibited textual existence."

00.94 Kessler, Samuel R. "An Analogue for Spenser's Despair Episode: Perkins's 'Dialogue . . . between Sathan and the Christian.'" *N&Q*, n.s. 47.1 (March 2000): 31-34.

Claims that Perkins's 1589 "Dialogue" should be added to the variety of sources and analogues summarized in Skulsky's *Spenser Encyclopedia* article because of "remarkable affinities of tone, content, and rhetorical devices," particularly in stanzas 46,

47, and 53. Reproduces a number of parallel passages side by side, as in the following sample: "*Christian*. But Gods mercie farre exceedeth all these my sinnes: and I cannot be so infinite in sinning as God is infinite in mercie, and pardoning." :: "In heavenly mercies hast thou not a part" (53.4) "Where iustice growes, there growes greater grace" (53.6).

00.95 Macey, J. David, Jr. "'Fowle Idolatree' and Fair: Apuleius and the Idol of Isis Church." *CLS* 36.4 (1999): 279-93.

The Isis Church episode was influenced as much by Apuleius as by Plutarch. Like Apuleius and unlike Plutarch, Spenser reduces the role of Osiris, just as his somber and reverent tone and the highly personal, emotional intensity of the episode strongly suggest Apuleius, not Plutarch. Apuleius's representation of Lucius's religious enlightenment and spiritual regeneration also anticipates Spenser's emphasis the Isis Church episode. There Britomart's simultaneous identification with and differentiation from the idol imply that she has entered into a new relationship with the fruitful and generative Queen Isis, who had revealed herself to Lucius as "the natural mother of all things." Britomart's metamorphosis from an iron-clad warrior into a powerful woman who shares Isis's "wholeness, continuity, and fruitfulness" is, like Lucius's regeneration, not immediate but the first step in a gradual process of spiritual and psychological transformation through which she becomes wife, mother, and queen. One detailed similarity in particular suggests Apuleius as not just analogue but source: the "venerable image of the supreme deity" which occupies the place of honor in the *Navigium Isidis* at which Lucius is transformed corresponds to the "Idoll" of Isis Church--each is a "symbol which directs the worshipper's mind to a mystery."

00.96 McCarthy, Penny. "E.K. Was Only the Postman." *N&Q*, n.s. 47.1 (March 2000): 28-31.

Lays out "three strands" of evidence, derived from the 10 April 1579 Epistle to *SC* and from the 1580 *Familiar* and *Commendable Letters*, that lead to the conclusion that E.K. is Spenser himself. The first, Spenser's claim in the first *Familiar Letter* of authorship for the lines "All that I did eate . . . left I for others," has been noted, but discounted. The second strand turns on Spenser's "deliberate deception" in (a) the way he conflates two separate letters in the first of the *Commendable Letters*, a strategy designed intentionally to "befuddle" the reader; and (b) the way he disjoins the *Commendable* and the *Familiar* letters so as to create a "literary fiction." The third strand is to be "traced" through the first *Familiar* letter; through E.K.'s gloss on "nectar and ambrosia" in *Nov*; and through Spenser's *Visions of Bellay*, where the same strategy of deception is found. Spenser "envisiges himself as an 'E.K.' when he is commenting, or adding scholia, or revising."

00.97 Owens, Judith. "The Poetics of Accommodation in Spenser's 'Epithalamion.'" *SEL* 40.1 (Winter 2000): 41-61.

While *Epith* has been traditionally cited for its harmonious and "astonishing syncretic power, and more recently for inharmonious "issues of gender and vocation," scant attention has been paid the immediate political, cultural, and social contexts of the poem. Seeking to "redress this neglect," closely examines the connections between the poem and Ireland, particularly Spenser's tenure in Munster and how "these connections bring into relief Spenser's colonialist and reformist designs" for both Ireland and Elizabeth Boyle. Rather than monitor *Epith*'s refrain for "echoing joy" or signs of "disturbance," focuses on Spenser's woodland home in Ireland and "how Irish woods" in the *Vewe* relate to the poem. Contends that in Spenser's mind, "the clearing of the woods" would "help to secure the English commonwealth," and that Spenser's twin desires of making the Irish both "pervious" to English rule and "godly" are "the very desires that underwrite substantial portions" of *Epith* and that make its refrain "so evocative." Turning to *Epith* from the *Vewe* allows one to hear not only "something of the imperiousness" of the tract, but to understand more fully the seeming imperative in the poem to "make the woods answer to Spenser" and to "subject both Ireland and Elizabeth to English ways." (SP)

00.98 Spiller, Elizabeth. "Poetic Parthenogenesis and Spenser's Idea of Creation in *The Faerie Queene*." *SEL* 40.1 (Winter 2000): 63-79.

Examines the relationship between "what authors such as Spenser do to 'make themselves' men" in light of accounts of how natural philosophers once understood biological reproduction to function. While suggesting that Spenser presents himself in Aristotelian fashion as a "self-made" man who articulates himself in and through his work, analyzes how, in *FQ*, he "draws" on contemporary recognition that "men's thoughts" alone are "not sufficient to bring forth new creation." Focuses on how "moments of initiation" presented through Spenser's procreative language in the Letter to Ralegh; in Redcrosse's first battle with Errour; in Arthur's dream of Gloriana; and in Britomart's experiences after seeing Artegall in Merlin's mirror illustrate Spenser's "understanding of poetry as the expression of an idea." Asserts that Spenser "registers anxiety about flaws" in the Aristotelian reproductive paradigm because he is "interested not in the scientific ramifications of Aristotelian natural philosophy, but in poetic ones," adding that "Spenser portrays how the idea of parthenogenesis may be based on the anxiety that not only might one not be self-sufficient, but that, indeed, one man might not be necessary to create this ideal at all." (SP)

00.99 Steggle, Matthew. "Spenser's Ludgate: A Topical Reference in *The Faerie Queene* II.x." *N&Q*, n.s. 47.1 (March 2000): 34-37.

Spenser's account in stanza 46 differs from Geoffrey's in that it "turns a dictatorial, peripatetic, feast-loving warlord into a model of civic decency, with special reference to building and rebuilding." His language would have accurately represented the state of Ludgate only after 1586, when an elaborate and expensive rebuilding was undertaken. Not only does this fact lend support to Josephine Waters Bennett's argument that the Arthur-

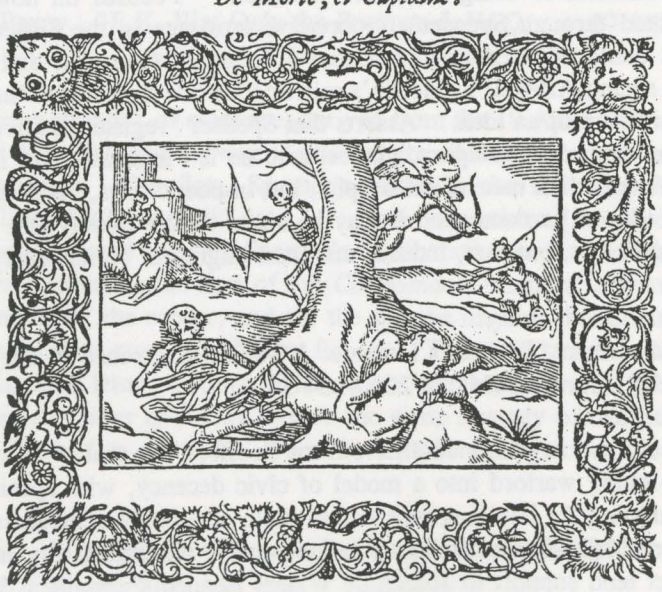
plot and Chronicle were composed at a late stage, but it is another example of *FQ*'s ability to "confound expectations": when seeming to be most removed from mundane realities, it "proves in fact to be talking about a financially troubled building project in West London in the 1580s."

