SPENSER • NEWSLETTER

WINTER 2000 • VOLUME 31 • NUMBER 1

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KANSAS STATE UNIVERSITY

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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

00.01 Some subscribers may be surprised at not finding their customary half-sheet invoice taped to the inside front cover of this issue. The reason is complicated, but stems mainly from some slippage in communication between John Webster and me in the wake of his passing on his bookkeeping duties as Secretary-Treasurer of the International Spenser Society to the new holder of that office, John Watkins (see item 00.57 below). If you receive *SpN* by virtue of being a member of the ISS, your current address label does not reflect your latest renewal. If, on the other hand, you subscribe to *SpN* directly, I urge you to stop reading for a moment and look closely at the final set of numbers on your address label: if they read 29.3 or 30.3, immediately drop what you are reading, reach for your check book, and mail a check (made to *Spenser Newsletter*) for either $13.00 (29.3) or $6.50 (30.3). Each person who dutifully does so will relieve me from laboriously having to tip in said invoice in her or his next issue--for which my gratitude will be boundless.

There are more than the usual number of annoucements that may interest *SpN*'s readers, starting with item 00.67. But one of perhaps equal, or even greater, interest is tucked away in the middest of 00.57, to wit that I will be retiring from the editorship of *SpN* effective at the end of this year. It's a decision that has some bearing on why this issue finds itself in your hands more than two months later than is customary. To the moment of my writing this, the Executive Committee of the Spenser Society has not found a replacement, but I will keep you posted.

Finally, I wish once again to record my gratitude for the assistance of Susan Parry and Loren Blinde in the abstracting of articles and other editorial duties.

BOOKS: REVIEW AND NOTICES

00.02 Cheney, Patrick, and Lauren Silberman, eds. *Worldmaking Spenser: Explorations in the Early Modern Age*. Studies in the English Renaissance. Lexington: U of Kentucky P, 2000. viii + 288 pp. ISBN 0-8131-2126-4. $39.95.

Originating in papers presented at the 1996 Yale Conference--"*The Faerie Queene* in the World, 1596-1996"--this volume offers sixteen of those papers, selected by the editors to "attest not only to the important place of Spenser's works in English history and European culture but also to the richness and complexity of the notion of place through which Spenser's work may be located" (1). The Yale Conference was organized on two models: "sessions," where papers of varying lengths were read to the audience in the format followed by most academic conferences, and "Workshops," in which papers were distributed ahead of time and

then summarized and "discussed," in the manner of the annual conference of The Shakespeare Association. *SpN* reported on that conference in three parts: first in a composite narrative, by Jon Quitslund and myself in 27.3, that sought to "cover" all of the more formal papers while at the same time conveying a "flavor" of the whole conference; and then with more conventional abstracts of each of the "Workshop" papers 28.1, and 28.2. The essays in this volume were selected equally from both venues. In accord with *SpN*'s long-standing practice, what follows is a brief description of the book's shape and contents, with more formal abstracts of each of the essays appearing in alphabetical order in the "Articles: Abstracts and Notices" section below.

The essays are arranged in five sections, to accord with the premise that "literary works, especially those as eclectic and allusive as *The Faerie Queene*, need to be understood in relationship to multiple traditions, the preeminently literary, as well as the political, economic, or ideological" (1). In the first of the two essays of Part I, "Spenser and the World," Roland Greene, attempts, in "A Primer of Spenser's Worldmaking: Alterity in the Bower of Bliss," to lead *FQ* scholarship into broader interdisciplinary fields, including human geography, while in the second, "Archimago and Amoret: The Poem and its Doubles," David Quint shows how that master of doubling, Archimago, allegorizes in advance the "logic of doubles" that the entire poem both resists and affirms. Part II, "Spenser and the Continental Other," also contains two essays. In "Spenser's Squire's Literary History," William J. Kennedy examines Spenser's reworking of the treatment of male proprietary rights over a bride in such precursors as Virgil, Ovid, Chaucer, Petrarch, and Ariosto, while in "The Laurel and the Myrtle: Spenser and Ronsard," Anne Lake Prescott seeks to show how Ronsard's construction of a career out of conflicting needs to please his patron suggests a model for Spenser's own career.

Part III, "Spenser and the English Other,"contains six essays united by a broad concern with Spenser's "place" in various native literary traditions. In the first, "Gloriana, Acrasia, and the House of Busirane: Gendered Fictions in *The Faerie Queene* as Fairy Tale," Mary Ellen Lamb shows how fairy tale material in *FQ* allows Spenser to make accessible the conflicts of maternal and paternal cultures in the formation of early modern male identity. The next three essays in this section look at Spenser's empowerment of seventeenth-century women writers. Susanne Woods, in "Women at the Margins in Spenser and Lanyer," is concerned with how in *Salve Deus Rex Judaeorum* Lanyer presents women as a source of understanding lost to the poem's male figures. In "Lady Mary Wroth in the House of Busirane," Jacqueline Miller traces Wroth's multiple revisions of Spenser's House of Busirane. Shannon Miller, in "'Mirrours More Then One': Edmund Spenser and Female Authority in the Seventeenth Century," seeks to draw a distinction between aristocratic and middle-class borrowings: Wroth is preoccupied with romance motifs, whereas Lanyer finds in Spenser's invocations of Elizabeth models for her own addresses to patrons. The two concluding essays shift to men. John N. King's "Milton's Cave of Error: A Rewriting of Spenserian Satire" contends that Milton patterns Sin after Spenser's Error, while in "'And yet the end was not': Apocalyptic Deferral and Spenser's Literary Afterlife," John Watkins

explores how Spenser's way of positioning "classicism" with respect to sixteenth-century notions of apocalyptic history allows seventeenth-century writers to appropriate him for different political agendas.

Section IV, "Policing Self and Other: Spenser, the Colonial, and the Criminal,"contains three loosely connected essays. In "Spenser's Faeryland and 'The Curious Genealogy of India," Elizabeth Jane Bellamy proposes that by discovering its "careful embedding of India/America" we can view *FQ* as "a meaningful critique of imperialism." David J. Baker contends, in "Spenser and the Uses of British History," that the *Vewe* "prefigures" present-day debate over the place of England in "British Studies." And in "'A doubtful sense of things': Thievery in *The Faerie Queene* 6.10 and 6.11," Heather Dubrow interprets the brigands of those cantos in light of Elizabethan views of "the thief" as the "prototypical criminal," one who embodies "projected anxieties about predatory neighbors."

The book's final unit on "the self" consists of two essays that look in diffferent ways at Spenser's representation of inwardness. In "'Better a Mischief than an Inconvenience': 'The saiyng self' in Spenser's *View*; or, How Many Meanings Can Stand on the Head of a Proverb," Judith H. Anderson contextualizes a particular linguistic construction to show how it might have helped shape the early modern "saying self." And Michael Schoenfeldt, in "The Construction of Inwardness in *The Faerie Queene*, Book 2," reminds us of how much Elizabethan ways of looking at things differed from our own." In his "Afterward: The Otherness of Spenser's Language, "David Lee Miller, calling Spenser the "most marginalized major author in the canon," examines the discrepancy between the canon formed by literary artists and the history of literary reputation. There is a very useful 24-page "list of works cited," and the index is a welcome feature not always seen in collections such as this. (Ed.)

00.03 Larsen, Kenneth J. *Edmund Spenser's* Amoretti and Epithalamion: *A Critical Edition*. Medieval & Renaissance Texts & Studies, vol. 146. Tempe: U of Arizona P, 1997. 291 pp. ISBN 0-86698-186-1. $25.00.

This volume attempts to do two things. It offers a critical edition of the *Amoretti and Epithalamion,* and it re-introduces a calendrical theory of composition whereby every sonnet of the *Am* is assigned a specific date from 23 January to 17 May 1594. Indeed, it would seem that the direct cause of this publication is the editor's theory that almost every sonnet can be linked to a specific date through its verbal and thematic links with the scriptural readings and lessons prescribed by the *Book of Common Prayer* for 1594. Moreover, these links to the Psalms and Lessons of Morning and Evening Prayer serve not only to strengthen the editor's calendrical assumptions, but also to influence our reading of the sonnet sequence in important ways.

Ever since Alexander Dunlop (1969, 1970, 1980) published his theory of the calendrical structure of *Am,* other critics have followed suit to refine or redefine the structure (Fowler, Hieatt, Kaske, Thompson, Roche *et al* with an important rejoinder from G.K. Hunter

[1975]), nor have readers lacked critical suggestions of close connections between the scriptural readings of the liturgical year and sonnet sequences in general or Spenser's cycle in particular (Roche, Johnson). Larsen does not include any reference to Roche's *Petrarch and the English Sonnet Sequences* (1989), and Johnson's 1974 proposal of parallels between the "Sunday sonnets" of the Lenten sequence and the Epistles and Gospels for those Sundays is discussed in one paragraph where Larsen agrees with Johnson's proposed link for *Am* 40 but dismisses the rest almost out of hand.

Rather than entering upon a lengthy and intricate discussion of the various theories of the calendrical structure of the sequence, the bare outline of which he relegates to a lengthy footnote, Larsen jumps directly to his proposal of a link between each sonnet and the Psalms and/or Lessons designated by the *Book of Common Prayer* for one particular date. Larsen has certainly done the work necessary to unravel the sometimes rather intricate system by which to find the proper readings for a particular date and he has listed these readings in the commentary to each sonnet and in a helpful appendix.

Since the Lenten sequence is well established, starting with Ash Wednesday (sonnet 22) and ending with the Easter sonnet (68), Larsen has little choice but to propose that these 47 sonnets correspond to the dates from 13 February until 31 March and that each and every one of these sonnets demonstrates verbal and/or thematic links with the scriptural readings for its given date. For the two sequences of 21 sonnets that come before and after this central section, the case may seem more complex. Not so for this editor. He finds that sonnet 1 is linked to the readings and traditions of 23 January, so that sonnets 1 through 21 correspond nicely to the 21 days leading up to Ash Wednesday. He solves the problem of *Am* 4 (which in his system is linked to 26 January) and its seeming reference to both 1 January and Spring by arguing that it "celebrates the month of January as the beginning of the year rather than the beginning of January as the start of the year" (127) and by referring to the adage "January marrying May" "used to describe an older man marrying a young woman" (128), with the only scriptural reference being to Paul's admonition "let them marry" in 1 Cor. 7, the second lesson at evening prayer for 26 January.

For the first section of 21 sonnets, *Am* 1 ought to be the test case. Larsen has found in a 1578 edition of the *BCP* that 23 January marks the beginning of Hilary term (which seems slightly odd since St. Hilary's day is 13 January), and he argues that the sonnet's triple "happy" may contain a reference to Hilary of Poitiers' most famous treatise, *De Trinitate*, as well as reflecting his name which in Latin means happy (*hilaris* or *hilarus*). In the sonnet's "lilly hands" which "shall handle" the leaves of his book Larsen finds a contradiction of Psalm 115.7: "They [the heathens] have hands and handle not." In Psalm 112.1, "Blessed is the man," he finds a reference to the sonnet's "happy" and "blessed." It remains a mystery to this reviewer, however, why the "happy" of the first sonnet should not rather be taken as a reference to the "Beatus vir" of the first Psalm, the locus classicus of the "happy man." It also seems to me that the striking anaphora of happy leaves and lines and rhymes more convincingly carry a reference to Virgil's *Ciris*: "Happy that day is called, happy that year,

and happy are they who have looked upon such a year and such a day!" (27-29; Loeb CL, II, trans. H. Rushton Fairclough).

It is certainly not my intention to quarrel with every one of Larsen's proposed links; many of them are far more convincing than the examples given above. Nor do I doubt that there are numerous and important biblical references in *Am*. Indeed, I would agree with his assumption that the story of Spenser's sonnet sequence is as much a spiritual story as it is an autobiographical story of courtship and marriage. What I take exception to is his method. With an average of five Psalms and two chapters from the New Testament for weekdays and the addition of the Gospel and Epistle readings for Sundays, it would perhaps be stranger if no verbal links could be found than if such links can indeed be pointed out. This means that when verbal links are found, we should not be content with pointing them out, but we ought to be more concerned to show in what ways this may affect our reading of the sonnet and whether it can be seen to be in harmony with the "spiritual progress" of the sequence. Secondly, the hermeneutical circle: sonnet 4 must refer to 26 January because it seems to refer to the scriptural readings for that day, and, conversely, the scriptural readings for 26 January must refer to sonnet 4 since they have the same date. This circle may be unavoidable, but one would expect the author at least to show some awareness of the problem.

Larsen is an honest editor and admits (9n) that several sonnets are not related to the scripture readings for the day to which he has assigned them--e.g., sonnets 2, 8, 9, 28-33, and 52-53. The rather surprising explanation offered is that such instances suggest "Spenser's absence from home and customary scriptural resources" (9n). Are we to infer from this that Larsen believes, or wants his readers to believe, that Spenser wrote one sonnet each day, and that every sonnet was written on the very day to which it is assigned in Larsen's calendrical theory? Did Spenser write *Epith* on 11 June? (Indeed Larsen writes that 11 June 1594 "implies a final date for the completion of the work . . ." [3-4]). What was Spenser doing between 11 June and 25 September when Sir Robert Needham presumably brought it to England? I do not think Larsen has realized the implications of his own theory. This is a case for Roche's biographical fallacy if ever there was one (Roche, 1989, x).

