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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. She especially solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which will reduce the time between publication of the article and the report on it.

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## TO OUR READERS

**01.01** Perhaps I could get away with claiming that as my last editorial act I changed by fiat the title we have all loved since 1971 into the new one that appears on the cover of this issue; but in fact that change was a result of action by the Executive Committee of the International Spenser Society, meeting in Washington, D.C. at the 2000 MLA, one of several momentous and perhaps far-reaching decisions made at that meeting; for the full report see 01.34 below.

Not the least of those decisions is the new subscription rate—as in the past it is the same for both individuals and libraries—effective immediately:

\$10 per year, U.S. and Canada

\$15 per year for all countries outside U.S. and Canada

Individuals may still, of course prefer to subscribe to *The Spenser Review* by becoming a member of the International Spenser Society (membership automatically includes a subscription). For the more complex schedule of membership fees, see page 27 below.

It's only proper that, as my last act before turning the reins over to the new editor, I formally thank those who have assisted me over these last nine years in a variety of ways. First, a series of capable and computer-savvy editorial assistants—without whose help the subscription data base would have sunk in chaos and there would have been fewer abstracts of articles: Todd Ramsey, Matthew Berg, Sarah Caldwell, David Brookshire, Stacia Gray, Kristin Brighton, Loren Blinde, and Marisa Proctor. For additional assistance with the abstracting over the years, thanks go to members of my Editorial Board, Ellen Caldwell, Don Cheney, Shohachi Fukuda, Kent Hieatt, Ritchie Kendall, Julian Lethbridge, and Richard Schell, as well as to Susan Parry and Russell Mayes, Jr. I'm grateful to my Dean, Peter Nicholls, and to Department Heads Dean Hall and Larry Rodgers, who bailed me out on those occasions when postage and production money threatened to dry up in the short run. Finally, my appreciation to the capable staff at K-State Printing, who sometimes surprised me by acceding to my perennial request, "Could you, maybe, turn it around this time in just five days," instead of their customary ten.

At the end of this issue, separately paginated, is the biennial membership lists for the International Spenser Society. As usual, there will be errors, despite our best efforts to ensure accuracy. Those this year will have been compounded not just by the usual suspects—illegible handwriting, transposing of letters or digits at some stage of the transmission from subscriber to Society Secretary to *SpN* Editor, and like human frailties—but also by the transition from John Webster's to John Watkins' secretaryships. As in the past, let us know if we've erred and we'll publish an amended list in the next issue. But also keep in mind that you must notify the next editor, **Theresa M. Krier, Dept of English, U of Notre Dame, Notre Dame, IN 46556. phone: 219 233-3745; fax: 219 631-4795; e-mail: tkrier@nd.edu**

BOOKS: REVIEWS AND NOTICES

**01.02** Bouchard, Gary M. *Colin's Campus: Cambridge Life and the English Eclogue*. Selinsgrove: Susquehanna UP, 2000. 156 pp. ISBN 1-57591-044-6. \$33.50

In this new study of the relationship between university culture and pastoral poetry, Gary Bouchard sets out to challenge the New Historical link of shepherds and English court politics. Bouchard argues that Edmund Spenser, Phineas Fletcher, and John Milton all re-imagined their collegiate environment in pastoral terms. The presumed preoccupation with power by which Spenser in particular has been understood has led readers to neglect the place from which pastoral poetry springs: "the poet's past, which in the case of Spenser and his pastoral followers returns us to the Cambridge they had left behind, not the court at which they never really arrived."

In support of his thesis Bouchard opens with two chapters on pastoral and university life at Cambridge. Discussing pastoral, Bouchard is particularly interested in what Peter Marinelli called its backward glance. The first description of the pastoral world in Virgil's bucolics, Bouchard observes, is given by somebody about to leave it. Ekphrasis is, he claims, pastoral's characteristic device, recovering the past and making it perfect while announcing itself at the same time to be all artifice. Refashioning personal loss into a remote yet tangible world is the pastoralist's art that all three English poets inherited. Living in Kent, Spenser reshaped himself as Colin Clout, Gabriel Harvey as Hobbinol, and turned Pembroke College into a pastoralized paradise from which he has been unhappily removed. What is implicit in *SC* becomes explicit in the *Piscatorie Eclogues*, which record the failure of Phineas Fletcher and his father to secure permanent fellowships at Cambridge. And with Milton the backward glance appears in "Lycidas," which mourns the loss of the world and the friendship that the uncouth swain enjoyed among the fountains and high lawns of the university.