00.100 Stubblefield, Jay. "A Note on Spenser's *Faerie Queene* IV and Chaucer's *Squire's Tale*." *ELN* 36.1 (September 1998): 9-10.

Spenser's placement of the recollection of Cambel's battle with Triamond in canto iii follows Chaucer, who had similarly promised the fight at the end of his *pars secunda*, but was interrupted and did not complete the third part.

00.101 Vanderslice, John. "Spenser's *The Faerie Queene*." *Explicator* 57.4 (Summer 1999): 197-99.

Following Roche, sees the source of Amoret's trials in the House of Busirane in her own character and upbringing. Brought up in both the Garden of Adonis and the House of Womanhood, she forgets the lessons of the first and corrupts those of the second by denying the sexual, procreative nature of woman. When Busirane removes the "living bloud" from Amoret's heart, he is not generating lust in her or satisfying his own, but emptying her of the spirit of chaste affection, "leaving a cold 'dying heart' whose chastity is the brittle, life-denying kind"--suspicious of any and all sexuality--that Spenser abhorred.



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"who knows not Kalamazoo?"

SPENSER AT KALAMAZOO, 2000

A total of 13 papers on Spenser appeared in two separate venues at this year's meeting of the International Congress on Medieval Studies: eight in two officially sanctioned "open" sessions of "Spenser at Kalamazoo" and another five as interlopers into the three sessions of "Sidney at Kalamazoo." In a break with past tradition, there were no "response" papers, but instead four "formal" presentations. Here follows, first, the "authorized" program for 2000, as organized by Julia Walker (SUNY-Geneseo; Chair), Anne Lake Prescott (Barnard C), Anne Shaver (Denison U), Theodore Steinberg (SUNY-Fredonia), and Gordon Teskey (Cornell U); then the five papers in the Sidney program, the last to be organized by the late Jerry Rubio (U of Guelph).

Immediately after welcoming an almost overflow audience to the twenty-fifth running of **Spenser at Kalamazoo**, John Webster (U of Washington) twitched into the mantle of a presider and introduced the speakers for the first session: **Talking, Telling, and Taking One's Life**.

00.102 In her opening paper, "Spenser's and Harvey's Civil Conversations: *Three Proper, Witty and Familiar Letters* and *Two Commendable Letters* (1580), Jennifer Richards (U of Newcastle) explored Harvey's odd refusal in his correspondence to divulge the rules of English quantification. She contended with Richard Helgerson's claim in *Forms of Nationhood*, that Harvey inadvertently discovers with Spenser an "oppositional politics" to the absolutist tendencies of the classical culture they seek to imitate and make English. Rather, Harvey's refusal to divulge rules--drawn from Cicero's *De Oratore* and *Familiar Letters*--is more "socially nuanced": it prompts us to recognize that versification should grow out of a sensitivity to everyday speech, while it also sustains a questioning of the social uses of authority. Together, Harvey and Spenser offer in their letters a conversational alternative to the sympathetic teaching of Roger Ascham, the "schoolmaster" who will "gladly teach rules."

00.103 Jeff Dolven (Harvard U), took up Harry Berger's notion of "conspicuous irrelevance"--an interpretive principle that finds the *FQ* thinking hardest where its digressions or ornaments seem most gratuitous. In "The Irrelevance of *The Faerie Queene*," prompted by the assumption that allegory abhors irrelevance, he asked: What then do we make of episodes where characters find themselves in settings that do not seem to mean anything to them, where they seem to learn nothing? This "irrelevance" on the level of dramatic action is simultaneously an interruption in the *Bildung* of the character whose romance role it is to learn from his or her experiences. Guyon in the House of Mammon and Britomart in the House of Busirane show a passive resistance to learning from would-be teachers that is linked to a peculiar kind of success (Guyon escapes, and Britomart defeats the enchanter). The poem uses such moments to question the manipulations of its own didactic allegory. No one seems to learn anything in the *FQ*, and if we allow a difference between what we learn from the poem and what we are taught by

it (at least in any sense of teaching familiar in the sixteenth century), we will be better able to recognize the intensity of its antididacticism, the strength of its protest against a wide range of humanist pedagogical strategies.

00.104 Laurel Hendrix (California State U, Fresno), in "Spenser's Halting Problem: Complexity and Narrative Breakdown in *The Faerie Queene* 4.9," read that canto through the lens of complexity theory, contending that the relationship of Amoret and Scudamour is a "tale of two endings" important to understanding the complex textual system of the *FQ*. The poetically satisfying but ideologically subversive hermaphroditic embrace of Amoret and Scudamour that successfully closes the 1590 version of the *FQ*, is "unwritten" by Spenser in the 1596 continuation, allowing Spenser to reopen and extend his narrative, but at a cost. The successful closure of the 1590 version's embrace is replaced by Amoret's reinscription within Scudamour's tale of their relationship in such a manner that, chronologically, her story becomes trapped in an infinitely recursive feedback loop. These two alternatives--successful closure and feedback loop--suit the nature of complex systems as described by Turing in his elucidation of the undecidability of the "halting problem." Spenser's decision to abort the reunion of Amoret and Scudamour, and the feedback loop generated in the text as a result, marks a narrative meltdown, a crisis which threatens the whole of Spenser's narrative project: FQ becomes more fragmentary, inconsistent, and incomplete the longer the textual system "runs."

00.105 In "Eating and Starving in Three Spenserian Texts," William A. Oram (Smith C), argued that Spenser's Poetry uses the language of food and feeding to define the nature of love and self-love, asking in various ways what sustenance is necessary for the self to flourish. In the *Amoretti*, where the speaker longs for the "soules . . . food" of the Lady's love, the metaphor mediates the sometimes-conflicting claims of spiritual sympathy and physical desire. In the Despaire episode of Book I and the Malbecco incident of Book III, Spenser associates the absence of love with starvation. Both fail to love, consume themselves, and long to die.

William Sessions (Georgia State U) presided over **Spenser at Kalamazoo II. A Succession of Women: From Saving Amoret to Admitting Mutability**.

00.106 The first paper, by Joseph Campana (Cornell U), considered "Spenser and the Erotics of Suffering." He argued that Spenser deploys the eternally fleeting Florimell to manifest deeply disturbing paths of the erotic. Her inability to tell rescuers from rapists reflects a culture in which virginity lies vulnerable to predation while chastity is enforced ideologically to ensure both purity and sexual availability. In a culture that imagines aggressive masculine sexuality to result from desire's frustration, the Book of Chastity must either set violence at the heart of erotic union or locate an alternative. The legend of Britomart, by reclaiming the wandering structure of romance, experiments with the manifold possibilities of desire, gender, and sexuality. Spenser reformulates masculinity by approaching desire through its pain, not its violence. Thus, when Britomart rescues

Amoret from Busirane her triumph represents a successful rethinking of the way in which power and sexuality constitute a subjectivity.