Larsen breaks the last section of 21 sonnets (69-89) into two groups of seven plus fourteen, maintaining that there is a break between sonnet 75 (for Sunday 7 April, the First Sunday after Easter), and sonnet 76 (which he has assigned to 3 May). 76 introduces the last group which he has called the "Sonnets of Expectation" (in my view a good name for it); indeed, this part of the introduction is where he really comes to grips with the Spenserian sonnet sequence. When he arrives at the repeated sonnet (83), however, he has to introduce yet another break and skip two days in the calendar. He refuses to speculate why sonnet 35 should be repeated as 83 or whether it is significant that "seeing" is substituted for "having". In spite of the many references to Psalm readings, he does not mention the fact that Psalm 53 is a repetition of Psalm 14; might not Spenser have taken his clue from this precedent? In fact, 53 is one of the Psalms that Larsen assigns to sonnet 83.

There can be no doubt that Spenser allowed some sonnets to echo other sonnets through mythological, scriptural, or verbal links and that he did not do so unconsciously. Although Larsen proposes a sequential, calendrical structure for Spenser's sequence the very scriptural references that he adduces should point to connections and structures that transcend the sequential path. He refuses to accept "any numerological and Neo-Platonic reconstructions," as he puts it, seeing that such approaches might constrain Spenser's artifice "in a formalistic straitjacket." But does he not see that the very system that he himself has proposed, whereby Spenser had to link every sonnet that he produced to biblical texts prescribed by the *BCP* for the day in question, might be regarded by others as the very worst of straitjackets?

It may perhaps seem unfair that I have concentrated almost exclusively on Larsen's liturgical theory, but that seemed to me the most novel and challenging aspect of the book. It is, however, also a critical edition with 130 pages of commentary discussing many other topics beside scriptural links. It is certainly a learned and competent edition. The printed text of the poems does not look as nice as one might have wished since each new stanza opens with two ordinary capitals rather than a bigger and a smaller capital, and the indentation is far too broad. I have not found any misprints in the text of the poems, but the editors of the MRTS series have little reason to be proud of their efforts. It is somewhat irritating to find in such an erudite publication which quotes Latin and Greek, often without translation, that a verb such as "lead-led-led" is misspelt throughout, that the presentation is marred by "nonsense sentences" due to missing words, that 26 January is given as 26 February (31) and that 10 March is cited (twice) as corresponding to the Third Sunday in Lent (7). I spent some time on that misprint until I discovered that the Sunday is named correctly in the Commentary and in the Appendix as the Fourth Sunday in Lent.

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00.04 Lim, Walter S. H. *The Arts of Empire: The Poetics of Colonialism from Ralegh to Milton*. Newark: Uof Delaware P, 1998. 280 pp. ISBN 0-87413-641-5. $43.50.

In *The Arts of Empire*, Walter Lim offers us yet another contribution to the now quite crowded field of historicist analyses of the impact of early modern colonialism on Renaissance literature. While much of the work done in this area to date has concentrated attention on a relatively narrow timeframe and range of texts and writers, Lim takes a somewhat more extended view, as he begins with Ralegh's *Discoverie of Guiana* and ends with Milton's late *Samson Agonistes*, taking in Donne, Shakespeare, and Spenser along the way. By adopting a time-frame which runs from the later Elizabethan period through to the Restoration, Lim is able to fashion a thesis which seeks to identify a shift in English colonialist discourse between Ralegh and Milton. In Lim's view, all of the writers he surveys are deeply concerned with the notion of national expansion, so that colonialism is intertwined with conceptions of national identity and national prestige. Where the earlier writers surveyed sponsor this

expansionist project--with a figure such as Spenser indicating a thinly-veiled frustration at Elizabeth's failure to commit herself to the colonialist program--Lim sees Milton, by contrast, as turning imperialist discourse inward on itself. In Lim's view, Milton, deeply frustrated by the failure of the Commonwealth project, comes to see England as unworthy of national expansion, with the result that it is the English themselves who are located in the position of the demonized Other in his version of imperialist discourse.

The Milton chapter is by far the strongest in Lim's book. This may be in part because, though other scholars (such as J. Martin Evans) have written about the colonial dimension of Milton's work (notably *Paradise Lost*), Milton and colonialism does not feel as if it is so exhausted a topic as, say, the colonial connections of Shakespeare or Spenser. Lim's reading of Milton is astute, complex, and interesting. He begins with Cromwell's *Declaration of His Highness, by the Advice of His Council . . .* (which he notes may possibly have partly been written by Milton), before moving on to the *Observations Upon the Articles of Peace*. These two texts--one relating to the New World, the other to Ireland--provide Lim with a baseline for Milton's attitude to colonialism during the period when he was actively involved in the republican government. Milton's sponsorship of colonial expansion in these texts is then contrasted with what we might call his reversal of colonial polarities in his later set of poetical texts, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. Lim's reading of this collection of texts is assured, intelligent, and compelling.

In his reading of Ralegh in the opening chapter of the book, Lim essentially dovetails Richard Helgerson with Stephen Greenblatt. Ralegh, he argues, "bases his case for the imperative of England's colonization of Guiana on the nation's need to propel itself to the forefront of the international political arena, to move from marginality to centrality" (59)--so that colonialism is a form of national imagining and projection. At the same time, Lim suggests, for Ralegh 'the motives of expansionism are inseparable from fantasies to advance the interests of the self' (51)--colonialism thus becoming, simultaneously, an aspect of Renaissance "self-fashioning." Lim is interesting on the complexity of Ralegh's positioning and on his compulsive desire to invest belief in the mirage of El Dorado. It is slightly surprising, in this context, that Lim makes very little in this chapter (though he does touch on it elsewhere) of Ralegh's professed willingness to believe in the extravagant tales told to him by the inhabitants of Arromaia and Canuri, who play to Ralegh's Mandeville-inspired fantasies by telling him of anomalous creatures who live just beyond the horizon, with Ralegh insisting that he has made a conscious choice to take their account on faith. This is a complex moment for colonizer and colonized alike, with the natives offering what Homi Bhabha might characterize as a "mimicing" of traditional western discourse in the face of anthropological gaze of the colonist.

The failure adequately to engage with this moment in Ralegh's narrative is characteristic of a more general weakness in Lim's book--especially in the middle chapters. While the book in general has many strengths, there are places where it feels as if it is simply rehearsing arguments that have by now grown so familiar as to be hackneyed and exhausted.

The Donne chapter, for instance, discusses tropes of the colony as female body to be possessed by the coloniser--something which has been extensively discussed elsewhere (it is also surprising that, since Lim dedicates himself jointly to an exploration of the New World and Ireland, he fails to mention Luke Gernon's deployment of this conceit in relation to Ireland). The Shakespeare chapter opens with the following sentence: "In 1614 a fascinating marriage took place between a colonist by the name of John Rolfe and Pocahontas, the daughter of a powerful Algonquian chief" (104). This feels all too much like the dying gasp of New Historicist anecdotage and, in any case, poor old Pocahontas had been worn to the bone by literary scholars even before Disney got his hands on her. Lim's bringing her cross-cultural marriage into conjunction with *Othello* seems a tired gesture, though in fairness to him it must also be said that, once he cuts loose from this clichéd frame, he does have some very interesting things to say about the play, particularly as he notes that "the price Othello pays for assimilation into white culture is his transformation into the agency through which the patriarchal and colonial values of Venetian culture get enacted and materialized" (120).

If the opening to the Shakespeare chapter is blighted by an atrophied New Historicism, it must surely be the case that the heads of a thousand Spenserians will sink heavily on their shoulders on reading, early in Chapter 4, that Lim "will focus [his] reading of Spenser's place in England's nascent imperialist discourse by examining the references he makes to Ireland in *The Faerie Queene* and relating these to the imperialist program and vision given in the controversial *View of the Present State of Ireland*" (143). How many Spenserians must now wish that someone could indeed actually prove that Spenser really did not write the *Vewe*, so that "Spenser and Ireland" could be put back into the box that Pauline Henley first liberated it from in 1928? Again, in fairness to Lim, the chapter actually delivers a much more sophisticated account of Spenser than his initial formula might suggest. Lim sees the latter half of the *FQ* and the *Vewe* as jointly offering a critique of Elizabeth's failure wholeheartedly to embrace colonialism. Lim very interestingly suggests that, because Spenser nevertheless pledges himself to a celebration of monarchy, the effect of his twin project is a splitting of the figure of the idealized monarch within the poem: "Elizabeth I is celebrated at the emblematic level through association with Astraea, but the very narrative that facilitates encomium also encodes her 'absence' at the material level" (161). Lim's tracing of the implications of this splitting is subtle and engaging.

Lim's book was published in 1998 and therefore either predates or was in press when many of the recent studies in this field were published. For this reason, it would be unfair to take him to task for not showing a greater awareness of the recent work which has been produced by critics such as Willy Maley, Andrew Hadfield, David Baker, and Chris Highley--all of whom have sought to break away to one extent or another from the standard readings provided by early New Historicist and Cultural Materialist work on early modern Ireland. This being said, however, it is also the case that the best recent work in this field is decidedly underrepresented in this study. It is a weakness of the book that so little cognizance has been taken of the work of historians and literary critics who have been arguing for seeing Ireland less in an unambiguously colonial context than within a broadly archipelagic framework. It

is notable, for instance, that while Nicholas Canny appears in Lim's bibliography, historians of early modern Ireland such as Ciaran Brady, Stephen Ellis, and Hiram Morgan--all of whom have challenged Canny's reading of Ireland (and, indeed, of Spenser)--do not. There is also very little engagement here with postcolonial theory, even though there are many places in the book where Lim's own perceptive insights could have been confirmed or complicated by reference to pertinent work by, for example, Frantz Fanon, Gayatri Spivak, or Homi Bhabha.

The Arts of Empire is, then, a rather uneven piece of work. Despite its weaknesses, however, it is a valuable book, ambitious in its scope and often astute and convincing in the arguments which it offers.

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00.05 Miller, Shannon. *Invested with Meaning: The Raleigh Circle in the New World*. New Cultural Studies Series. Philadelphia: U of Pennsylvania P, 1998. 231 pp. ISBN 0-8122-3442-1. $37.50.

The study of New World travel and travel writing has become a major area of investigation in literary and cultural studies, with significant contributions in recent years by a number of critics, including (among others) Stephen Greenblatt's *Marvelous Possessions: The Wonder of the New World* (1991), Jeffrey Knapp's *An Empire Nowhere: England, America, and Literature from "Utopia" to "The Tempest"* (1992), Mary Fuller's *Voyages in Print: English Travel to America, 1576-1624* (1995), and Joan Pong Linton's *The Romance of the New World: Gender and the Literary Formations of English Colonialism* (1998). This new generation of critics both depends upon and departs from an earlier foundational body of work--represented, by one important example, in the many significant studies by David Beers Quinn--that was more conventionally historical and descriptive in nature. These more recent analyses are less strictly accounts of New World travel than they are attempts to re-negotiate our contemporary relation to a complex web of social, political, economic, and imaginative early modern cultural practices that together served to give rise to the *discourse*, one could say, of travel. For today's readers of the textual artifacts of this discourse, the sites of these practices and their sources are no longer so strictly restricted to account books, ships's cargo manifests, sailing routes, and historical narratives of "exploration," "adventure," and--still less--"discovery." Instead, these current discussions are as likely to read an early modern play alongside the contractual terms of a ship's charter, or a series of political tracts together with first-hand accounts of New World travel, as it would be to examine any "primary" text of travel as a more isolated and abstracted piece of history. This new phase of study of New World travel is enabled, I would argue, by that set of contemporary critical practices known collectively as "new historicism," and while perhaps even those critics named above would each articulate a different relation to new historicism, it is the re-turn to history new historicism represents, and the rigorous attempts it inaugurates to re-theorize the natures of

both textual production and history, that have made possible a more thoroughly critical, deliberate, and self-conscious interrogation of the discourse of travel.

It is into this context that Shannon Miller introduces her book, *Invested with Meaning: The Raleigh Circle in the New World*. The great virtue of this book lies precisely in Miller's efforts to distinguish her study even within this emergent conversation. Miller's book constitutes an attempt to situate New World projects squarely within the Old World patronage system. To this end she examines the collective efforts--sometimes cooperative and sometimes conflicted--of the Raleigh circle and its various New World ventures. The effects of this approach are numerous and beneficial in a number of ways. First, Miller, expanding on the revisionist work by M. D. Jardine on patronage systems, provides a more supple theoretical understanding of the patronage system as an inherently multi-directional one in which the "flow" of power, authority, and influence is more a matter of *circulation* than the "overly linear model of transmission" (1) to which we are accustomed. This insight enables Miller to offer a non-hierarchical representation of the early modern patronage system. The benefits of this new model are two-fold: on the one hand, it allows Miller to demonstrate the rich complexities within particular patron-client relations--the Raleigh and de Bry relationship, for example--in which cooperation and competition are mutually operative; on the other hand, this model of non-hierarchical patronage serves as leverage for Miller's case against what she calls the new historicism's "overly hierarchial view of power" (5). The dual track established here--the interpretive and analytical, and the more expressly theoretical--runs consistently throughout Miller's book, whether in the service of a critique of (first-generation) new historicism, or subsequent discussions of readings of gender in critical accounts of New World discourse, or critical reactions to and revisions of post-colonial theory. Miller's book, as a whole, progresses on these two mutually-informing fronts.