Quibbling on the Latin and English meanings of "campus," Bouchard sets out an interesting picture of elements in Cambridge student life that all three poets recollected and framed in their pastorals. He stresses that like the rustic world of pastoral verse, Cambridge was "a place apart" where university regulations kept students separate from the life of the town. Within this lesser world of young men they developed the sort of intense friendships that could be transmuted into the life of simple fellowship with like-minded, unambitious friends that is an essential ingredient for happiness in Virgilian pastoral. In contrast, erotic love was something that, Bouchard contends, students knew little about. The effect of the university's efforts to keep them separate from its mysteries only increased love's remoteness and the sufferer's fancy in ways that found expression in the unrequited passion characteristic of pastoral poetry. In both campuses the consummation of actual friendships compensated for unconsummated love affairs. To these elements of student life Bouchard links the pastoral rivalry of singing matches with collegiate rivalries evident not only in disputations but between colleges (most notably Trinity and St. John's) and between town and gown. And finally he

notices a strain of enforced poverty that unites the student with the shepherd. Both figures exist outside the world of money, credit, and debt. Both can pretend to enjoy the self-sufficiency of a pastoral economy, ignoring industry and trade to equate their desires with their needs.

Bouchard's two opening chapters are followed by four more which specifically treat pastoral poems by Spenser, Fletcher, and Milton as refashionings of their experiences at Cambridge. His two chapters on *SC* will be of most immediate interest to Spenserians. The first attempts to account for the reappearance of Colin Clout in *FQ* 6 by arguing that Spenser, far from discarding Colin as a withered, pastoral husk in *Dec*, has him come of age but not (as he would have us believe) to old age. Colin in fact moves with "stayed steps," a phrase in *June* that Bouchard sees as connoting his dilemma of remaining in a pastoral world, unable to move forward and depart from it. Determined to leave his youth behind, he is held back by nostalgic reminiscence. In this double movement Colin is actually moving towards maturity, however, a progress that he shares with Spenser who in composing pastorals nonetheless stood ready to depart from the groomed gardens of Pembroke College. This personal dimension accounts for Colin's reappearance in *FQ* 6. In having Colin sing of his own private beloved, Spenser uses pastoral to allow himself some personal respite before returning to the now mastered world of Calidore's heroic quest. His poetic maturity has taken him beyond pastoral, but he can still return to it at times with a ripened appreciation of its delights.

Bouchard's chapter on "Shepherd's Delights" is more central to the main interests of his book, discussing as it does elements in *SC* which show the poem's reminiscent connection to the world of the university. As he frames it, the pastoral joys of youth, fellowship, poverty, and rivalry that Spenser found at Cambridge must be recognized to understand how the poem responds to grief and loss. These joys, Bouchard contends, are found in two places. The first is in the backward glance, specifically in the ekphrastic hold on pastoral delights that have been lost and in the use of pastoral song to transform human loss. The second place is the present fellowship embodied in Hobbinol (Spenser's nostalgic image of Gabriel Harvey, his Pembroke College companion) and the *otium* that is its result. Adapting Harry Berger's interpretation of *Feb*, Bouchard sees *SC* as balancing between present and past delights, both of which stem from Spenser's nostalgic remembrance of his own youth, most notably his years at Cambridge. Spenser may regard these delights as a sort of folly, but he does so as Thenot (in Berger's understanding) does in *Feb*: not because they are evil but because they are short lived. Nor, Bouchard concludes, were these delights wholly lost. In returning late in his career to a pastoral world in *FQ* 6 and *Colin Clout*, Spenser recognized that, whatever his poetic obligations to the public world, he found his richest source of inspiration in private realms such as those which he first shaped in *SC* out of his imaginative recollections of his years at Cambridge.

All in all, Bouchard may be said to have written a humane, sophisticated book on a promising subject. He builds avowedly on several decades of the finest criticism that English Renaissance pastoral poetry has ever received. At the same time the limits of this criticism are becoming increasingly evident. He follows the understanding of *otium* shaped by Rosenmeyer,

for instance, without recognizing the almost universally negative associations that Brian Vickers found in the ancient uses of the word now recorded in the *Thesaurus Linguae Latinae*.

While Bouchard is familiar with twentieth-century criticism on pastoral, he is less aware or willing to make use of the sixteenth- and seventeenth-century cultural contexts within which all three poets worked. He never mentions, for instance, that they would have encountered Virgil's eclogues as a mediated text, surrounded by the Servian commentary as well as the annotation of Jodocus Badius, Giulio Pomponio Leto, and other early modern scholars. At one point Bouchard admits that in discussing pastoral he is making an "oversimplification" in concentrating on Virgil and Theocritus. But there are bound to be problems in a study of *SC* that omits French poets like Marot or Italian and Neo-Latin poets like Mantuan. Spenser undoubtedly studied Mantuan's eclogues (with Badius' commentary) along with—indeed, perhaps instead of—Virgil's bucolics at the Merchant Taylors' School, and any treatment that suppresses the Italian poet's quite different version of pastoral must be considered incomplete. For that matter, literary life at Cambridge may be said for Bouchard to begin and end in Spenser's case with Gabriel Harvey. He makes no mention of the lively Latin culture that James Binns has chronicled at the university, nor is there any reference to the pastoral poetry of Barnaby Googe, Thomas Drant, and Giles Fletcher the Elder that came out of the culture of Cambridge before 1579.