00.107 The paper by Cora Fox (U of Wisconsin), sought to unravel the complex intertextual moment when Spenser imports Arachne's tapestry from Ovid's *Metamorphoses* into the outer room of Busirane's house. In "Ovidian Love and Self-Consciousness in the House of Busirane," she claimed that Ovid's Arachne is a figure of the poet himself, for her web depicts the violent narrative structure of rape underlying the first six books of Ovid's own metamorphic poem. When Spenser self-consciously renders Ovid's self-conscious rendering of his poetic narrative, the resonances reflect the gender politics and gendered politics of Spenser's own poem. The ekphrases in both poems point to different brands of threatening power--Ovid's ambiguously numinous, Spenser's "majestic" or invested with earthly authority. His allusion to Arachne's narrative calls attention to the dangers for the poet of a majestic authority, like Elizabeth's, that seeks to exert control over its own images. But Britomart, the shadow of Elizabeth and the reader of this art, can be both Minerva and Arachne. Spenser's Ovidianism stages the poet's own self-consciousness about the dangers of his poetry even as the episode attempts to eradicate his dark artistic double in the form of Busirane.

00.108 "Troping the Gaze: The Stripping of Duessa," by Susan Ahern (SUNY, Purchase), argued that Spenser directs the misogyny pervading this incident not against women but against the false images that other poets have generated of them. The Duessa episode fits the larger discussion of enlightened gazing in cantos vii-viii of Book I, which includes a description of Arthur's shield and his disabling of Orgoglio and the beast. These scenes are tropes of the gaze of the enlightened poet or reader who can penetrate the attractive appearances of false images to perceive what Spenser characterizes as grotesque mockeries of femininity and sexuality. The exposure of Duessa is consistent with Paul's command to the Ephesians to expose the "unfruitful works of darkness": it provides concrete means of expressing the spiritual nature of Duessa's opposition to all that Spenser and his readers revere about the beauty and truth of virtuous women and efficacious poetry. The poem's reliance on the grotesque acts as a reflective shield that defends the reader against the danger of succumbing to Duessa's appeal.

00.109 Andrew Hadfield (U of Wales, Aberystwyth) claimed in "Spenser and the Stuart Succession" that by the time of Spenser's death it had become clear that the Tudors would be replaced by the Stuarts in one form or another, a prospect ominous for Spenser's future success and safety. Indeed, one might speculate that James's seemingly excessive hostility to Ralegh may have been in part due to his close public connection with Spenser. It is also possible that Duessa is not actually executed in the *FQ* because Mary's claim, which contemporaries realized was stronger than Elizabeth's, continued through her son James. That Mutabilitie is in fact another form of Duessa/Mary demonstrates how figures such as Duessa mutate in unexpected ways and stubbornly refuse to go away. Mutabilitie's claim to the throne is more secure than that of Cynthia/Elizabeth, who derives her claim from

Jove's conquest and, like him, rules through might, not right. Yet her rule would be disastrous, not least for Spenser himself. *The Mutabilitie Cantos* express the dark political uncertainties of Spenser's last years when he appears to have been turning toward a belief that a republican political system provides more stability than a hereditary monarchy. No wonder they remained unpublished until after his death when their political moment had passed.

In the third Spenser session, Susanne Woods (Wheaton C) delivered the annual **Kathleen Williams Memorial Lecture**, entitled "Making Free with Poetry." She was introduced by Sheila Cavanagh (Emory U). Unfortunately we were not able to attain an abstract of her lecture by press time and will print one in a future issue.

* * *

00.110 Lee Piepho (Sweet Briar College) was the last of four speakers in **Sidney at Kalamazoo I: Text and World**, chaired by Roger Kuin (U of York). In "Spenser's *Shepheardes Calender* and the Neo-Latins: Some Manuscript Evidence" he announced the discovery of one and perhaps two texts owned by the English poet. Spenser definitely owned a copy of Georgius Sabinus' *Poemata*, now at the Folger Shakespeare Library, which contains the only extent autograph manuscript of a literary text made by him. He may also have owned Petrus Lotichius' *Poemata*. This text was bound with the Sabinus' text in the eighteenth century, and the items Spenser copied out are all related to Lotichius. Regardless, the two texts remind us of Spenser's interest in Latin poetry of the mid-sixteenth century. Lotichius in particular is esteemed the finest German poet ever to have written Latin verse. Both German poets wrote eclogues. An account of the poems reveals an epithalamic strain in Neo-Latin pastoral that makes Spenser's adaptation of the genre in his "April" eclogue less surprising. Moreover, the utter lack of ecclesiastical satire in the two German collections highlights its distinctiveness in sixteenth and seventeenth-century English pastoral.

00.111 A Spenser paper also concluded **Sidney at Kalamazoo II: Arcadia and Faery**, chaired by Robsert Stillman (U of Tennessee, Knoxville). In "'By Succession Made Perpetuall': Arthurian Genealogy and the Dynastic Theme in *The Faerie Queene,*" Andrew King (Dalhousie U), offered the first of two diverse approaches to Spenser's choice of Arthur as the hero of a dynastic epic. In his view, Spenser is concerned less with the literal truth of the Arthurian story than with its potential to be shaped into poetry that reveals a providential pattern in human, particularly British, history. The prophetic poet must work within the narrative traditions of earlier material, precisely so that he appears to find a pattern in what has always been known. The problem with Arthur is his lack of children and a consequent political instability. Spenser must invent Artegall to take Arthur's place as Elizabeth's ancestor, and although Artegall (who dies soon after impregnating Britomart) appears to be a historical figure subject to time he is in fact a fictional character through whom a providential version of history can be written. And if

Arthur is not an ancestor for Elizabeth, he remains a mirror for her: both are genealogical dead ends, standing in opposition to the cosmic dynasticism of the Garden of Adonis, where all things are "by succession made perpetuall." Elizabeth's heirlessness need not imply a failure of providence, only its inscrutability.

Sidney at Kalamazoo III: Poesy and History, chaired by Elizabeth Porges Watson (U of Nottingham), contained three Spenser papers.

00.112 The claim of John E. Curran, Jr. (Marquette U), in "Traces of Una: Reformation Historiography and the Divided Historical Allegory of Book I," was that Spenser deliberately allows for alternative interpretations of Book I's historical allegory because apologists for the Church of England, attempting to reconstruct for their own purposes the origins of the national *ecclesia*, offered an assertive but evasive and contradictory understanding of the ancient British and English churches. They developed two distinct models for viewing the inception of the English church (early 7th c.) and its relation to the already existing British church. In one, an originally corrupted English church showed the tyranny of the church of Rome and its cruel displacement of the Britons' pure religion; in the other, the English church gradually declined from an earlier purity into popery. From this divided historical view issues the divided character of the story of Una and Redcrosse, she representing the true Christianity of the Britons, he representing the English church. Spenser invites a divided assessment of Redcrosse because he would have discerned more than one correct way of reconstructing his church's early story.