For Spenserians, the Introduction and first two chapters will be most relevant and important. After her engaging and sophisticated Introduction in which she establishes the critical and theoretical methods and objectives of her study, Miller turns--quite provocatively--to a discussion of what she calls "New World idleness" as figured primarily in Spenser's *FQ*. It is Miller's contention that sixteenth-century anxieties and fear of idleness within the context of an emergent Protestant ideology, with a potentially dangerous labor force, and in "concern about a national belatedness," are not only generally pervasive but that these "multiple discourses about the dangers of spiritual and physical idleness infuse Spenser with anxieties about narrative idleness and shape propagandistic discourses on the New World" (27). Miller's articulation of the details of this analysis--the ways in which Spenser's "internalization of the discourses of the New World [in *FQ* 2] suggests how Spenser draws on the power of New World tracts and activity to validate his own narrative voice and an emergent national identity for England" (28)--will be especially powerful for readers of Spenser. After a discussion of the critique of idleness as articulated in New World tracts by figures such as Richard Hakluyt, Sir George Peckam, and Sir Humphrey Gilbert, intended as prompts to English action, Miller turns to discussion of the Phaedria ("an antitraveler, even a figure of isolationism" [41]) and Acrasia episodes, through which Spenser stages a critique

of the absence of the English in New World ventures: "Like Phaedria, a traveler who is not a traveler, a poet who is not a poet, the Bower of Bliss becomes the New World spot that is not, an absence of English New World involvement that Spenser exposes" (46).

Miller's second chapter, "Redefining Home: England, Ireland, and the New World Experience," is again significantly engaged with Spenser: in this instance it is *Colin Clout* and the *Vewe* with which Miller is primarily concerned, along with the work of another important member of the Raleigh circle, Theodore de Bry and his engravings of John White's watercolors for the 1590 edition of Hariot's *A Briefe and True Report of the New Found Land of Virginia*. Miller's challenging and provocative argument in this chapter is predicated upon the recognition of attempts by the English to understand Ireland as both its first colony and as the ground for its greater colonial aims on the American colonial enterprise: "The English," Miller writes, "'practiced' in Ireland, and they claimed throughout New World propaganda tracts that this rehearsal in Ireland had prepared them for New World settlement" (51). But, as Miller argues further, the relation to Ireland as potential--if never fully-realized--colony is a good deal more complex, in no small part because in Ireland "the uncertainty of what and who was being colonized posed conceptual problems for the act of colonization itself" (53). Through a reading of de Bry's images and, especially, Spenser's discussions of Irish linguistic and historic origins in the *Vewe*, as well as *Colin Clout*, Miller argues that Ireland in fact "becomes a nostalgic 'home' for England" (53) by virtue of it becoming an image of England's own past. Miller asserts, "As the place of the other becomes home, the other becomes the self. The process of colonizing Ireland, then, finally threatens to become not a confirmation of England's own identity as a nation, but a redefinition, a destabilization, and even a process of alienation from the self" (84).

The final three chapters of Miller's book move further afield for the Spenserian, though they are certainly integral components of her analysis of the Raleigh circle and the New World. The third and fourth chapters constitute a pair that together focus on the two distinct versions of New World ventures marked, on the one hand, by Sir Humphrey Gilbert (Raleigh's half brother) and his Newfoundland enterprise, and, on the other, by Raleigh's own later attempts at settlement in Virginia. The arguments through these chapters are rich and complex, and I will identify here only one of the major issues that serves to connect the discussions of these two vastly different New World ventures. For Miller, the earlier Gilbert adventure represents the attempt to translate "the feudal language of obligation" explicit within the early modern patronage system into an actual settlement system in the New World predicated upon the feudal model and understood within the rhetoric of honor and glory, while on Raleigh's later Virginia venture "patronage is set into competition with an emergent capitalism"--a shift, Miller argues, that transforms "the representational strategies through which New World projects and sites make themselves available to the Old World and its potential settlers" (113). Through both of these chapters, Miller pays particular attention to the strategies of representing the land of the New World and the different ways in which it is gendered in the two ventures: in contrast to the Newfoundland figurations of the land as "an open, inviting, and violated" woman (132), the Virginia venture not only recasts the land as

"truly virgin soil," but also rejects the descriptive practices typical of New World acounts that figured the land as marked most conspicuously by absolute plentitude and availability, and offers instead a "discourse of the hidden, covered land" (135).

The final chapter takes up the matter of Raleigh's own New World travel in his Guiana voyage and the travel text he writes. Miller is careful in this chapter to trace Raleigh's own careful negotiation between the appeal of plunder, on the one hand, and the demands of fealty, on the other, both of which are implicated with the patronage system within which the voyage takes place. In the end, Miller will argue that Raleigh--in part through his commodification of Elizabeth as figured in the coins he distributes that bear her image--is able ultimately "to assume a position of feudal dominance within the project's texts" (155). With the emergence in Raleigh's vision of trade--that act that lies precisely between plunder and gift--we have entered the world of emergent capitalism within the New World context.

While there are a few certain aspects of this study that one would wish Miller had reconsidered (the choice, for instance, to relegate her more theoretical discussions to brief and separate sections dispersed throughout the book, rather than offering a substantial thorough-going discussion of the most pressing theoretical concerns within, say, a single chapter) and one or two significant omissions (she never addresses Greenblatt's important New World study, *Marvelous Possessions,* for example) Miller's book is a wonderfully complex and rich investigation of New World travel. It also makes an important--and perhaps even transformative--contribution to studies of early modern patronage, and will be of value, as well, to readers of Spenser.

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00.06 Rollinson, Philip, and Richard Geckle. *A Guide to Classical Rhetoric*. Signal Mountain, Tennessee: Summertown, 1998. xxx + 179 pp. ISBN 1-893009-01-7. $29.95 cloth; ISBN 1-893009-00-9. $15.95 paper.

As its authors explain in their preface, *A Guide to Classical Rhetoric* is intended "to provide comprehensive information about ancient rhetorical theory in the form of highly detailed, descriptive summaries of all the important authorities and works from Greek and Latin antiquity" (vi). Accordingly, it contains summaries of fifty-nine treatises under twenty-eight alphabetically-arranged author and (in the case of anonymous works) title headings--from Alcidamas to the *Rhetorica ad Alexandrum* to Theon--plus one entry briefly describing the treatises collected in Halm's *Rhetores Latini Minores* (1863) and another that discusses the mystery of Corax and/or Tisias, the 5th-century B.C. Sicilian rhetorician(s) whose writings, if any, are no longer extant. There is also a brief overview of the Greco-Roman rhetorical tradition and a select bibliography of other secondary studies. If it is used with the caution recommended below, *A Guide to Classical Rhetoric* offers Spenserians and other students of early modern literature a useful reference to ideas still at the core of

language arts education in the period. It also complements the anthology *Readings from Classical Rhetoric*, edited by Rollinson with Patricia P. Matsen and Marion Sousa (Carbondale, 1990), because twenty-six of the works summarized by Rollinson and Geckle are *also* excerpted in that text.

Within each summary, titles and key terms are provided parenthetically in Greek or Latin, and these can be quickly accessed by way of the index. Besides entries for such well-known rhetorical treatises as Aristotle's *Rhetoric*, the anonymous *Rhetorica ad Herrenium*, Cicero's *De Inventione*, and Quintilian's *Insitutio Oratoria*, there are others for well- and slightly-known philosophical works on the subject of rhetoric and rhetoricians, such as Plato's *Gorgias* and Gorgias's *On the Nonexistent* or *On Nature*, and still others for progymnasta, or rhetorical exercise books. *A Guide* also gives a degree of access to five works from Spengel's *Rhetores Graeci* (1853-1856; rpt. 1966) which have yet to be translated into English. As for the content of the summaries, which range from one to five pages in length (with the exception of Quintilian, who requires fifteen), one can say that they accomplish the authors' modest goal for the book, which is, again, to supply "neither commentaries nor analyses," only "paraphrase and description, and occasionally evaluation" (vii). If we inquire into the contents of the *Rhetorica ad Herennium*, for example, we learn that

> The brief introduction opening Book I emphasizes that artistic precepts should be supplemented by practical exercises (1.1-2). Natural talent is not mentioned here (it is later, in the discussion of memory, 3.28). The three kinds of rhetoric, demonstrative (*demonstrativum*), deliberative (*deliberativum*), and judicial (*iudiciale*), are based on three kinds of causes, and the speaker must have five different skills (the five parts of instruction): invention (*inventio*), disposition (*dispositio*), style (*elocutio*), memory (*memoria*) and delivery (*pronuntiatio*). These skills are obtained from artistic precepts (ars = *praeceptio*), imitation (*imitatio*), and practice (*exercitatio*) . . . (143)

and so on. For those who want to find out, on the most basic level, "who says what and where" (v), *A Guide to Classical Rhetoric* will meet their needs.

My one serious reservation about *A Guide to Classical Rhetoric* is that it summarizes texts that were written to accomplish specific rhetorical purposes in a specific time and place as if they were works of rhetorical theory only (e.g., Isocrates' *Against the Sophists* and *Antidosis*; all of Cicero's late rhetorical writings; Tacitus's *Dialogue on Orators*). The result, at best, is that a few texts are implied to be simpler than they are. At worst, Rollinson and Geckle seem to discourage their readers from looking beyond the simplest dimension of these texts. Consider, for example, the entry for Cicero's *De Oratore*. This three-book treatise was completed in late 55 B.C., the year that the imperium of Caeser, Pompey and Crassus was extended for another five years, and its comprehensive treatment of rhetoric has the barely-veiled purpose of protesting the senate's (and Cicero's own) lost political power. It is a piece of resistance literature, in other words, but Rollinson and Geckle do not mention this

crucial function of *De oratore*, because their only aim is to summarize its explicit and even-then time-worn generalizations concerning the value and practice of oratory. Several times they betray their own impatience with these generalizations: Book II, they write, contains a "rambling section on invention" (37-8); in Book III, the dialogue's main speaker "rambles on about different styles of speaking, different speakers, and different modes of instruction," until, much later, he "finally gets to" the topic of "decorum" (38, 40). Such remarks bring to mind Brian Vickers' criticism of *De oratore*, in his *In Defense of Rhetoric* (Oxford, 1988), that its "content is obscured by form, as if somewhere inside the dialogue a rhetorical handbook was trying to get out" (36). What Vickers really tells us here is that a rhetorical handbook is all he wants to get out of *De oratore*, and unfortunately the same appears true of Rollinson and Geckle. I, for one, would like to believe that there were some among Cicero's readers in the sixteenth century--perhaps Spenser included--who studied and appreciated, even if they were tired by, the "rambling" discussions of the *De oratore*'s interlocutors, because they recognized that in Cicero's mature rhetorical treatises no less than his orations he was putting sophisticated rhetorical strategies to work, and that a sophisticated understanding of his theory depended upon an awareness of the practice concurrently on display. If today's students of Renaissance literature need to acquire an understanding "of the enormous influence of Ciceronian rhetoric in the fifteenth and sixteenth centuries," as Rollinson and Geckle rightly urge (v), they will need to read Cicero with a more rhetorically-sensitive eye than *A Guide to Classical Rhetoric* implies is necessary.

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ARTICLES: ABSTRACTS AND NOTICES

00.07 Anderson, Judith H. "'Better a Mischief than an Inconvenience': 'The saiyng self' in Spenser's *View*; or, How Many Meanings Can Stand on the Head of a Proverb." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 219-33.

Examines in detail the "interpretive possibilities" of Spenser's use of the proverbial phrase of the title (an instance of the rhetorical figure "paroemia," occurring twice in the *Vewe*, once by Irenius and once by Eudoxus). Contextualizes its use elsewhere in the sixteenth century, to pose the question of what it can tell us about "who is saying what" both in the *Vewe* and in the culture in general. Cites examples to show that the phrase originates in late medieval and sixteenth-century English law as a legal maxim, a codified saying, but also that it has "another rich life" outside legal sources--in commercial documents with reference to usury, in political documents which discuss rebellion, and in literary texts with a range of more private and moral significations. By the time Spenser uses it in the *Vewe*, this highly unstable saying potentially includes "not only the relation of statute to equity and of law to morality but also that of a public domain to a private one." Concludes that "whether

through simple incompetence, moral discomfort, or cultural critique," Spenser's deployment of the saying "in a way that is discrepant with both its legal contexts in the *Vewe* and thus with its use both by Irenius and by Eudoxus questions the meaning of the proverb itself, the circumstances to which it is applied, and the kind of justice they embody. Here the 'saiyng self' carries a heavy and equivocal burden."

00.08 Baker, David J. "Spenser and the Uses of British History." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 193-203.