In the wake of over two decades of New Historical treatments, Bouchard's study is salutary in its emphasis on the personal over the political aspects of Spenser's poetry. Surrounded as we are by the din of late twentieth-century capitalism, it is especially comforting to hear from a college administrator of the similar ends of retirement and clarification that Bouchard sees as being shared by Spenser's shepherds and modern university students. At the same time it is difficult to resist the impression that he has made a false division between Cambridge and the larger world of the English church and court. As Bouchard concedes in discussing Fletcher's eclogues, the outside world impinged on the goals of the university. And university conflicts often reached far beyond the groves of academe. The issues raised in the university disputes between Cartwright and Whitgift took life from and reverberated within the worlds of the English church and court. In stressing the personal elements in *SC*, Bouchard has obscured these equally important elements in Spenser's poem. Ultimately, it is perhaps fair to say that what he offers in *Colin's Campus* is less a challenge than an alternative to other, recent readings of Spenser's collection. In asserting the personal element in his eclogues, Bouchard is reasserting a version of them set forth conspicuously by Poggioli, Rosenmeyer, Kermode, Berger, and Alpers. To supplement it we still need the more recent studies of Montrose, Hulme, King, and others, however, as well as a good deal more research on the culture of sixteenth-century Cambridge.

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- 01.03 Eggert, Katherine. *Showing Like A Queen: Female Authority and Literary Experiment in Spenser, Shakespeare, and Milton*. New Cultural Studies. Philadelphia: U of Pennsylvania P, 2000. 289 pp. ISBN 0-8122-3532-0. \$45.00.

That Queen Elizabeth's 45 year reign had a profound effect on English playwrights and poets has been widely discussed in recent scholarship; new historicist and feminist critics, among others, have argued that the work of many male authors was informed by misogynistic anxieties about female authority. In *Showing Like A Queen*, Katherine Eggert agrees that the long reign of a powerful queen had an undeniable influence on literary production, but she argues that this effect was invigorating rather than emasculating, inspiring rather than debilitating. Instead of seeing the relationship of influence as one of authorial anxiety, she argues that major writers—especially Spenser, Shakespeare, and Milton—turned the anomalous presence of a queen and the aftershocks of her reign to an advantage by constituting it in terms of poetic and dramatic genres. While these three giants of early modern literature were also interested in retro genres, their development of innovative literary form owed a great deal to the phenomenon of female authority.

Recent critics of *FQ* have discussed how Spenser's gender-based anxiety about addressing an epic to his queen resulted in both encomia and denunciations of figures of female authority in the poem; Eggert argues further that this anxiety also led to impressive revisions of and departures from the classical epic and the Italian romance that served as Spenser's primary literary models. In the chapter on *FQ*, Eggert examines the seemingly abrupt shift from fiction to political allegory that occurs in Book 5—an often problematic transition for Spenserian readers and critics. After Britomart defeats Radigund, the Amazon queen, she yields her authority to Artegall; at this point the poem turns to thinly veiled historical events of late Elizabethan England. Book 5, like Books 3 and 4, centers on female authority, but while Books 3 and 4 yield to the seductively feminine poetics of ravishment, Book 5 determines to be more inclusive and conclusive by replacing female authority and poetics with the more masculine mode of historical allegory. Similarly, Book 6 attempts another generic experiment by turning to pastoral, a “conspicuously and innovative *masculine* anti-epic form.” Books 5 and 6, however, remain ultimately inconclusive; both books attempt to liberate poetry and politics from female authority by constructing a more conclusive masculine poetics, but both ultimately recognize the futility of attempting closure via masculinized poetic form. Eggert argues that the outcome of the generic experimentation is not a demonstration against seeking closure through masculine poetic form “but rather a critique in desiring closure in poetry at all.”