00.113 Anne Lake Prescott (Barnard C) informed listeners, in "Getting a Record: Stubbs, Singleton, and a 1579 Almanac," that someone apparently associated with Lincoln's Inn, perhaps a judge or his assistant, scribbled memoranda in the blank pages of John Securis's almanac for 1579. Two entries note the arraignment and punishment of John Stubbs and Hugh Singleton, author and publisher of the *Gaping Gulf* that so angered Elizabeth's government by criticizing the queen's marriage negotiations with the duc d'Alençon. The entries suggest the attention being paid in legal circles to the events surrounding the publication of the *Gulf*, a text that makes part of the context for Spenser's *Calender*.

00.114 William Sessions (Georgia State U) was the second speaker to be concerned with the problematic nature of Arthur as Spenser's epic hero. In "Spenser's Anachronism: Why Arthur?" he argued that Spenser's choice rose from his perception of the disjunctions wrought by the Tudor revolution, in which a civilization of 1000 years disappeared in forty, leaving behind "bare ruined choirs." For Spenser, this led not to nostalgia but to an epic and communal text that proclaimed at its very base a genuine prolepsis. This text overcomes history's irony through anachronism, through a hero from an age no longer able to be imitated on its own terms but able to be transformed and mythically "used." Arthur is therefore revealed through ellipsis, a presence marked and reinforced by absence. Following Virgil, Spenser built his epic on a diffuse narrative of labors integrated through a central hero who, however absent, informs the direction of the text's "endlesse worke."

To rewrite the Virgilian solution to historical disjunction would make epic itself help originate history and culture. Past, present, and future would have meaning only in the poet's new myth, defined by a process of prolepsis as ellipsis and ellipsis as prolepsis. Arising in anachronism and the paradox of absent presence, Arthur is fulfilled in the ironic dialectic of history that transforms disjunction into communal action.

Anne Lake Prescott and Ed

THE RETURN OF MALEGER: A FABLE
(after *The Faerie Queene*, Book II, canto xi)

00.115 Maleger did not die in that lake of standing water into which Prince Arthur hurled him. How could one kill such a body of death, such a feverish, ghostly spirit of weakness and despair, even squeezed out so heroically? In fact, Maleger waits under water until the prince departs in pursuit of Gloriana. Emerging at twilight, he creeps back to the woods, secretly gathers his scattered forces, and again besieges the castle of Alma. The citizens have relaxed their defenses since the presumed death of their enemy and so, without hero to fight for them, he overcomes them quickly. Alma is led forth into the coutyard, publicly stripped of her garments, and forced into exile. She wanders for a long time in the wilderness, hiding where she can in rocks and caves, within the hollow trunks of trees, crying her desolation, telling her story to sympathetic strangers.

Having conquered so rapidly, Maleger--or Malegory, as he now wishes to be known--is yet quicker to re-order this tiny state. He first demands that the huge stone portcullis be kept open, and in the front portal replaces Alma's row of stern warders with plaster statues and empty suits of armor, all armed with gaily painted swords, shields, and spears. The entrance to the castle, from which no idle sound or rumor had ever crept, is filled with a wondrous noise of stray dogs, cats, cows, apes, and crows. There are also new and strange machines which produce shrieks, gratings, moans, whistles, giggles, solemn drumbeats and charming sighs, as well as thunderous resonances like the voice of God.

Maleger blocks Port Esquiline, and the precious waste-liquor is brought back to the kitchen, to provide food for the inhabitants. Some of it is also spread underfoot, or used to glue broken furniture, or to lubricate the torture machines. It also supplies ink to paint official news and proclamations on the walls of the castle. That portion of the liquor which has become too hazardous is thrown out of the front portal along with the noises, darkening the moat, and killing the trees in the nearby forest. Maleger's architects square up everything on the castle's external frame, and ruin that which refuses to be square.

Those ladies who had attended Arthur and Guyon are reserved for special treatment. Shamefastness--her hands cut off, her silent tongue pulled out, raped, dressed in bright and noisy garments made of flattened tin cans and gawdy plastic bottles, her face painted bone-white with a great patch of red on her cheeks--is set outside the gate of the castle in place of the murdered porter. Her compulsive trembling looks strangely like a seductive dance, and draws in unwary travellers. In lieu of an owl, she carries on her shoulder a gaudy, green- and purple-plumed parrot. Prays-desire is shut up in a dungeon, given nothing but a cloudy gilt mirror, and is tortured by a curious engine that endlessly repeats to her all of the compliments she has ever received.

Malegory throws Appetite, Concoction, and his cooks into the great kitchen cauldron and cooks them in turn, though in devouring them he can never satisfy himself. A subtle hunger reigns throughout the castle, and some of the inhabitants take to gnawing on the walls of slime.

Eumnestes, the magus of memory, is forced to occupy Phantastes's chamber. Alone, blind and impotent as he is, he tries to catalogue the dead chimeras, centaurs, fiends, apes, toads, and flies, the corpses of lovers, children, and dames piled up around him. His chamber, in turn, is now home to Phantastes, who sits weeping, swamped by the vast supply of books he cannot bear to read, trying to make foresight out of dead letters. Sometimes he folds loose papers into impossible animals, or tears the pages into clouds of confetti. He writes on blank sheets with ink that vanishes from sight within minutes. Eumnestes's neglected child-servant Amnestes--whom Phantastes cannot see, or imagines as just another book--huddles frightened in a corner, where he nervously moves the torn paper back and forth from one pile to another.

No living creature inhabits the chamber of Alma's third councilor, that man of perfect age who had ordered things with such care and decency. But on a low table in the center of the room, below the high, gilded vault, Maleger has set a wondrous engine created by Merlin, a casket faced with crystal like Britomart's "world of glas," showing to absent eyes a parade of images without past or future.

The new ruler orders that a victory monument be erected in the desolate courtyard. He recovers various fragments of his own dead army -- the lynxes's eyes, the pigs's ears, the owls's tongues, the lions's claws -- and asks the wizard Archimboldo to fit them

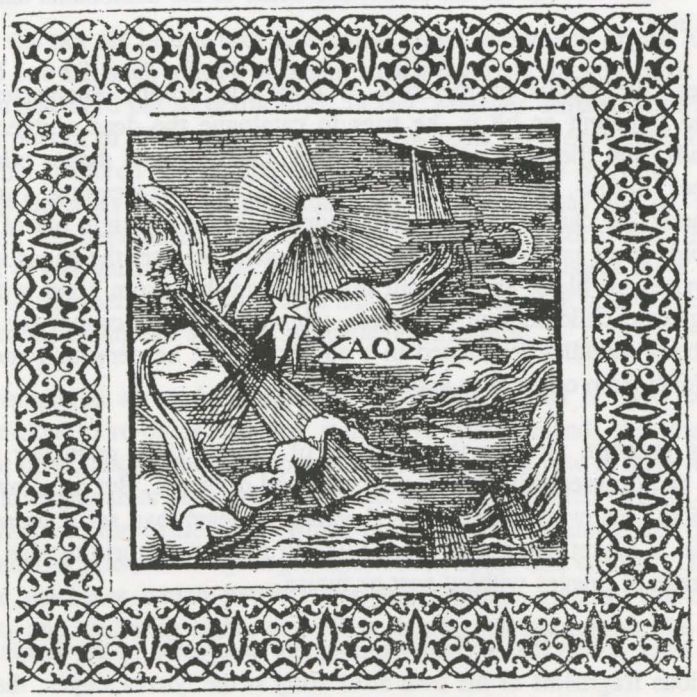
together into a new whole. In the end the wizard produces a statue that, from a distance, makes a perfect image of the vanished Alma herself, posed erect and grinning, gleeful, with her foot planted on top of a decaying, shrouded skeleton.