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

00.09 Bellamy, Elizabeth Jane. "Spenser's Faeryland and the 'Curious Genealogy of India.'" *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 177-92

Expressing a wish to "save" *FQ* for a "decolonized curriculum," as postulated by such contemporary theorists as Guyatri Spivak, Ella Shohat, Sara Suleri, and Anne McClintock, and glancing briefly at the representation of India in *Aeneid*, *Orlando Furioso*, and *Gerusalemma liberata*, contends that these works' "cartographic celebration of Catholic ventures" become a "kind of political unconscious for Spenser's Protestant epic of empire, originating . . . in an (un)consciousness of a not fully obsolete India." Following Michael Murrin's contention (in *The Allegorical Epic*) that the "genealogy" of Spenser's Faeryland assumes an origin in the near Middle East and what is now southeast Asia, claims that though "India" is mentioned no more than half a dozen times in *FQ*, "the 'curious genealogy of English India' is fully implicated in Spenser's faery locus." There we find the "India topos" of prior dynastic epics--where "topos" has the meaning of literary citation as well as the more literal one of physical place: "When Spenser claims that India can be found by following 'certain signes,' he is challenging his readers to trace the enigmatic vectors whereby the 'India topos' of the past becomes the mappable India of the present."

00.10 Greene, Roland. "A Primer of Spenser's Worldmaking: Alterity in the Bower of Bliss." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 9-31

Arguing from theories of "worlds and worldmaking" derived mainly from Nelson Goodman, and urging that Spenserians learn to rely not just on history and psychoanalysis but also "constructivist philosophy, human geography, and social theory," recognizes two early-modern "models" of worldmaking, the "ambassadorial" and the "immanentist." The first holds that worlds are multiple, independent of and parallel to each other, and that to travel among them demands a recognition of difference; the second holds that worlds are situated within each other and that to travel among them is "to move inward along a thread of id entity rather than difference." Seeks to locate Spenser's "knowing intervention" in this "argument" through an analysis of Book II, canto xii, which is "an epitome of the poem at large." Answering Greenblatt, argues that the Bower of Bliss "situates the interlocking questions of selfhood and worldmaking in an irresolvable relation to each other." This is because the Bower is not "beauty embodied," but rather "a variety of beauty that depends on the confusion of worlds and worldviews"; it invites us to relax our discriminating powers and surrender to a pleasure that blurs all boundaries between self and other.

00.11 Kennedy, William J. "Spenser's Squire's Literary History." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 45-62.

The Squire of Dames in *FQ* 3.7-9 and 4.2-5 inscribes Spenser's complex involvement in literary history. Incestuously Chaucerian associations from *The Tale of Sir Thopas* and *The Squire's Tale* jostle with exogamic features drawn from Virgil and Ovid, Petrarch and Ariosto. Commentaries in early printed editions of these foreign authors mediate Spenser's approach. Designed for an upwardly mobile urban readership, they articulate problems and conflicts in individual ethical, domestic-economic, political, rhetorical, and representational situations quite differently from moralized interpretations of other earlier commentaries. In posing questions about who owns the bride in marriage agreements and about who owns the text in matters of literary imitation, they veer away from authoritarian views of patriarchal domination toward emergent modern views of contractural and consensual participation.

00.12 King, John N. "Milton's Cave of Error: A Rewriting of Spenserian Satire." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 148-55.

The episode of Sin and Death in *Paradise Lost* alludes to Spenser's construction of Error and Duessa as travesties of the Church of Rome. The grotesque sexuality of those monstrous females aligns them with Protestant satire against transubstantiation and the Mass as poisonous maternal feeders. Milton's engagement with Spenser thus infuses religio-political satire into his allegorization of a text from the Epistle of James (1.15). Topically, Milton's

episode may represent the crypto-Catholicism of Charles II, and the incest of the Satanic family may parody Charles's profligate generation of bastards. The episode recalls genealogies of papal and Jesuit evil that infiltrate Spenser's Legend of Holiness, as well as a variety of Spenserian satires that it gave rise to, notably Phineas Fletcher's *The Locusts, or Apollyonists*.

00.13 Lamb, Mary Ellen. "Gloriana, Acrasia, and the House of Busyrane: Gendered Fictions and the *Faerie Queene* as Fairy Tale." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 81-100.

Heard at the knees of women--often illiterate nurses--before boys were yet considered wholly male,"old wives' tales" became the sign of the feminized subculture of childhood. Spenser brings into simultaneous visibility fairy tales (the oral narratives of an effeminate childhood) and highly literary works (the written narratives "owned" by educated men). The mingling of these narratives, and the social worlds they imply, represents a dangerous blurring not only across distinct subcultures but also within the masculine subject. Presenting itself as an epic and also a fairy tale, *FQ* reveals these gendered conflicts at the core of its own narrative act, as shown particularly in Spenser's representation of Gloriana, Acrasia, and the house of Busyrane.

00.14 Malpezzi, Frances M. "Readers, Auditors, and Interpretation." *Connotations* 7.1 (1997/98): 80-86.

Strenuously rebuts Peter C. Herman's response to her "E.K.: A Spenserian Lesson in Reading," arguing that Herman "assumed the exclusions in my essay are the result not of focus but of an ignorance startlingly inappropriate even for students of an introductory Renaissance class." Questions Herman's failure to respond to Malpezzi's central thesis and adds that, after reading Herman's response, one has no idea where he stands on the question of the role of E.K. as reader of and figure in *SC*. (LMB)

00.15 Miller, David Lee. "Afterword: The Otherness of Spenser's Language." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 244-48.

Musing on the extent to which Spenser's style ("that dense and peculiar matrix of linguistic invention and deformation, neologism and archaism, punning, topographical play, etymological imbrication, and portmanteau-coinage") has affected the historical process of his having become "the most marginalized major author in the canon," asks whether his "curiously double role" in today's university classrooms--almost completely faded from the undergraduate curriculum while in graduate seminars "an occasion for some of the most interesting and challenging criticism being produced"--will continue to be true. Suggests that

if we are to better comprehend his once and future place in our culture, our greatest need is to know more about "the politics of his strange and excessive style."

00.16 Miller, Jacqueline T. "Lady Mary Wroth in the House of Busirane." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 115-24.

Wroth reinscribes the provisional nature of the Amoret-Busirane episode by rewriting it more than once. Three times Wroth and her characters visit the scene of enchantment, which changes according to who is viewing it. By emphasizing the viewer, Wroth exploits the instability of the precursor text--to which Spenser himself draws attention--by establishing its availability to be appropriated and reappropriated, not only by the female author of the *Urania*, but also by the female enchantress Musalina who orchestrates the visions within it. The impotence of the reader/viewers, Pamphilia and Amphilanthus, in the first two accounts is foil to Wroth's own active engagement with the Spenserian moment, and it also stands in sharp contrast to Wroth's final allusion, which provides a resounding (if temporary) sense of closure: Amphilanthus works the destruction of the Spenserian site in an action far more reminiscent of Guyon's violent ransacking of the feminine and effeminizing Bower of Bliss than of Britomart's act of recovery in the House of Busirane.

00.17 Miller, Shannon. "Constructing the Female Self: Architectural Structures in Mary Wroth's *Urania*." *Renaissance Culture and the Everyday*. Ed. Patricia Fumerton and Simon Hunt. Philadelphia: U of Pennsylvania P, 1999. 139-61.

Refers to Spenser on several occasions, most extensively on pp. 155-56, where she argues that Wroth "establishes a conscious intertextuality" between her Throne of Love and Deceit of Hell episodes and Spenser's House of Busirane. Wroth does this as part of a larger strategy of "fragmenting" her sources in the service of her own "increasingly fragmented representation of the relationship between the sexes."

00.18 Miller, Shannon. "'Mirrours More Then One': Edmund Spenser and Female Authority in the Seventeenth Century." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 125-47.

Since Spenser's influence on writers in the seventeenth century was quite extensive, we should expect to see a growing number of women writers during the period drawing on his work. Further, Spenser's work seems to grant these women writers an authority inflected by gender: Aemilia Lanyer recasts the dedicatory material of Spenser's Book III within her prefatory poems to *Salve Deus Rex Judaeorum* while Lady Mary Wroth reworks portions of Book III within her *Urania*. In both cases, the book in which Spenser's representation of Queen Elizabeth is most overt and in which issues of female authority are most highlighted provides structuring motifs within their own works. The echoes of Spenser within these

women's writing suggest that *FQ* offered them certain strategies to negotiate the demands of publishing and authorship in the seventeenth century.

00.19 Moroney, Maryclaire. "Apocalypse, Ethnography, and Empire in John Derricke's *Image of Irelande* (1581) and Spenser's *View of the Present State of Ireland* (1596)." *ELR* 29.3 (Autumn 99): 355-74.

Considers the confluence of Elizabethan political, ethnographic, and theological discourses informing both John Derricke's *Image of Irelande* (1581) and Spenser's *Vewe* (1596). In Derricke's work, a genealogy of barbarism and an ecclesiastical history organized with reference to the true and false churches of Revelation supply overdetermined narratives in which Ireland's putative points of origin--culturally, from savages and satyrs, and spiritually, from the Antichrist --are used to construct an Ireland consistent with some English claims that the Irish must be either converted to civility or destroyed altogether. Derricke's *Image* and Spenser's *Vewe* tell both complementary and competing stories about the origins of Irish cultural practices and religious beliefs, but while Derricke's narratives are designed to stabilize the moral and political boundaries separating the barbaric "woodkarne" from the civil agents of justice, Spenser's resist such easy polarities. (MM)

00.20 Prescott, Anne Lake. "The Laurel and the Myrtle: Spenser and Ronsard." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 63-78.

Examines "recurrent tensions" in Ronsard's verse between his widely read love poetry and his abortive epic, the *Franciade*, as a means to think about Spenser's own sense of "how to relate Eros to heroics." Concluding that "in his heart" Ronsard preferred "desire's distractions" to the celebration of "fierce wars" that his king was always asking him to produce, wonders whether the same "career tensions" might not have turned out to be true for Spenser. Notes that while Spenser's "maneuvers" in *Am* between lyric and epic are quieter than Ronsard's, they too suggest that "whatever the course chalked out by tradition a poet can, in middle age . . . find singing of love as much a fulfillment as an apprenticeship."

00.21 Quint, David. "Archimago and Amoret: The Poem and its Doubles." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 32-42.

Argues that the split Archimago introduces between Una and her eroticized, demonic double at the poem's beginning is subsequently felt in several of the poem's major relationships: of Una to Belphoebe-as-queen (Una and the false squire anticipate Belphoebe and Timias); of the chaste Belphoebe herself to her doubling alternative Amoret (Scudamour's embrace of Amoret is "one more projection" of the "lewd embracement" of Archimago's "false couple"); and of the poem's first part to the second (the argument is too dense for parenthetical summary, but involves Colin's "country lasse" as a substitute for the Queen and

Spenser's "time out" from his epic poem to pen *Am*). Concludes that Archimago "has already invented the structure and method of Spenser's poem."

00.22 Schoenfeldt, Michael. "Spenser's Castle of Moral Health." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 234-43.

Recent accounts of the Castle of Alma and the Bower of bliss have erred in two related ways--by linking the virtue of temperance to the vice of colonial suppression, and by using a Freudian model of self and desire prescriptively to analyze an earlier regime of the self. Both critical predispositions ultimately give an unnecessarily negative interpretation of the control on which any definition of a temperate self, free from the tyranny of desire, depends. Both also fail to attend to the physiological reality underpinning Spenser's emphasis on the medical and moral significance of temperance. Temperance becomes for Spenser a strategy for controlling psychological inwardness through the regulation of corporeal process.

00.23 Shuger, Debora. "'Gums of Glutinous Heat' and the Stream of Consciousness: The Theology of Milton's *Maske*." *Representations* 60 (Fall 1997): 1-21).

Allows that while wet dreams may seem an "unusual" subject for introducing canon law and Christian allegory," calls Redcrosse's dream (1.1.47) wet, and suggests that *A Maske*, Milton's "most Spenserian production," "worries" a phenomenon that much concerned early church fathers. Contends that while most readers relate *A Maske* to Book II, this comparison seems "curiously flat," not only because Comus' lair lacks the Bower's "haunting beauty" but also because Comus greatly resembles Archimago. Rather, Milton "rewrites" Book II "by merging, as it were, its climatic episode with Archimago's temptation of Redcrosse." Milton's version, however, departs from Spenser's: while *FQ* "embodies in all its weirdness the distinctive Protestant understanding of sin as an existential condition rather than the will's deliberate consent to evil," *A Maske* "affirms the Catholic (and Classical) distinction between consent and the morally insignificant arousals caused by 'superfluity or infirmity of nature.'" Adds that the "acute" and helpless "sense of inward division and captivity" experienced by man's double nature transcends theology and in fact "haunts" Petrarch, leaves Hamlet "perplexed," and influences a host of other Renaissance writers to write confessional poetry. Although *A Maske* and *FQ* seem "limiting cases since neither is remotely confessional," nevertheless, these works "conform quite closely to the standard humanist notion of poetry as moral pedagogy"; like "Augustinian theology" Tudor-Stuart poetry "dwell[s] on the urgent and unwilled movements of thought and feeling coursing through the hinterground of the mind." (SP)

00.24 Shuger, Debora. "Irishmen, Aristocrats, and Other Barbarians." *RenQ* 50.2 (Summer 1997): 494-525.

Focuses on the "socio-political ramifications" of Spenser's *Vewe* and Sir John Davies's *A Discovery of the True Causes* (1612) claiming that while recent criticism has emphasized "their alleged imperialist, racist, and genocidal implications," critics have "generally dismissed their organizing polarity--civility versus barbarism--as an emotive equivalent to the trite and pernicious binarism of 'Us' versus 'Demonic Other.'" Contends that Spenser's and Davies's desire to civilize Ireland cannot be understood without first grasping the nature of the Classically defined "barbarism" their tracts were "designed" to replace. Argues that "the paradigm of English cultural evolution from barbarism to involuntary civilization by means of imperial conquest" described in Camden's *Britannia* (1586) "supplies the blueprint" for Spenser's and Davies's proposals for introducing civility to the Irish. Maintains that rather than advocate genocide, Spenser and Davies seek to "create an unequivocally bourgeois social order designed to replace the 'aristocratic nucleus of Irish society.'" Asserts that the "reforms" exhorted by Spenser and Davies not only "correspond to and comment on the English social revolution" discussed by James Harrington, but that the "singular value" of their tracts lies in the fact that they recognize the "structural aspects of the civilizing process" seventy five years before Harrington. Adds that the Irish essays provide a "rare contemporary analysis of the infrastructural bases of the civilizing process--one not filtered through categories specific to nineteenth-century industrial capitalism." (SP)

00.25 Smith, Evans Lansing. *The Hero Journey in Literature: Parables of Poesis*. Lanham, MD: UP of America, 1997. 167-71.