Late at night, people say, the sleepless Maleger roams the halls, dungeons, and courtyards of his castle. Stripped of his thin coat, a naked, dancing corpse decked out with wings of peacock's feathers, his skull-helmet replaced by a silk blindfold, he leads in procession a crew of revellers, shooting poisoned arrows blindly around rooms and over the walls of the castle. The revellers bear in their midst the grim form of the third councilor, moving like a soul called out of hell, with death's own image figured his face, his eyes and hands borne before him on the polished silver plates of a gorgeous, unbalanced scale.

Kenneth Gross
Rochester U

Sine iuſtitia, confuſio.

Ad eoſdem Iudices.



A THIRTEENTH-CENTURY SPENSER?

00.116 While there have been many attempts to modernize Spenser, the following verses are that rare thing, an imitation of Spenser in a manner more archaic than Spenser's own. It appeared in the *Edinburgh Magazine and Literary Miscellany* (August 1817): 63-65 with a headnote representing the poem as specimens from a manuscript translation by Thomas the Rhymer of a sixth century romance by Merlin of Caledonia--taken from a MS recovered in Paris in the thirteenth century (the present MS having been recently unearthed in the ruins of Roxburgh Castle). The editors invite skepticism by recalling Thomas Chatterton's "discovery" of the Rowley MSS in Bristol and James Macpherson's "translations" of Gaelic MSS recovered in the Highlands. Describing the *Celestiall Vestallis* as a "legend or allegory" is a further tease. How marvelous to learn that Spenserian stanzas were being written in Scotland in the thirteenth century!

The satire, if that is what is intended, appears to be aimed at Walter Scott, who took a particular interest in Thomas the Rhymer (fl. 1220-1297?). In the *Minstrelsy of the Scottish Border* (1802) Scott composed a long headnote on Thomas, comparing his prophetic powers to "Merdwynn Wyllt, or Merlin the Wild," not to be confused with "Ambrose Merlin, the friend of Arthur." The editor of the *Minstrelsy* also contributed a "third part" to the ballad of *Thomas the Rhymer* to buttress a pet theory that Thomas had composed the romance of *Sir Tristram*, otherwise known from the French (recall that Merlin's poetry had likewise made its way to France). In redacting the *Celestial Vestallis*, Thomas the Rhymer, it would seem, was operating rather like a medieval Walter Scott, producing new-old poetry "tolerably fair as to Rhyme, Euphony, and Unintelligibility" (as the headnote puts it).

If there is an allegory concealed in the *Celestiall Vestallis*, it may have something to do with Walter Scott's complicated relationship with Archibald Constable, who in July of 1817 had launched the *Edinburgh Magazine and Literary Miscellany,* in competition with *Blackwood's*, as a successor to the venerable but ailing *Scots Magazine*. Both Merlin and Thomas engaged in political prophecy, and Constable and Scott stood on opposite sides of the political fence. In October of 1817 appeared in *Blackwood's Magazine* the infamous "Translation of an Ancient Chaldee Manuscript," a political prophecy ridiculing Constable ("the Crafty") and the Edinburgh Whigs. Might it have been inspired in part by this obscure nineteenth-century imitation of Spenser? *[Ed. Note: Had I a better print program, the following words on the title-page would appear in black-letter:* Poeme, The Celestiall Vestallis, Merlyn of Caledonia, By Thomas ye Rymour*; please imagine that they do.]*

David Hill Radcliffe
Virginia Tech

THE CELESTIAL VESTALLIS.

[The following fragments have been sent us as "Specimens — faithfully transcribed from the original MS. — of a very ancient METRICAL ROMAUNT, lately discovered in the ruins of Roxburgh Castle." — In regard to their poetical merit, we do not ourselves attempt at present to hazard any opinion, nor do we profess to understand very clearly the drift of the legend or allegory which they introduce to us; but, as the interest of the story may be reasonably expected to increase as it proceeds, and as the stanzas now given seem tolerably fair as to Rhyme, Euphony, and Unintelligibility, it is humbly presumed (especially in an age when such qualities have formed the chief or sole distinction of many famous works) that they may bespeak a favourable reception from the public for the remainder of the "POEME," with which our learned correspondent has obligingly offered to furnish us, in such portions as the great difficulty of decyphering the very cramp and decayed original MS. will permit.]

HEIR BEGINNIS
ANE ALLEGORICALL & PROPHETICALL
Poeme,
IN FYVE HUNDRETH CANTOES;
INITULLIT
The Celestiall Vestallis;
YNVENTIT
BE YAT FAMEOUS SEER AND ILLUSTER
MYNSTREL,
Merlyn of Caledonia,
COMMOUNLIE CALLIT MERLYN Ye
WYLDE.
ANNO DNI Vc.lxv. (565.)

REVYSIT & TRANSLATIT INTO Ye MAIR
MODERNE TOUNG,
By Thomas ye Rymour,
OF ERCILDOUNE, KNYt.
ANNO DNI Im.ijc.lxxiij. (1273.)

The Translatour to y^e^ Reidar.

Quehn wee hade sene & considerate y^e^ divers transcriptiounis of yis notabill Werke set furth of auld amangis ourselfis, to haue bene altogider faultie ande corrupt; and alsua yat y^e^ originall style hath become obsolite ande bard to bee vnderstude be y^e^ vnlernit ande sik as bee of slender capacitie; wee haue thocht gude to collate ande recompyle y^e^ haill treatise from y^e^ maist auntient copy in the French Kingis librarie, in y^e^ fameous citie of Paris; ande haue taken some peines ande traivellis to haue y^e^ samyn correctlie translatit ande mair commodiouslie set furth; to the intent yat y^e^ benevolent Reidar may haue the mair delyte ande plesure in reiding, and y^e^ mair frute in perusing yis pleisand ande delectable werke.

Att Ercildoune,
xij Maij Anno Dni. I^m^. ij^c^. lxxiij.

Cantoe First.

i.

Quhyolme by sylvane Tiviote's hauntit tyde,
Quhilk wendis translucentlye y^e^ medes alonge,
Quhair dreming bardis ande drousye shepherdis glyde
Y^e^ daisied feildis ande shadowye hillis amonge,
Duellit y^e^ Celestiall Maydenis of my songe;
Of loftye port, I weene, zet presence swete,
And swete y^e^ sylvere accentis of thair toung:
Ah! quhyle yai trode oure bankis w^t^ hallowit feet,
All gentil spirites smyllit ande happye starres did greite.

ii.

Yai wer y^e^ wonder of y^e^ village tale:—
On sommer eves quhen toyle wes swetely o'er,
Or brymye nychtis quehn brathlye temptestis wayle,
Y^e^ rustickis talkit of yaim for evirmore;
Quhairas of ghostis yai aye did talke before:
Ne did yai view withouten mutterit prayre
Yair fairye formis y-cladde in vestment hoare;
Ne erflye lystnit quhen frome wodelande fayre
Yair vespyr song was hymnit thro ye dewye ayre.

iij.