This section of Smith's tetralogy examines the hero's journey throughout the canon. *FQ* opens the chapter concerning the Renaissance to the Age of Reason, and studies Book I in terms of the hero journey as an allegory for the history of the soul following Frye's account of comedy. Argues that Spenser uses figures of the maze and the underworld to provide the foundation for "the psychological realization to be found in the mock epic, and later in the mythical method" used by Pope, Fielding, Freud, and Joyce. (LMB)

00.26 Stump, Donald. "A Slow Return to Eden: Spenser on Women's Rule." *ELR* 29.3 (Autumn 1999): 401-21.

Scholars of *FQ* disagree over Spenser's underlying attitudes toward women's rule. Some find his position best expressed in Book III, where women are said to be at least as capable as men in the three pursuits in which a Renaissance prince was expected to excel: "warlike arms," the "artes," and "pollicy." Others think his views more fully revealed in passages condemning Radigund and the Amazons in Book V, where the narrator says of women that "wise Nature did them strongly bynd, / T'obay the heasts of mans well ruling hand." Depending on which passage scholars have singled out, they have associated the poet with liberal Anglicans such as Bishop John Aylmer or with Reformed churchmen such as John

Calvin. A close examinatin of Spenser's implicit responses to key passages in Genesis and the Pauline Epistles, however, reveals that his views, though idiosyncratic, are closer to those of St. John Chrysostom and Martin Luther. Treating the Fall as a lengthy process in which the sexes have gradually lost their original parity, Spenser blames men for robbing women of their ancient "libertie" and for preventing them from realizing their potential to excel in public affairs. As his stories of Una and Redcrosse and of Britomart and Artegall make clear, however, the poet forsees a restoration of equality between the sexes. As the redeemed are sanctified and restored to the image of God in the era leading up to Christ's second coming, women will "awake" and gradually regain their ancient ability to govern. To trace the steps in their recovery of divine *iustitia*, Spenser organized Book V into an allegory of the return from the Iron Age to the Age of Gold. In the first eight cantos, four female figur es--Astraea, Britomart, Isis, and Marcilla--embody the stages in this return. In the end, both sexes are to govern, much as Adam and Eve ruled jointly over the creation prior to the Fall. (DVS)

00.27 Watkins, John. "Apocalypse Deferred: Seventeenth-Century Appropriations of Spenser." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 156-73.

Spenser risks "apocalyptic embarrassment" by upholding Elizabeth's reign as the culmination of history. In Merlin's prophetic chronicle, he hints that time will continue to unfold after Elizabeth's death and that her significance might be reassessed by future generations. On a metapoetic level, such concessions to a non-apocalyptic model of time raise the question of Spenser's own future canonical status. Seventeenth-century writers who commemorated Elizabeth's death modelled themselves as closely as possible on Spenser in an effort to preserve an imagined Elizabethan consensus against the threat of Jacobean innovation. For them, nostalgia takes the place of apocalyptic longing as a manifestation of their dissatisfaction with current politics. Thomas Dekker, whose *Whore of Babylon* draws extensively on *FQ* 1, associates Spenser with a more ambivalent sense of the monarch as an agent of apocalypse. John Milton deprives the monarch of apocalyptic agency altogether in recasting Spenser's *April* as the "Ode on the Morning of Christ's Nativity."

00.28 Weatherby, H. L. "Holy Things." *ELR* 29.3 (Autumn 1999): 422-42.

Spenser's sympathy with Catholic images and practices seems evident at many points in *FQ*--in Kirkrapine's theft of "holy things," in Contemplation's (and the hermit's) exhortation to fast, and in characterizing the Blatant Beast as an iconoclast. Several earlier critics (Legouis, Nelan, Ricks, Whitaker) have documented this sympathy, but scholarship since Whitaker (1950) has largely ignored their work and represented Spenser as an entirely consistent Protestant. In doing so, such critics as Anthea Hume and John King interpret seemingly Catholic passages by assuming what Spenser as a Protestant must have meant rather than taking the poetry at face value. Carol Kaske has sought to counter this tendency but nevertheless seeks to show that Spenser's Catholic material is consistent with his English Churchmanship. A careful examination of Spenser's treatment of "holy things"--in particular

the cross and the sacraments--suggests that his position is considerably to the Catholic side of even such conservative Anglicans as Richard Hooker. Since in other familiar allegories he appears to be vigorously Protestant, there is reason to believe that his poetry is not in fact consistent. That is not suprising in a period in which, as recent Reformation historians have demonstrated, the old religion mixed with the new in improbable ways. (HLW)

00.29 Woods, Susanne. "Women at the Margins in Spenser and Lanyer." *Worldmaking Spenser: Explorations in the Early Modern Age*. Ed. Patrick Cheney and Lauren Silberman. Lexington: UP of Kentucky, 2000. 101-14.

Spenser's stylistic tendency to blur traditional categories and effect narrative solutions from the margins of a story's action may have provided a model for Aemilia Lanyer's unprecedented empowerment of women in *Salve Deus Rex Judaeorum* (1611). In particular, as Una blurs the traditional distinctions between male=active, female=passive, and leans in from the margins to direct Redcrosse at crucial moments in *FQ* 1, so Lanyer interjects the active authority of female figures, who come into the picture at key times to warn or affect the actions of men. In the poem's frame, Lanyer makes her dedicatee, the Countes of Cumberland, an Una-like figure who reads the book of holiness correctly and performs right actions, then becomes herself a text by her example. Further study of Spenser's and Lanyer's examples of female prophetic voices, delivering spiritual virtues not from the margins of the narrative but from the center of the poem's thematics, may help us better define the paradoxes of gender, authority, and power confronted by women writers (especially) in the English Renaissance.

THE SPENSER MILLENNIUM CONFERENCE

[The following abstracts, prepared by John W. Moore (Pennsylvania SU), supplement "A Goodly Castle in a Pleasant Dale," the narrative report by Marianne Micros that appeared as item 99.133 in the last issue of *SpN*. To facilitate ease of reference, he has arranged the papers in alphabetical order. Those interested in seeing how the papers fit the sessions in which they appeared should consult Marianne's report. Ed.]

The Millennium Spenser Conference took place at Springfort Hall in Doneraile, County Cork, Ireland from August 24-27, 1999. The conference consisted of three days of papers, a day trip, and three evening lectures. Scholars attending the conference came from Japan, South Africa, The United States, Canada, Germany, Spain, England, and Ireland. On the first evening (August 24), Eric Klingelhofer (Mercer U) described the archaeological dig his team has been conducting at Kilcolman Castle for the past few summers. He has published some of his results in "Castle of *The Faerie Queene*," *Archaeology* 52.2 (March/April 1999): 48-52. On the second evening Dr. Hugh Weir discussed Elizabethan Literature in Ireland, and on the third evening Mark Bence-Jones lectured at Creagh House in Doneraile on Sir Walter Ralegh's estates in Ireland, the homes the conferees were to visit during the day trip.

The nineteen papers ranged from a consideration of the Spenserian stanza to Spenser's influence on C.S. Lewis, Samuel Sheppard, and Louis MacNeice; from the use of laughter and irony and metalepsis to his deep concern with Ireland and the effect of events in Ireland on his thinking in both his shorter poems and in *FQ;* and from his ideas about justice, temperance, friendship, land, and God to Spenser's place in the history of Irish Literature as well as on the internet.

The highlight of the conference was an evening spent on the grounds of Kilcolman Castle. Conferees walked through several fields, climbed throughout the castle, stood at its top, looked out at the 4,000 acres Spenser once owned, and took delight in standing where Spenser had stood. At the banquet, pipers piped and a harpist and two flautists played. J.B. Lethbridge recited passages from *FQ* and thanked the conference organizers for their wisdom, energy, and grace.

00.30 Addison, Catherine (U of Zululand). "Rhyming Against the Grain: A New Look at the Spenserian Stanza."

Argued that Spenser's use of his stanza in *FQ* shows a much higher proportion of verbs as rhyme-words than is displayed in the Spenserian stanzas of any later poet. Comparison of this phenomenon with the stanzas of later poets (particularly the Romantics) has both a statistical and a qualitative dimension. Examined his syntactic strategies in placing the verb, against the grain of the language, so characteristically at the end of the phrase. Evaluated the rhythmic, thematic, and narrative consequences of this placement, offering a stylistic insight into several aspects of Spenser's uniqueness.

00.31 Atkin, Graham (Chester C of Higher Education). "Raleigh, Spenser, Elizabeth, and Acts of Friendship in *The Faerie Queene*, Book Four."

Examining the historical allegory of the Belphoebe/Timias passages in *FQ* 3 and 4, argued that the reunion between Belphoebe and Timias mirrors Spenser's own creative act of friendship in acting as a go-between for his friend and his Queen. But Spenser's allegory is multi-faceted, and Timias functions also as an emblem of Irish exile who figures forth both Raleigh and Spenser. Related the dove episode to the book's larger exploration of friendship and its representations of Ireland.

00.32 Bear, Richard (U of Oregon Library). "The Spenser Project: A Proposal for a New Collaboration."

Reported on the history of the Edmund Spenser Home Page, looking at the amazing quantity of web traffic it has generated and the range of queries by e-mail that it has provoked; commented on the state of the rather poor text (Grosart mostly); proposed that the editing of the page be taken over by fresh blood; and recommended that the Spenser community pool its resources, in the form of graduate students willing to earn a few distance-education credits for doing so, to re-edit, gloss, and annotate the texts so that they can better serve the need for an online resource for literature classes worldwide. [Ed note: See item 00.71 for additional information.]

00.33 Brown, Richard D. (Open University). "MacNeice in Fairy Land."

Reconstructed and commented on MacNeice's ongoing engagement both with Spenser's poetry and his relationship to Ireland and juxtaposed MacNeice's enthusiastic response to Spenser as a fabulist with the more politically informed reaction against Spenser as an imperialist by poets like Seamus Heaney. Contextualized MacNeice's response to Spenser and read selected poems by MacNeice as direct responses to Spenser's poetic practice.

00.34 Christopher, Joe R. (Tarleton State U). "An Irish Critic on an Irish Poet."

From the *Allegory of Love* in 1936 until his death, C. S. Lewis was a major Spenserian critic. Although his generic, moral, and iconographic approaches are not the most popular study today, nevertheless his criticism is worth analyzing selectively for an understanding of the Irish backgrounds shared by the critic and the poet. A description of Lewis's Irish connection with Spenser helps us to understand part of the revival of interest in Spenser in the twentieth century.

00.35 Fitzpatrick, Joan (De Montfort U). "Spenser and Land: Political Conflicts Resolved in Physical Topography."

In *FQ*, a pattern emerges whereby the landscape which has been a source of strength for villains, repeatedly shifts allegiance in order to collude with the poem's heroes. The repeated destruction of recognizably Catholic villains suggests Spenser's desire to entirely rid the landscape of their influence. That the landscape cooperates in this cleansing operation constitutes a fantasy that the environment itself assists the colonizer in the eradication of resistance to the colonial project in Ireland.

00.36 Herron, Thomas (U of Wisconsin-Madison). "*Muiopotmos*: The Irish Allegory."

Muiopotmos has attracted many guesses as to the extent of its allegorical content, although one of the most obvious contexts has been ignored in the search for clues: Ireland. Given the flood of recent Ireland-related Spenserian criticism, it is not surprising to find Irish issues lying behind the deceitful veil of fancy in the poem. In particular, the envious spider Aragnoll may be read as a "degenerate," spiteful Old English (i.e., of Anglo-Norman stock) lord eager to ambush the reckless butterfly Clarion. Clarion's fall comes through ill governance, as befits those English settlers who degenerated into a sinfully anti-patriotic, Irish-esque model of behavior. Spenser draws on medieval sources such as Geraldus Cambrensis' *Expugnatio Hibernica* to help create his historical tale, and specific players on the 12th century political stage in Ireland are covertly named. Such a reading of the poem also stresses the importance of the immediate context in which Spenser was read.

00.37 Hill, Elliott (Kennesaw State U). "*Amoretti* and *Epithalamion*: A Metaleptic Figure of Ireland."

As John Hollander has shown (1981, 1988), the Greek figure of metalepsis (the figure formed by the fusion of synecdoche and chiasmus) was well known by Renaissance rhetoricians. *Am* and *Epith* develop metaleptic images of Irish countryside and Elizabeth Boyle

to reveal for both a present and future physical and spiritual love, the love and the poem held together by rhetorical form.

00.38 Kelly, Brian Dennis (Rutgers U). "Reforming the 'Ragged Commonweale': Utopian Ideals in Spenser's Irish Texts."

Through explorations of justice, kingship, and politics, Spenser's work conceives of an ideal society as attainable only through the establishment of severe guidelines; he also advocates purging whatever does not conform to those strictures. Through an examination of *FQ* 5 and 6, *Vewe, Colin Clout,* and *Mother Hubberd,* Spenser instructs his reader by presenting examples of "what ought to be" in contrast to thinly-disguised examples of both Elizabethan English and Irish society. The result is a series of dystopian visions which many readers find aesthetically unappealing.

00.39 King, Andrew (Dalhousie U). "*The Faerie King* and Political Spenserianism."

Samuel Sheppard's *The Faerie King* (c. 1650), mostly written in Newgate prison a few years before the author's death, offers a deeply ambiguous portrait of Charles I and his demise, an aspect of Sheppard's work which accords with his own vacillations between the Republican and Royalist causes. The complex treatment of Charles I, in the figure of Ariodant, recollects Artegall and the material related to England's imperialist ambitions. Examined the extent to which Sheppard depended upon Spenser's earlier achievement in his representation of recent politics as romance-epic. And, in light of the many ways in which Sheppard's poem is quite 'different' from it, asked why Sheppard deliberately put his work under the shadow of Spenser's poem.

00.40 Lethbridge, J.B. (Tübingen U). "Spenser's Last Days: Ireland, Career, Mutability, Allegory."

Internal and external evidence (historical, political, allegorical, stylistic) suggests that Spenser may well have written the Mutability Cantos in the last weeks of his life in a deliberate attempt to salvage his ruined poem, certainly planned, possibly substantially written, finally lost. If this is the case, it is surprising that he expressed his last ruin so abstractly in the distanced medium of allegory. This suggests in turn that he was more hard-headed, more committed to his vatic project and less sentimental than is sometimes assumed. There is no evidence of a growing despair or a creeping failure in *FQ*; these are generated by inappropriate critical expectations. Rather, there is a keen-eyed Virgilian melancholy which recognizes and accepts the cost of cultivation. This prompts a substantial alteration in critical approaches to the poem and conclusions drawn from them. If the argument that *FQ* was substantially completed and *Mut* written in late 1598 is not convincing, it can be discarded and the critical insight retained.

00.41 MacCarthy, Anne (U of Santiago de Compostela). "The Critical Reception of Spenser in Irish Writing in the Twentieth Century."

The critical reception of a writer in any literature tells us a lot about its ideology and aesthetics. Spenser has been given a contradictory status in Irish literary inheritance due to

the fact that Irish writing uses both a borrowed and an indigenous tradition. At the beginning of Irish writing in English in the early nineteenth century, James Hardiman lamented Spenser's behavior as a colonist while admiring him as a poet. Spenser's work was an important part of school anthologies or university syllabi from the start of the new state. Textbooks have a profound influence on the way a writer is perceived in a given culture, determining the views of future generations. Some modern critics see Spenser as important to Irish writing because he lived in Ireland. She analyzed this attitude and what it tells us about Irish writing, putting forward some questions about why a writer's life and his relevance to a particular tradition are significant when evaluating his work.

00.42 Mohr, Melissa (Stanford U). "Learning through Laughter: *The Faerie Queene*'s Pedagogical Paradox."

Generations of critics have ignored or even explained away Edmund Spenser's humor. They read *FQ* anachronistically, stressing the poem's serious pedagogy of virtue at the expense of the social world of the Elizabethan court--a world in which 'double meanings' take the form of jokes just as often as of moral allegory. Spenser's use of humor plays a significant part in his pedagogical purpose. Using Freud's theory of triangular joke structure, she explored the role of the Irish guests at the marriage of the English Thames and Medway in terms of the alliances the scene's humor sets up among its author, characters, and readers. She sought to show how the poem teaches its readers less a set doctrine of virtue than an active process of negotiating the fluid and treacherous boundary between moral and social imperatives.

00.43 Moore, John (Pennsylvania SU). "The Gods of Spenser's *Calender*."

Throughout *SC,* characters express four distinct views of divinity: the beneficent god of the earthly paradise, the hostile god of the paradise denied, the distant god who sanctions the dangerous world of endless spiritual combat, and the providential Sovereign Pan, the god of shepherds all who appears in the concluding eclogues. Each view of god leads to a distinct view of the shepherd. If shepherds are poets and priests who care for the people of Reformation England, then they must learn how to trust in a god who expects them to serve others and not themselves. Colin discovers the basis of trust in his "November" vision of heaven, an epiphany that provides the shepherd-poet with knowledge of his role, his public responsibility, and his subject matter.

00.44 Nohrnberg, James C. (U of Virginia). "Britomart's Gone Abroad to Brute-land, Colin Clout's Come Courtin' from the Salvage Ireland and the Kingdom in Spenser's Fictions for Crossing and Cross Cultural Experience."

Addressed the allegory of two episodes in particular, Britomart with Busirane, and Colin Clout with Diana, along with the custom of the country and the custom of the castle, Roman wedding ceremonies and skimmity floatings included. Treated the alienated subject in each episode and suggested how the otherness of an allegory can be perceived in each case as part of the otherness of an object or a foreign practice--exposed heart and/or whatnot--critically central to the events on which the episodes turn.

00.45 O'Neil, William (University School, Cleveland). "Spenser's Justice: Salvagesse Sans Finesse."

In *FQ* 5, Spenser faces a crisis: as a social virtue, justice involves not coming to a harmony within, but controlling others. Because of this, Artegall cannot perfect himself in an inward landscape and thereby reform Faeryland. To continue his poem, Spenser has us experience this disruptive change in representation as our troubled response to Artegall's justice. Next, Spenser stabilizes the narrative by repeating a scene of choice five times. From these we learn that justice is the regrettable but necessary use of force to prepare a commonweal for humane reform--the very argument of the *Vewe*.

00.46 Pugh, Syrithe (Somerville College, Oxford). "Acrasia and Bondage: Guyon's Perversion of the Ovidian Erotic in *The Faerie Queene,* Book II."

By interweaving Ovidian subtexts treating metamorphosis and feminine sexuality with the Dido episode of Virgil's *Aeneid*, *FQ* 2 explores the relation of Temperance to divine grace and to the erotic, subjects respectively of its framing books. Guyon's virtue is expressed as a partial and flawed reading of Ovid's *Metamorphoses*, founded on the secular, martial, and anti-erotic ethos of mainstream classical epic. The repressive nature of Guyon's temperance and its self-contradictions are ultimately shown to be responsible for the very perversion of the erotic which, in Acrasia, it seeks to suppress.

00.47 Sherman, Mark A. (Rhode Island School of Design). "The Economics of Brigandage: Spenser's (Post-)Colonial Pastoral."

Spenser's distinction between the methods of "a Poet historical" and those of "an Historiographer" presents a crux for historicist readings of Ireland's representation in *FQ* insofar as they presume predictable and restrictive relations between England and Ireland, colonizing poet and colonized island that fail to recognize the possibilities of a poetic discourse. The work of three postcolonial writers were brought to bear on the conclusion of *FQ* 6: Derek Walcott on the opposition of poetry to history, Paul Gilroy on "double consciousness" (as analogous to the ideological doubleness of allegory), and Trinh T. Minh-ha on the tyranny of "claritas." The chiaroscuro worlds of the Brigands becomes not the antithesis of the courtly world but a rendering of it which affords access to the connections among European colonial expansion. One of the final movements of *FQ* then breaks the centripetal illusion of Faerieland to present poetically a greater context in which to consider the relation of England to Ireland.

00.48 Warley, Christopher (Rutgers U). "'So plenty makes me poore': Ireland, Capitalism, and Social Distinction in Spenser's *Amoretti and Epithalamion.*"

Examined *Am and Epith* in relation to Spenser's acquisition of Kilcolman and the gradual reconception of land as capital rather than a source of noble social distinction. In the sonnet sequence, this transformation is figured in the similarity between the speaker's lyric desire to possess his lady and Spenser's own equivocal success at possessing land in Ireland. Re-imagining land and lady as capital permits Spenser and his speaker moments of social and lyric control, but it also undermines the social distinction that possession promised by situating

such control within an unremitting capitalist dialectic which provokes the initial desire for possession.

00.49 Watson, Elizabeth Porges (Nottingham U). "Mutabilities's Debatable Land: Spenser's Ireland and the Frontiers of Faerie."

Throughout *FQ* the reader is shown his own continuum from within Faerie Land, from various moral and temporal angles. The cosmic setting of *Mut* centers on Spenser's Ireland, reversing this perspective. For Spenser, the Ireland he knew encapsulated "the piteous work of *Mutabilitie.*" Moral and conceptual frontiers blur accordingly, deliberately paralleling the uncertain borderlands between our own and other worlds familiar in folklore. Kinds of reality, register of experience, and trial overlap, interact, and in retrospect are finally transcended.

00.50 [During the evening visit to Kilcolman, participants were treated to a reading of the following sonnet, by Joe R. Christopher, composed in honor of the occasion. The line indentations follow those of the holograph manuscript, from a FAX sent me by Marianne Micros. Ed.]

Few spots there are where oft the Christian Muse
  Has touched the earth, Urania the blessed,
But in these stoney walls, eternal news
  Was given form in knights,who met their test,
  And ladies loyal in love, who in their zest,
Not passive, but across the plains, through trees,
  Rode boldly forth;not only these expressed,
But all the varied world in varied keys,
Like as a piece baroque which, meant to please
  No single tune has sung, but counterpointed,
So did the Muse, when giving fluid ease,
  Tell Spenser so to write, and him annointed.
Within these castle walls, this stoney frame,
His prayer was answered: the Sacred Muse here came.

SPENSER AT MLA, 1999

At the 1999 MLA meeting in Chicago, two sessions were arranged by the International Spenser Society: "**Spenser and Scripture: Transactions of the Sacred and Secular**," chaired by President Lauren Silberman (Baruch C, CUNY); and "**Rhetorical Spenser**," chaired by James Christopher Warner (Kent State U, East Liverpool). There were a total of six papers and one response. Herewith, in the order read, are the abstracts. Also included are a report on the actions of the Society's Executive Committee and an abstract of Anne Lake Prescott's address at the Society's annual luncheon.

00.51 William A. Sessions (Georgia State U) began Session 10 with "Spenser and the Feast of Metamorphosis," a detailed examination of the simile with which Spenser concludes his description of Dame Nature in the seventh stanza of the first of the Mutabilitie cantos (7.7.7 for the numerate), a simile that builds on what in the western church is called the Feast of the Transfiguration and in the east, the Feast of the Metamorphosis. He argued that in this simile Spenser performs his "usual strategy of synthesis" to produce "his own poetic metamorphosis," manipulating both classical and Christian readings of a "process and 'myth' from late medieval Europe out of Patristic Christianity" so as to make them "humanist and contemporary." The passage becomes a narrative "rendering" (in Henry James' term) of the conceptual intention of the entire epic--that is, to show transcendent figuration within the real. The argument focused largely on two "narrative shifts" that "tie the reader directly into the process of Spenser's idiosyncratic myth-making," by which he addressed the crucial issue of how to express the inexpressible. How is Colin the poet to find language that "gives permanence to the exquisite mutability of the vision itself?" Furthermore, "how can readers themselves, as the 'new sacred saints' find the vision expressible at all?" The answer to both questions lies in the "performance" of the text itself, in which "all--poet, reader, daring simile, ancient text, present reality and future epic narrative--are functioning."

00.52 The point of the second paper,"'Corpus Delicti, Relicti, et Christi': Scandalous Scripture, Gospel Fiction, and Counterfeit Christianity in Spenser's Book I," by James Carson Nohrnberg (U of Virginia), was neatly summarized in his title. I say point, rather than argument, since his presentation progressed more as the tour de force performance of a series of analogical-anagogical arpeggios than as reined by a strictly linear logic. His controlling assumption was that of the Derridean "supplement," and his subject was Spenser's pervasive concern in Book I with Christianity's two bodies, sown corruptible and physical but raised incorruptible and spiritual. In his own concluding words, "In Spenser's first book, these two bodies [e.g., among many manifestations, Duessa/Fidessa's false claim in 1.12 upon Redcrosse as the "resurrected" body of her dead fiancé; Sansjoy's resurrection at the hands of Aesculapius as parody of Redcrosse's from Orgoglio's dungeon, etc.] function like two adverse Scriptures: the corruptible physical scripture of false religion and the incorruptible spiritual scripture of true religion. And yet the eschatological tenor of the latter body keeps taking the former one for its temporal vehicle: and as its originary supplement. Which

perhaps only proves that it is not possible to write a new testament without reinscribing an old one."