In yat lone place quhair wyndis ane deep ravine,
Beduellit w^t^ martyris in y^e^ troublous dayes,
Yair is ane cave piercent y^e^ mountaine, — grene
W^t^ lyvelye birk and bourtries hollowit sprayes,

Quhair latentlye yai wonne lyk desart fayes.
Ne will I saye yai nevir thocht of luve,
Ne unawares mot yeild to soft upbrayes,
Quhen tassellit knycht strove yair coye hertes to muve,
Or mynstrel moanying wylde in som secludit grove.

* * * * *

v.

Bot butes itt nocht iff pitye yai had felte,
Sith suche to knycht or barde yai nere did showe;
Yea, thoch for luve-lorne wycht yair herte mot melt,
On him natheless yai glound lyke dedelye foe;
Ande aye w^{t} angrye voice yai bade him Goe!
Quhyle, hee (alack!) soe piteously wolde kneele—
Vowyng yair breste wes colde as Cheviotte snowe—
Yen gainst his herte wolde point his peircynge steele,
Ande swere, iff still yair cruell toung said No,
His wanne and wailyng spright sulde haunte yaim to ande fro!

* * * * *

(Hiatus in MS.)

Cantoe Seconde.

"Sa dulce, sa sweit, and sa melodious,
That euerie nycht yairwith mycht be joyous,
Bot I ane catiue dullit in dispair;
For quhen a man is wraith or furious,
Melancholick for woe or tedious,
Than till him is all pleasance maist contrair,
And semblablie than sa did w^{t} zoung Hoel fare."

i.

Farre ovir Eidoune closit y^{e} autumnall daye,
Ande battis ande bogyllis fro yair holes gan creepe;
Quhyle Tiviott, thro ane ridge of vapouris greye,
W^{t} sadde ande sullyn sounde was harde to sweepe,
Ande birdis ande beastis ande men wer sunk in sleepe
As haplesse Hoel sought y^{e} riveris syde,
And flung his famisht forme alonge y^{e} steepe,
Quhoise bosky cliftis hung tuftit owre ye tyde;
On former joys ande griefis his fancye roving wyde.

ii.
"Ah! cruelle Rosalynde!" y^e^ youthe beganne,
"Quhoisse rigour dryves mee to untymelye dome,
Relentless Mayd . . vnhappy man!
. . . . . watrye tombe!"

(Alter hiatus lachrymabilis.)

liij.
Quhyle zitt he spake ye moone in radiaunce brycht
Abone ye southlande hillis hir borne displayd,
Ande, halfe-emergent frome y^e^ clouds of nycht,
Appearit y^e^ mountains hoare ande shadowye glade;
Ane swete ande solemne pause y^e^ west-winde maide;
Brycht in ye welkyn burnt ylk blessid starre;
Celestiall odouris breathit thro y^e^ shade;
Ye riviris murmur dyed along y^e^ skaur;
Quhyle midnychtis long long chyme tollit fayntlye from afarre.

liiij
Yan on y^e^ listenyng nycht wylde musicke broke,
Quhether in earthe or ayre hee mot nocht guesse,
Bot seemd as iff some blessed spirit woke
Ane strayne to soothe y^e^ herte ill passionis presse;
Ande aye itt fell soe fraught w^t^ blessedness,
Yat Hoel * * * *

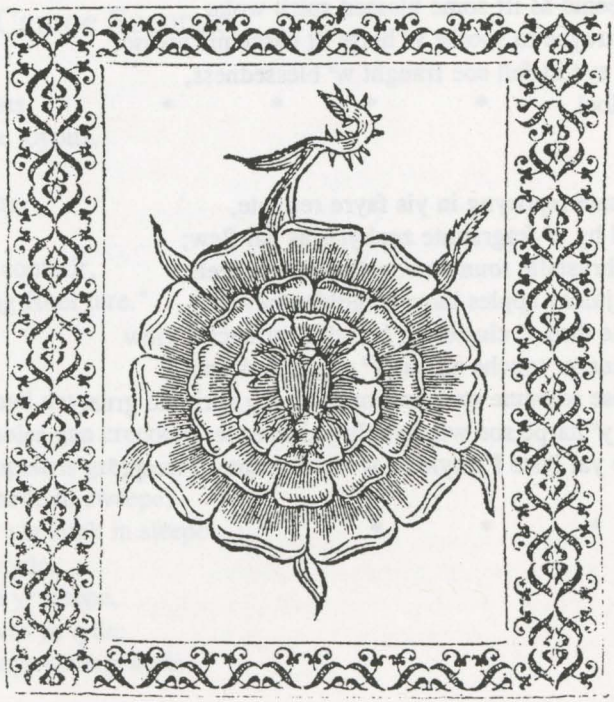
lix.
"Yai sate reposyng in yis fayre retreate,
Fannd by y^e^ fragraunte zephyris as yai flew;
Ane chrystalle fountaine wellit att yair feete,
Ande juicey apples hung of golden hew.
Quhyle thro y^e^ clustering boughis intrancit I view
Yai tune w^t^ touche amene y^e^ organne deepe,
Quhoise solemne straynes made all my sprite to grue;
Anon y^e^ harpe soe witchyngly yai sweepe,
Yat as yai lyste I smyle or w^t^ fonde rapture weep."

* * * * *

lxiij.
"Zitt mid yis luvelye bande I coulde aspye
Twoe dames yat seemd yair sisteris grace to lacke:
Y^e^ first, intent for faltis ande flaws to prye,
Turnit hir sharpe jetty eyn lyk watchfull hawke;
Hir lockis wer lyk y^e^ raven pinion blacke,
Ande ruddye was hir ripenit cheeke, I wis,
Bot och! hir venomd toungis eternall clacke
Wes dreadfull as y^e^ atheris deadlye hisse;
Ande seemd hir skinnye lippes more framd to clippe yan kisse.

liiij.
"Ye nixt, lyke to ane graven image sate,
(Thoch not, I trow, of Greik or Romane molde,
Bot suche as Spanish monkis do beare in state
Of Goddesse-Virgin deckt in gemmes ande golde),
Hir cheeke lyke marble colourless ande colde,
Silent she sate w^t^ fixt ande glassye eye,
Ande seemd y-wrapt in meditationis folde.

* * * * *



ANNOUNCEMENTS

00.117 HUGH MACLEAN MEMORIAL FUND. To honor and remember Hugh Maclean, whose death on 15 December 1997 was lamented in *SpN* 98.09, the English Department of the State University of New York at Albany has established a permanent fund to commemorate "his distinguished life, his scholarly achievements, and his excellence and impact as an extraordinary teacher." Those wishing to contribute to this fund should send contributions, payable to the University at Albany Foundation, Hugh Maclean Fund, Alumni House, Albany, NY 12222.

00.118 CALL FOR PAPERS, ABSTRACTS, PROPOSALS. International Spenser Society Conference, 5-8 July 2001, Pembroke College, Cambridge Univ, England. *See the separate announcement below at 00.120.*

Spenser at Kalamazoo: three open sessions at the 36th Annual Congress on Medieval Studies, Western Michigan U, 3-6 May 2001. 750-word abstracts for 20-minute papers may be submitted on any topic dealing with Spenser. Newcomers and established scholars of all ranks are encouraged to participate. See the center insert in this issue for additional details. Direct questions and abstracts to Julia M. Walker, Dept. of English, State Univ of New York , Geneseo, NY 14454 (716 245-5251; fax: 716 245-5181; walker@geneseo.edu). Deadline: 15 September 2000.