00.53 Noam Flinker (U of Haifa), concluded the session with "Canticles and the *Amoretti*: William Baldwin's *Balades* as Intertext." His contention was that William Baldwin's *Canticles, or Balades of Salomon* (1549) are important for reading *Am*, in that they engage many of the same thematic issues Spenser explores, such as the relation between physical and spiritual desire and the place of sexuality in the experiencing of love that includes both human an divine elements. While *Am* can be viewed as the narrator's spiritual progress from desire for his "fayrest proud" (2.9) to "pure affections bred in spotlesse brest" (84.5), Spenser's persona suffers through the sequence and at the end is "alone now left disconsolate" (89.5). The allegorical and spiritual implications in a poem like *Am* 64 are "clarified yet complicated" by Baldwin's "Christe to his Spouse. xxxiii," which, by the way it "keeps coming back to the experience of the body," helps "establish the religio-sexual level of meaning and association that is so central to *Am*."

00.54 In the first paper of Session 257, Katherine Craik (U of Leeds) contended in "Spenser's *Complaints* and the New Poet" that Spenser's plan in publishing the volume was as a deliberate restaging of his poetic debut, with the end of constructing a public view of himself as a poet "committed to innovation as a repeating moment in his intellectual career." Critics have erred in reading the volume as predicated on a linear "Virgilian" progression of career; rather he should be read as following the standard sixteenth-century view of Chaucer as a "poet of newness." The *Complaints* poems are strategically presented as the fruit of "young Muses," as "dolefull ditties," and as the residue of stalled epic achievement, precisely so that Spenser can "deploy his rethinking of the authority of complaint as a genre, and to interrogate the function of the poetic vocation itself."

00.55 Chloe R. Wheatley (Columbia U) then examined Spenser's exploration of "the persuasive power of the historical summary" when he "paraphrases Guyon's reading of *Antiquitie of Faerie Lond*." In "'Too Long Their Infinite Contents': Spenser's Epitome of Elfin *Antiquitie* in Book II of *The Faerie Queene*," she argued that Spenser there presents a political vision and prescription inder the guise of an apparently laudatory mini-history, finding in the seven stanzas a split between Elizabeth on the one hand and on the other men like Lord Grey charged with carrying out the realm's Irish policies. This conflict "between royal and New English agendas" paradoxically provides "alternatives to a vision of absolutist power," while at the same time it "provides no overt challenge to absolutist rule."

00.56 In "Rhetoric, Equity, and Guile in Book V of *The Faerie Queene,*" John David Staines (Yale U) argued that Spenser presents the case against Duessa as revealing a failure of equity in the trial of Mary Queen of Scots. He saw Spenser as mocking the argument made by Elizabeth's government in the Letter to Leicester, puncturing that argument by offering a picture of prosecutorial ethos so undercut with dyslogistic language and bizarre legal strategy

(the summoning of Ate, of all people, as a witness for the prosecution) that one must recognize the case against Mary as hopelessly unfair.

00.57 In his response to these three papers, John M. Webster (U of Washington) took as his tasks those of providing some way of tying the papers together and of posing a question or two for further exploration. Of Catherine Craik he asked whether she intended to "overturn" the traditional view of Spenser following the *rota vergiliana* by putting him fully in the Chaucerian mode or whether her new and different view is "only a kind of counterpoint to that paradigm?" What is there really to gain from such a restaging of newness as a version of inexperience? In the case of Chloe Wheatley, he asked for more clarification of the relation of the Elfin Chronicle to real history: are we to identify Tanaquil with Elizabeth such that whatever happened to the one must also have happened to the other? Of John Staines he asked why Spenser placed in his dock not Mary, Queen of Scots, but Duessa, Whore of Babylon. Can we really imagine that Spenser thinks Mercilla should let that evil essence of duplicity live, or that Spenser could have expected us to sympathize with Duessa against Mercilla?

00.58 Because of a schedule conflict, The Executive Committee of the Internation Spenser Society met at 8:30 a.m. on 29 December in the Hyatt Regency Hotel. The following items of business were transacted. **a**. Nomination of Debra Shugar (UCLA), Joseph Loewenstein (U of Wisconsin), Sheila Cavanagh (Emory U), and Katherine Eggert (U of Colorado) as new members to the Executive Committee to replace retiring members Linda Gregerson (U of Michigan), Michael Schoenfeldt (U of Michigan), Mihoko Suzuki (U of Miami) and John Watkins (U of Minnesota). **b**. Selection of John Watkins (U of Minnesota) as the new Secretary-Treasurer. **c**. Recommendation that John W. Moore, Jr. (Pennsylvania SU) be invited to become Editor of *Spenser Newsletter*, to replace Jerry Dees, who has announced his plan to retire at the end of 2000. **d**. Nomination of Roland Greene (U Of Oregon) as next Vice-President, succeeding Patrick Cheney, who arises to the Presidency for 2000-2001. **e**. Formulation of plans for the International Spenser Conference to be held in Cambridge England in July of 2001 (see item 00.73 below). Among decisions made were a time-table for various proposals and membership of the program committee (Richard McCabe, Willy Maley, Elizabeth Fowler, Andrew Hadfield, Roland Greene, and Patrick Cheney). More inconclusive discussion included whom to seek as invited speakers and whether the format of the 1996 Yale Conference should be followed or some other. **f**. Appointment of Roland Greene, John Watkins, and Dorothy Stephens as judges for McCaffrey Prize Committee. **g**. Announcement that Paul Suttie had won the 1999 prize for his essay "Spenser's Political Pragmatism," SP 95 (1998) 56-76 (see *SpN* 99.11). **h**. Authorization to purchase additional McCaffrey medallions. **i**. Designation of an official title for the annual luncheon address: The Hugh Maclean Memorial Address.

00.59 At the annual business meeting of the International Spenser Society, held at the University Club of Chicago, 76 Monroe St., outgoing President Lauren Silberman (Baruch C) presided over election of new Executive Committee officers and members. She then turned

the gavel over to new President Patrick Cheney, who announced various Executive Committee decisions made that morning (as above) and presented the McCaffrey medal to Paul Suttie (Robinson C, Cambridge U), in absentia. Then followed the first Hugh Maclean Memorial Address, by Anne Lake Prescott (Barnard C).

In "Spenser's Circles," which gestured postprandially not only to the imminence of Y2K, but also at a "huge topic," Professor Prescott looked at several ways in which "calendrical puzzlements" are "even more relevant to Spenser than we sometimes remember": relevant to "his fascination with the oddly imperfect circles made by the heavens"; relevant also to a human condition in which "as we circle through our months and years we may dilate our being, but in our forward motion to the grave we are subject to the same entropy as the fallen world"; relevant, finally, to the question of how *verba* relate to *res*. Here, she summarized, is an "area in which New Historical focus on politics, postmodern interest in language, and an older taste for poetry's scientific and intellectual 'background' can usefully intersect."

Those who have experienced one of Anne's lecture-performances will already have an inkling of something that Kent Hieatt told me when I undertook the editorship of *SpN*: "some essays simply can't be adequately abstracted"; it's like what happens to poetry in translation. With that in mind, I'm going to forego summarizing Anne's main points, and instead quote a paragraph from late in the talk that will convey better than any summary the quality, not only of her agile mind and wit, but, equally, of the range of her intellectual curiosity and scholarship. In the preceding two paragraphs, she's been discussing "Astrological Man" and the "precession of the equinox."

> This disjunction between sign and constellation can provoke thoughts on signs as such. At some point in spring, the sun gives us an equinox, whatever Pope Gregory and English bishops want to call that point. But those living in an astrology-minded world *name* its location by reference to that weighty word "sign," even as what the sign once pointed to has crept off and a new signified has crept in. *Res* and *verbum* no longer relate: you can point at fish but you mean ram. Even Parisian deconstructionists are not *that* casual. Intriguingly, though, Spenser affects to take the precession as a sequence of buttings and shoulderings as each constellation expels the next from its own place in an aggressively inharmonious game of musical signs. Spenser stops before reaching Virgo/Astraea, who in real life, so to speak, had been batted out of position by the lion's paw and had in turn expropriated libra's house. True, as harvest lady she probably feels right at home in the season of mists and mellow fruitfulness, with all those ripe grapes.

(Ed.)

SPENSER MET IN ST. LOUIS

At the annual Sixteenth Century Studies Conference held at the Renaissance Hotel in St. Louis 28-31 October 1999, papers on Spenser appeared in three different sessions: **"Spenser and the Scriptures Roundtable,"** organized by Carol V. Kaske (Cornell U; five papers); **"Allegory and Ritual,"** organized by Frank Ardolino (U of Hawaii; two papers); and **"'A Monster of Nature': Mal(e)formation in Spenser's and Shakespeare's Con/structions of Queens, Mothers, Prisoners, and Shrews,"** organized by Jackie McGrath (U of Missouri, Columbia; one paper). Herewith, rearranged alphabetically for ease of reference, appear abstracts of the six papers whose authors sent them to *SpN*. In each case the language is essentially that of the author, modified by the editor for conciseness.

00.60 In "Ritual Mystery in Spenser and Kyd," Frank Ardolino examined Kyd's borrowing of key motifs and themes from *FQ*, among them the idea of literature as a mystery with hidden meanings. Both authors delineate this theme through the topos of the ritual descent where the journeyer undergoes an initiation, reminiscent of the Eleusinian Mysteries, into the secrets of the universe. Spensr uses such descent motifs throughout *FQ* to serve as analogues for his readers' quest for the hidden meanings of his allegory. Similarly, Kyd begins *The Spanish Tragedy* with an extended account of Andrea's descent to the underworld as a means of showing his audience that it must be initiated into the mysteries of his play in order to understand its hidden significance.

00.61 The concern of Margaret Christian (Penn State U, Lehigh Valley), in "Historical Allegory and Hebraic Patriotism," was with the practice (known as "Biblical rhetoric" or "Hebraic patriotism") of assigning Old Testament names to opinions, current events, and public figures--e.g., "this little Israel" for England or "our Hester" for Elizabeth--thus making God's relationship with Israel a paradigm for themes and processes of national history and destiny. Bible narratives and characters offered a clarifying film which writers and preachers could use as an overlay to bring the moral and spiritual dimensions of national life into sharp focus. Spenser uses "historical allegory" in much the same way: not so much to offer an intellectual puzzle as to highlight the moral and spiritual dimensions of national life. She analyzed the similarities between Spenser's method and that of Thomas Holland's 1599 Accession Day sermon "*Panegyris dei Elizabethae*."

00.62 Thomas Hamill (U Of Delaware) looked at the way the emblematic "*anchora spei*" that adorns the frontispiece of the 1596 *FQ* invites us to "experience" the epic nautically. His argument, in "The Anchored Sea: Narration, Navigation, and Allegory in Spenser's *Faerie Queene* (1596)" is that our experience of the poem embodies a "contradictory process of spatial articulation"--we both set forth on the sea and remain anchored. As we traverse the poem we trace an "implosion"--the metaphoric birth and death of epic whose end is the "potential failure of narrative and allegorical representation." What lies ahead in the unknown, to be encountered, is what makes the poem worth reading, but as signs of

immobility and past conquest, the anchors obviate the journey to come, rendering it botyh impossible and overdetermined. This paradox reenacts itself in spatial terms through the epic.

00.63 Onnaca Heron (Johannes Gutenberg U, Mainz) argued, in "Greneouille in the Castle Joyous: Britomart's Wound and the French Match" that *FQ* 3.1 may be considered a political allegory criticizing Elizabeth's marriage negotiations with the French in the years 1568-81. Just as the six knights, from Gardante to Noctante, suggest progressively more lascivious natures, the foreign match intrigue became increasingly threatening to Protestant England and the Queen's reputation. In Britomart, Spenser portrays a triumphant Virgin Queen who successfully avoids finalizing a marriage. Britomart-Elizabeth deceives Malecasta-Catherine de Médicis and overcomes her sons, the Archduke Charles, Henry Duke of Anjou, and the "grenouille" Francis, Duke of Alencon (configured in three of the knights). A fourth knight represents Jehan de Simier. However, when Spenser allows Gardante to wound Britomart, he admits to the stain on Elizabeth's reputation. Spenser raises the issue of blame for the blemish on reputation without offering its resolution--leaving both the question of guilt and the wound open.

00.64 Carol V. Kaske (Cornell U) examined, in "Typology as Negative Poetics," two places in *FQ* where Spenser uses images that are both Christological and repulsive: the serpent in Fidelia's cup at 1.10.13 and the blood on Ruddymane's hands in 2.2.10, which has obstetrical overtones. Christian commentators on the Hebrew Scriptures see obstetrical blood as a symbol of Christ's virginal birth and atoning death, supplying three reasons why such indignified and even repulsive images are appropriate: first, as a spur to interpretation; second, as appropriate to matters which transcend human language; third, as appropriate to Christ as a divinity who humbles himself. Thus both Fidelia's serpent and the obstetrical blood on Ruddymane exemplify a long tradition of negative poetics which stemmed from the project of Christians to co-opt the Hebrew Bible.

00.65 In "The Typological References to the Exodus in Spenser and Dante," James Schiavoni (Hiwassee C) argued that by using Exodus as a type of Redcrosse's quest for grace, Spenser remembered that the master trope for the Christian life is not a romance but an epic, whose theme is deliverance from slavery to freedom. Spenser's theme is freedom, at all four levels of exegesis: historical (to free England from Rome), moral (to free men from sin), allegorical (to free mankind from original sin), and anagogical (to free the soul from time and mutability). Dante and Spenser each insert three telling comparisons between their stories and Exodus. The crucial reference in each poem occurs at the moment of the hero's conversion on a purgatorial mountain. The references map a moral progress from sin to repentance to new life, an anagogical progress from death through purgatorial fires to heaven. They record passages through the same allegorical landscape from an underworld dungeon across water through a desert up a mountain to the New Eden. They also suggest an Augustinian theology of human helplessness and divine sovereignty.

GERALD J. RUBIO 1932-2000

00.66 Spenserians will be sad to learn that Gerald (Jerry) J. Rubio, Editor of the *Sidney Journal*, died after a long struggle with cancer on 25 January 2000.

Gerald Rubio studied at Queen's, Brooklyn, and Wisconsin, and received his Ph. D. from the University of Illinois after having served four years in the US Navy as a journalist posted to the Commander (Pacific Fleet) during the Korean War. From 1967 until his death he was Professor of English Literature at the University of Guelph (Ontario, Canada).

Rubio was known especially for his tireless work in organizing the Sidney sessions at Kalamazoo, and helping with the organization of the Spenser ones. He invariably referred to himself, with characteristic modesty, as "the Implementor," and no detail was too small for his scrupulous and cheerful attention. He was the originator of the Spenser-Sidney hospitality room, that not-too-pastoral locus of many a lively and fruitful late-night colloquy, and he was invariably to be found in the front row at annual meetings of the International Porlock Society, taping its proceedings for posterity. Rubio was also the driving force in the continuing expansion of Sidney conference sessions to such venues as the Sixteenth Century Studies Conference, the Renaissance Society of America, and the MLA.

In 1983 he became Editor of the *Sidney Newsletter*. With unflagging dedication, efficiency, tact, and good humor, he gradually raised that publication's profile: in 1990 it became the *Sidney Newsletter and Journal*, and in 1998 "Newsletter" was dropped from the title, and the review continues as the *Sidney Journal*, publishing a full complement of articles, book reviews, abstracts, conference news, and discussion forums. The great majority of this transformation was Rubio's doing--he was always gently prodding the likely young or the absent-minded and older into activity and smoothing the way for their work's appearance when it came. While the *Journal* was and is fully refereed, Rubio made sure the refereeing was usually done by those closely associated with and committed to the *Journal*, with the result that accepted work could often appear within months of submission.

These are good reasons why he will be missed: a surprising number of people will find parts of their professional life suddenly bleaker and more complicated without him. But the greatest reason is to be found in his personality. To those who knew him, Jerry was a joy: his tart Brooklyn wit imperfectly hid the kindest of hearts. A former student of Jerry's, Greg Unger, wrote: "Jerry's life was a run-on sentence, filled with colour and neurosis and energy, punctuated with humour, anxiety and insight. The sub-text was unparalleled caring and respect, which defined the value of his being. The sentence has come to an end, and it ends with an exclamation mark!" He will be remembered with rare affection.

Roger Kuin
York U, Toronto

ANNOUNCEMENTS

00.67 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.

00.68 CALL FOR ESSAYS. Organizers for The Sixteenth-Century Studies Conference are collecting submissions for a proposed anthology addressing the use of scatology in late Medieval and Early Modern works in the fields of European Literatures (English, French, German, Italian, Spanish, Neo-Latin), Art History, Cultural Studies, Rhetoric, Philosophy, Theology and History of Religions, History of Science, Medicine, etc. The deadline is 1 June 2000. Address inquiries or manuscripts to Jeff Persels, Dept of French and Classics, U of South Carolina, Columbia SC 29208 (fax: 803 777-0454; perselsj@sc.edu) or Russ Ganim, Dept. of Modern Languages and Literatures, U of Nebraska, Lincoln NE 688588-0315 (rganim@uniserve.unl.edu; fax 402 472-0327).

The Arizona Center for Medieval and Renaissance Studies solicits essays for a volume to be published in 2001 or 2002 to be entitled *The Single Woman in Medieval and Early Modern England: Her Life and Representation*. Among single women Olwen Hufton includes well-born spinsters provided for by their families, entrepreneurs, wage-earners (especially servants), widows, lesbians, cross-dressers who may have been lesbians, nuns, the handicapped (often sheltered by the church), unwed mothers, kept women, and prostitutes. The editors, Dorothea Kehler and Lauren Amtower, welcome both literary and historical contributions: readings of medieval or Renaissance plays or works in other genres; religious, social, or art-historical studies, etc. Please send queries, abstracts, or complete manuscripts (25-35 pages) to Professor Antower, Department of English and Comparative Literature, San Diego State U, San Diego, CA 92182-8140 (lamtower@mail.sdsu.edu). The deadline is 1 June 2000.

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*, Department of English, Florida State Univ., Tallahassee, FL 32306.

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).

00.69 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. Ther 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/contributors.html>.

00.70 PHYLLIS GOODHART GORDAN BOOK PRIZE. The Renaissance Society of America awards an annual book prize of $1000 in memory of the late Ms. Gordan, the purpose of the prize being to recognize significant accomplishment in Renaissance Studies by members of the RSA and to encourage Renaissance scholarship. The Gordan Prize for 2000 will be awarded to the author of the best book in Renaissance Studies published between 1 July 1999 and 30 June 2000, the winner to be announced at the 2001 Annual Meeting. To be eligible, the book must be written by a current member of the RSA; written in English; dealing with a topic within the chronological period 1300-1700; in one of the disciplines recognized by the RSA (please refer to the inside cover of the Directory of Members or to the dues renewal form). Four (4) copies of each work submitted must be received at the following address, postmarked by or on 15 July 2000: Renaissance Society of America, Casa Italiana Zerilli-Marimo, 24 West 12th St, New York, NY 10011. Each entry should be labeled "Gordon Book Prize." For further information, consult (rsa@is.nyu.edu; tel: 212 998-3797; fax: 212 995-4205; www.r-s-a.org).

00.71 SPENSER ON THE WEB. As subscribers already know, but others may not and wish to, the "Spenser List-Serv" is no longer located at its old address at the Univ ersity of Oregon under the ownership of Richard Bear, but is now (since 1 February 2000) at Cambridge University, with Andrew Zurcher the new listowner. You can contact the listowner by sending a message to <**spenser-request@mailbase.ac.uk**>. Use this address for details on how to subscribe or, in the case of those who already subscriber, if you have a problem sending a message or (especially) your e-mail address has changed.

Andrew Zurcher also announces 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.htm**>

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

Readers who do not subscribe to the Spenser List-Serv, or who do not read it regularly, may wish to peruse the flurry of responses that flashed across the screen in mid-April to a question by Candie Wooly: "Why is Spenser's work still so important today?" The answers varied, but most fell broadly into the category of personal testimonials. My favorite was by Susan Oldrieve (soldrieve@bw.edu), who rephrased the question--"To whom is Spenser still an important writer, and why?"--and began her answer "Well, he's important to one person--ME--. . . ." Other responses included accounts of sundry subversive strategies for "sneaking him into the curriculum" and testimonials by former students who on first being introduced were "turned on."

00.72 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).

00.73 2001 INTERNATIONAL SPENSER SOCIETY CONFERENCE. At the recent Spenser Society Meeting in Chicago, the Executive board set the following schedule for submission of proposals for the 2001 Conference to take place in July 2001 in Cambridge, England.

> 1 June 2000: Proposals for paper sessions. Session proposers should describe not just a topic, but format--whether standard MLA-style fifteen-minute papers or the SAA seminar-style, in which participants all submit contributions before the conference to be read in advance so that conference time may be devoted wholly to discussion.
>
> 1 September 2000: Proposals for papers. 500-word abstracts. A list of proposed session or seminar topics will be circulated between shortly after 1 June. You may submit a paper for any of those of ror open sessions.

All proposals should be sent to Patrick Cheney, Department of English, Pennsylvania State U, University Park, PA 16802 (pgc2@psu.edu).

00.74 COLORADO SPENSER CLUB. F.X. Roberts reports that the CSC web page has new graphics relating to a trip to England by members and to a recent meeting at which *Muiopotmos* was read and discussed. Also new is the latest CSC Newsletter. Membership has remained stable at just under 30. To call up the CSC web page, go to <Alta vista.com> and search Colorado Spenser Club (see *SpN* 99.43).

00.75 CONFERENCES. South-Central Renaissance Conference, 6-8 April 2000, U of Southwestern Louisiana. *Inquire* Katherine Powers, Music Dept., California State U, Fullerton, CA 92834-6850 (714 278-5341; fax: 714 278-5956; kpowers@fullerton.edu)

Northeast Modern Language Association, 7-8 April 2000, Buffalo. *Inquire* Michael Tomasek Manson, Executive Director, NEMLA, Anna Maria Coll., 50 Sunset Lane, Paxton, MA 01612-1198 (508 849-3481; fax: 508 849-3362; nemla@anna-maria.edu; http://www.anna-maria.edu/nemla)

Shakespeare Association of America, 7-9 April, 2000, Montreal. *Inquire* Lena Cowen Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore 21250 (410 455-6788; fax: 410 455-1063; saa@umbc.edu)

Women's Private Writing, Writing Women'sHistory, 15-18 June 2000, U of New England. *Inquire*: Elizabeth de Wolfe, Women's Private Writing Conf., U of New England, Wesbrook

Coll. Campus, 716 Stevens Ave., Portland ME 04103 (207 797-7261; edewolfe@mailbox.une.edu) or Candace Kanes (ckanes@meca.edu)

Teaching Literature as History, History as Literature, 10-15 July 2000, C of Notre Dame, CA. *Inquire*: Marc Wonterbeek, MS 179, English Dept., C of Notre Dame, 1500 Ralston Ave., Belmont, CA 94002 (650 508-3708; fax: 650 508-3736; mwolterbeek@cnd.edu)

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)

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 48128-1491.

SPENSER AT KALAMAZOO, 2000 PROGRAM

SPENSER I

Talking, Telling, and Taking One's Life

Opening Remarks: *Robert Stillman (U of Tennessee)*

Presider: *John Webster (U of Washington)*

Jennifer Richards (U of Newcastle upon Tyne)
"Spenser's and Harvey's Civil Conversation and the Composition of *The Shepherdes Calender"*

Jeff Dolven (Harvard U, Society of Fellows)
"The Irrelevance of *The Faerie Queene*"

Laurel L. Hendrix (California State U, Fresno)
"Spenser's Halting Problem: Complexity and Narrative Breakdown in *The Faerie Queene* 4.9"

William Oram (Smith College)
"Eating, Starvation, Melancholy, and the Temptations of Suicide"

SPENSER II

A Succession of Women: From Saving Amoret to Admitting Mutability

Presider: *William Sessions (Georgia State U)*

Joseph Campana (Cornell U)
"Saving Amoret: Spenser and the Erotics of Suffering"

Cora Fox (U of Wisconsin)
"Ovidian Love in the House of Busirane"

Susan Ahern (SUNY, Purchase)
"Troping the Enlightened Gaze: The Stripping of Duessa"

Andrew Hadfield (U of Wales, Aberystwyth)
"Spenser and the Stuart Succession"

SPENSER III

The Kathleen Williams Lecture

Presider: *Sheila Cavanagh (Emory U)*

Susanne Woods (Wheaton College)
"Making Free with Poetry"

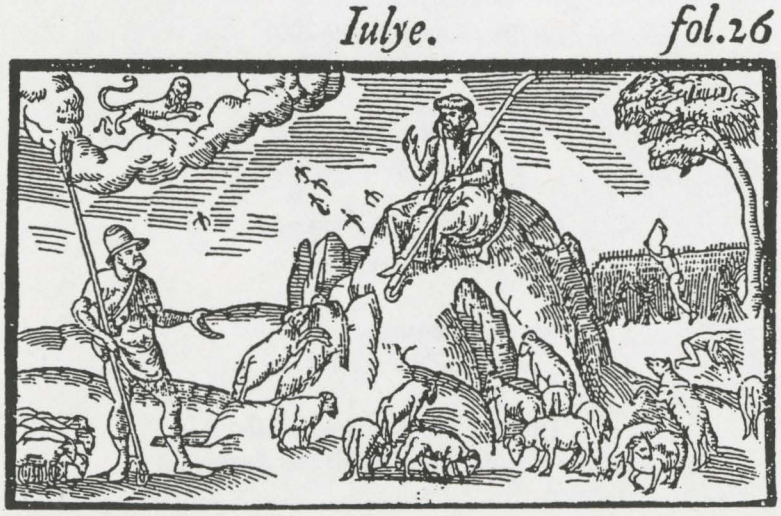
Respondent: *Joseph Wittreich (CUNY)*

Closing Remarks: *Robert Stillman (U of Tennessee)*

**

Spenser and Sidney at Kalamazoo

Friday 5 May 8:30 pm
and
Saturday 6 May 8:30 pm



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University of Minnesota

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Jeffrey Knapp, 1999-2001
University of California, Berkeley

Willy Maley, 1998-2000
University of Glasgow

Richard McCabe, 1999-2001
Merton College, Oxford

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University of California at Los Angeles

Dorothy Stephens, 1998-2000
University of Arkansas

(continued from inside front cover)

Graphics on pages 41, and 43 are from *The Shepheardes Calender* (1579).

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