Sidney at Kalamazoo: two open sessions at the 36th Annual Congress on Medieval Studies, Western Michigan U, 3-6 May 2001. 750-word abstracts for 20-minute papers may be submitted on any topic dealing with Sidney and his circle. Newcomers and established scholars of all ranks are encouraged to participate. Submit abstracts in FIVE COPIES and include home and office phone numbers, complete mailing address, and e-mail address. Pleast try to mail, rather than fax, abstracts, as faxes are often hard to read. Direct questions and abstracts to Robert Stillman, English Dept., U of Tennessee, Knoxville, TN 37996 (fax: 865 974-6926; rstillma@utk.edu). Deadline 15 September 2000.

Fulke Greville at Kalamazoo: one session at the 36th Annual Congress on Medieval Studies, Western Michigan U, 3-6 May 2001. Proposals are invited for 20-minute papers of new research on any aspect of the life and writings of Fulke Greville and the Sidney circle. Direct all inquiries and abstracts to Matthew Woodcock, University College, Oxford, OX1 4BH, England. email: <matthew.woodcock@university-college.ox.ac.uk>. Deadline: 18 September 2000.

John Donne Conference, 15-17 February 2001, Gulfpark Conference Center of the University of Southern Mississippi, Gulfport, MS. *Complete* papers (8-11 pages maximum) on any aspect of Donne are welcome. Submit four (4) copies to Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003. Deadline 15 September 2000.

Shakespeare Association of America. Frank Whigham invites submissions for a Seminar on "Early Modern 'Manuals' and the Representation of Scripted Behavior" at the SAA meeting in Miami, 12-14 April 2001. He is anxious to hear from those whose interests would extend the range of current knowledge about a wide variety of "how-to" texts in the following (and perhaps other) categories: courtesy (Castiglione, Guazzo, Dekker, Braithwaite), rhetoric (Peacham, Wilson), courtly poetry (Tottel, Sidney, Puttenham, Daniel), education (Erasmus, Elyot, Ascham, Mulcaster); letter-writing (Day, Browne, Fleming, Fulwood), sententious life-wisdom (Guiccardini, Nicholas and Francis Bacon, Gabriel Harvey), chivalry and genealogy (Ferne, Romei, Paulus Jovius), religion (Erasmus's *Enchiridion*, the Homilies, Foxe, Ponet), auto/biography (Whthorne, Greville, Stuart women's autobiography), the law and legal regulatlions (sumptuary proclamations, T.E. Lawe's *Resolutions of Women's Rights*), household manuals, dueling manuals, and anti-theatrical tracts (Stubbes, Gosson, Prynne; Dekker's *Apology*). He wishes to see "some direct, non-instrumental exploration of these and other such texts as themselves dramatic, involved in scripting social behavior and often providing explicitly dramatized exemplary scripts for mimetic appropriation by those in need (or in desire). In part such a focus would entail attention to logic(s) of imitation and quotation, constructions of audience, etc., but also to various aspects of improvisation (Bordieu), and to the many functions of conversation (Mead, Brown, and Levinson, Goffman). Direct inquiries or email submissions to Frank Whigham at <ffw@uts.cc.utexas.edu>.

Claremont Early Modern Studies Graduate Symposium. Graduate students are invited to submit one-page abstracts for 20-minute papers on any topic related to science in the Early Modern Era (1450-1750) for the next annual symposium on 17-18 March 2001. Mail, email, or fax to Claremont Graduate University, Humanities Center, Attn: Early Modern Studies Group, 740 N. College Ave., Claremont, CA 91711-6163 (909 621-8612; fax: 909 607-1221; Howard.Fitzgerald@cgu.edu).

00.119 CALL FOR MANUSCRIPTS. *English Literary Studies* seeks quality submissions for its annual monograph series. *ELS* publishes peer-reviewed monographs (usual length 45,000-60,000 words, or approximately 125-170 double-spaced typescript pages, including notes) on the literatures writtten in English. The series is open to a wide range of methodologies, and it considers for publication a variety of scholarly work: bibliographies, scholarly editions, and historical and critical studies of significant authors, texts, and issues. A list of earlier volumes and a Guide for Prospective Contributors can be obtained from the Editor, *English Literary Studies*, Department of English, U of Victoria, P.O. Box 3070, Victoria, B.C. V8W 3W1, Canada; or at <http://www.engl.uvic.ca/els>.

Explorations in Renaissance Culture invites submissions of articles on subjects in any discipline in Renaissance/Early Modern studies: literature, art and iconography, music, history, gender studies, languages, culture, etc. *EIRC,* publishing biannually in summer and winter, is fully refereed by a board of nationally prominent scholars, using a double-blind review process. There are no submission deadlines. Send manuscripts (three copies,

with author's name on a cover sheet only) to Tita French Baumlin, Editor, *Explorations in Renaissance Culture*, Dept. of English, Southwest Missouri State U, Springfield, MO 65804 (417 836-4738; fax: 417 836-4226; titabaumlin@mail.smsu.edu). Manuscripts are returned if SASE is included. Electronic submission (attachments in MSWord, WordPerfect, etc.) is usually possible. Institutional subscriptions to EIRC, $20.00 per year, may be ordered from the editor at the address above. Individual subscriptions, $20.00 per year (students $10.00), include membership in the South-Central Renaissance conference. Individuals should send name, address, and check payable to SCRC to Raymond-Jean Frontain, Box 5165, U of Central Arkansas, Conway, AR 72035. Back issues (one issue per year from 1974-1999; two issues per year from 2000) are available at $10.00 per issue and may be ordered from the Editor, checks payable to *EIRC*. For further information visit *EIRC*'s home page at <http://www.smsu.edu/english/eirc/eirc.html>.

The peer-reviewed e-journal *Early Modern Literary Studies* invites submissions for a special issue entitled "Listening to the Early Modern." How did Early Modern culture perceive sound? How far can we reconstruct the ways in which speech, music, and even ambient noise were interpreted as auditory experiences, and what are the implications of this for our study of literary texts? This special issue will build on recent scholarly work in these areas as well as on the electronic journal's unique ability to incorporate sound clips into scholarly articles themselves. Submissions are invited in the following or in any related areas: speech, oratory, ballads, music, literature, the acoustics of performance, Renaissance theories of sound, acoustic metaphors, synaesthesia. The closing date for submissions is 1 September 2000. Direct inquires to Matthew Steggle, Managing Editor, Special Issues (m.steggle@shu.ac.uk). Now in its fifth year of publication, *EMLS* (ISSN 1201-2459) publishes articles that examine English literature, literary culture, and language in the sixteenth and seventeenth centuries. It is located at <http://purl.oclc.org/emls/emlshome/html>.

The Journal for Early Modern Cultural Studies (JEMCS) seeks article-length contributions for its inaugural issues. Scheduled to begin publication in 2001, JEMCS is sponsored by the Group for Early Modern Cultural Studies. The editors welcome scholarly work on the period from the late fifteenth through the late nineteenth centuries, with a particular focus on cross-disciplinary studies of literature and the broader social formation. Feminist, queer/lesbian, postmodern, postcolonial, and historicist methodologies are encouraged. The author's name should appear only on a detachable cover sheet and not within the body of the article. Manuscripts will not be returned unless accompanied by a self-addressed stamped envelope. Submissions should be prepared according to MLA style and mailed to the Editors, JEMCS, Dept. of English, Florida State U, Tallahassee, FL 32306.

00.120 INTERNATIONAL SPENSER SOCIETY CONFERENCE, 5-8 July 2001 at Pembroke College, Cambridge U, England. The Organizing Committee invites papers on all topics related to Spenser: his life; his careers as poet and secretary; his works, both in

poetry and prose; his historical context, including education, politics, religion, gender/sexuality; his intertextuality with classical, medieval, and continental culture; and his reception or afterlife, including, in addition to critical scholarship, editions of his works and teaching in the classroom. Send 500-word abstracts to Patrick Cheney, Dept.of English, Pennsylvania State U, University Park, PA 16802 (pgc2@psu.edu). Deadline is 1 September 2000.

00.121 SPENSER ON THE WEB. A second reminder that the "Spenser List-Serv" is no longer located at its old address at the University of Oregon under the ownership of Richard Bear, but is now (since 1 February 2000) at Cambridge University, with Andrew Zurcher the new listowner. To contact the listowner, write **<spenser-request@mailbase.ac.uk>**. Use this address for details on how to subscribe, if you have problems in sending a message, or if your e-mail address has changed.

A second reminder also that the new **Edmund Spenser Home Page** is now ready for customers at the following address:

<http://www.english.cam.ac.uk/spenser>

It currently includes an updated Spenser biography and chronology; a bibliography of primary and secondary works (shortly to be updated and expanded); a full index of online Spenser texts; a page of Spenser-related links; the home page of the Spenser Discussion List; the home page of the Spenser Society; and--just recently added--pages devoted to the journal *Spenser Studies: A Renaissance Poetry Annual*. The *SSt* pages include general information about the journal; details concerning the editorial board, subscription inquiries, and submission guidelines; table of contents for past, current, and upcoming issues; abstracts and bibliographical information for all articles in past and current issues. To access the *Spenser Studies* pages, direct your browser to

<http://www.english.cam.ac.uk/spenser/studies.html>

Or you may follow the link at the Spenser Home Page, as above.

00.122 AUGUSTINE ON THE WEB. Thomas Herron announces release of the internet edition of his 1992 three-volume Oxford UP/Clarendon edition of Augustine's *Confessions*, with introduction, text, and commentary by James J. O'Donnell (ISBN 0-19-814378-8). The entire work is now available on the internet free of charge to users at <http://www.stoa.org/hippo>. No special equipment or software is required and the work can be read with all commonly used browsers. A duplicate copy is available at <http://ccat.sas.upenn.edu/jod/conf>. The work provides complete Latin text of the Confessions, a detailed line-by-line scholarly commentary on the text, and a lengthy interpretive introduction. A reprint edition of the hardcover original will also be published by Sandpiper Books, in association with Oxford UP, at a price still to be determined, but considerably less than the original $300. The American distributor is Powells Bookstore, 1501 E. 57th Street, Chicago, IL 60637 (773-666-5880; fax: 773-955-2967; powellschicago@msn.com). British distribution is through Postscript, 24 Langroyd Road, London SW17 7PL (0208-767-7421).

00.123 AWARDS. The South-Central Renaissance conference has established a prize of one thousand dollars ($1000) to be awarded in honor of William B. Hunter for the writing of an essay in any area of Renaissance studies. Details about submission for the prize can be found at the following URL: <http://www.stedwards.edu/hum/klawitter/prize.html>.

00.124 CONFERENCES. Aristotle, Literature, Renaissance, 22-23 Sept. 2000, Newberry Library, Chicago, and U of Wisconsin, Madison. *Inquire*: Ullrich Langer, Dept. of French and Italian, U of Wisconsin, Madison 53706 (608 262-3941; fax: 608 265-3892; ulanger@facstaff.wisc.edu).

Image and Imagery: Literature and the Arts, 5-7 Oct. 2000, Ontario. *Inquire*: C. Federici, Dept. of French, Italian, and Spanish, Brock U, Saint Catherines, Ontario L2S 3A1, Canada (905 688-5550; cfederic@spartan.ac.brocku.ca).

Rocky Mountain Modern Language Association, 12-14 Oct. 2000, Boise. *Inquire*: Joan Grenier-Winther, Dept. of Foreign Langs and Lits, Washington State U, PO Box 642610, Pullman, WA 99164-2610 (509 335-4198; fax: 509 335-3708; rmmla@rmmla.wsu.edu).

Faultlines in the Field: Renaissance Conference, 19-21 Oct. 2000, U of Michigan, Dearborn. *Inquire*: Claude J. Summers, Dept. of Humanities, U of Michigan, Dearborn, MI 48128-1491.

Midwest Modern Language Association, 2-4 Nov. 2000, Kansas City. *Inquire*: Thomas E. Lewis, 302 English and Philosophy Bldg., U of Iowa, Iowa City 52242-1408 (319 335-0331; fax: 319 335-3123; mmla@uiowa.edu).

South-Central Modern Language Association, 9-11 Nov. 2000, San Antonio. *Inquire:* Ede Hilton-Lowe, Dept. of English, Texas A&M U, 236 Blocker, College Station, TX 77843-4227 (409 845-7041; fax: 409 862-2292; scmla@tamu.edu).

Medieval and Renaissance Conference: Public Performance, Public Ritual, 2 Dec. 2000, Barnard College. *Inquire:* Laurie Postlewate, Dept. of French, Barnard Coll., 3009 Broadway, New York, NY 10027 (lpostlew@barnard.edu).

Modern Language Association, 27-30 Dec. 2000, Washington. *Inquire:* Convention Office, MLA, 10 Astor Place, New York, NY 10003 (212 614-6372; fax: 212 477-9863; convention@mla.org).

John Donne Society, 15-17 Feb. 2001, U of Southern Mississippi. *Inquire:* Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu).

00.125 SPENSER IN SPACE. Intrepid and eagle-eyed video-critic Anne Lake Prescott sends this bulletin. "On an episode of *Star Trek Voyager* earlier this year, Captain Janeway is shown visiting a "holodeck program"* that recreates an Irish town. She and the local pubkeeper have a sort of thing going and at one point he shows her a copy of *FQ*, which they chat about for a little bit. Spenser, he says, was the first poet to use a nine-line stanza. Unfortunately, the volume is very thin--too thin even for the 1590 *FQ*--and when the camera moves behind Captain Janeway's back you can see that the book is in fact in prose. Oops." [*A *holodeck* is a special room on board Star Trek's more recent starships in which a computer generates realistic three-dimensional and material images that can interact with members of the crew.]

Maye.

Ægloga Quinta.

ARGVMENT.

In this firſte Æglogue, vnder the perſons of two ſhepheards Piers & Palinodie, be repreſented two formes of paſtoures or Miniſters, or the proteſtant and the Catholique: whoſe chiefe talke ſtandeth in reaſoning, whether the life of the one muſt be like the other. with whom hauing ſhewed, that it is daungerous to mainteine any felowſhip, or giue too much credit to their co

lourable

(continued from inside front cover)

The ornaments on pages 1 and 26 are from Thomas Wright's *The Passions of the Minde in Generall (1604);* graphics on pages 20, 28, and 34 are from Geffrey Whitney's *A Choice of Emblemes* (1586); that on page 40, from *The Shepheardes Calender* (1579).

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