The next three chapters of Eggert's study are devoted to Shakespeare's engagement with female authority, dramatic form, and theatrical effect. In her discussion of the history plays, Eggert argues that the two major tetralogies, like *FQ*, confront the relationship between female rule and “ravishing literary effect.” The focus of the histories is the progress of and challenges to the monarchical succession; the plays specifically demonstrate an attempt to remove theatrical authority from the transgressive female to the lawful male. Eggert's

argument here, of particular interest to readers of this journal, is that Shakespeare “so fully embraces the history-play genre and so focuses his history plays on monarchy because this play allows him to adapt *FQ* to the stage.” The history plays, Eggert suggests, allow Shakespeare an opportunity to engage in the same issues of gender, authority, and literary form that occupied Spenser. As genre, the history plays would seem to provide the ideal venue for furthering masculine authority in epic proportions, but epic includes more than male victory on the battlefield: it encompasses the process of nation-building, which necessarily involves women as bearers of male heirs. Eggert focuses primarily on *I Henry IV* and *Henry V* in her examination of how Shakespeare deals with the threat of female authority by testing the limits of the history play genre.

In a similar vein, Shakespeare tests and reinvents the popular genre of revenge tragedy in *Hamlet* through his examination of the continuity of the male monarchy and his consideration of the death of a queen. The movement of the play is propelled in large part by Queen Gertrude, whose behavior both instigates heroic male action and disables it. *Hamlet's* departure from conventional revenge tragedy to a more innovative form, Eggert suggests, results from Hamlet's response as subject to the conditions of female rule that Gertrude represents as both mother and queen.

While the history plays seem to exhibit a nostalgia for masculine authority and *Hamlet*, as drama, looks back to a period of queenship, two post-Elizabethan plays, *Antony and Cleopatra* and *Winter's Tale*, “express an appropriately Jacobean nostalgia for female rule.” *Antony and Cleopatra* celebrates a highly theatrical and eroticized queen and urges the audience to “desire the belated queen” rather than the impending male rule of Caesar. So, too, *Winter's Tale* exhibits a nostalgia for female rule, privileging female resurrection and renewal as well as narrative ability.

In the last chapter of this study, Eggert discusses how Elizabethan and Jacobean literary experiments in response to female authority resurface in Milton's examinations of monarchy. Writing decades after Elizabeth's death, Milton still remembers the deep-seated fear of queenly rule. It is this memory, Eggert argues, that informs two of the principal concerns of Milton's prose: his arguments opposing monarchy and his arguments advocating divorce. Milton's tracts on both divorce and monarchy recall female authority as problematic and undesirable. Likewise, Eggert claims, *Paradise Lost's* depiction of Eve suggests a view of women that moves beyond a general misogyny to a larger exploration of the relationship between sovereignty and women. While Milton's Eve recalls the specter of female influence, she is also associated with the female “poetics of ravishment” with which Milton, as writer of epic, must contend.

*Showing Like A Queen* is an extremely compelling and scholarly study that skillfully and persuasively combines formalism with feminist and new historicist approaches. Eggert's book encourages us to rethink our ideas about literary genre and to consider new ideas about the relationship between the development of genre and historical circumstance. Eggert's



consideration of the most recent scholarship relating to her discussions is also helpful and thorough. This brief review cannot begin to convey the thoughtful complexity of her arguments, but Eggert's book is most interesting when she engages in close readings, specifically in what she calls the "microcosmic shifts in attitudes toward feminine authority within a literary work." At times her thesis may seem over-argued, but for the most part, the connections she makes between the individual works and between the works and their historical moment are fascinating. Eggert's study of a different kind of "anxiety of influence" should be read by all scholars of early modern literature.

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**01.04** King, John N. *Milton and Religious Controversy: Satire and Polemic in Paradise Lost*. Cambridge: Cambridge UP, 2000. 227 pp. ISBN 0-521-77198-6. \$59.95.

John King's *Milton and Religious Controversy* argues that in *Paradise Lost* Milton engages with political and ecclesiastical controversy through invective and religious satire. King begins with the assertion that when eighteenth-century readers—Addison to some extent and Johnson more so—recast the poem as a sublime poetic masterpiece separated from its contemporary historical engagements, they did so by suppressing the poem's satiric edge. Through close readings of various parts of the poem—Pandemonium, the allegory of Sin and Death, the Paradise of Fools, God's speeches in heaven, Eve's meal for Raphael, sex between Adam and Eve after the fall, and Michael's education of Adam—King makes quite a comprehensive and persuasive argument for the importance of satire for the poem as a whole. While clearly King argues for the significance of understanding *Paradise Lost* in its local historical and political controversies, more significantly he demonstrates the importance of understanding the mode of Milton's engagement in an historical way. As his on-going and quite suggestive engagement throughout the book with Empson's study of Milton would suggest, what King is after is not exactly local history but a historical understanding of satire, both broadly in terms of late medieval and Renaissance literary history and more locally in terms of late sixteenth- and seventeenth-century non-literary English religious writings. The result is an important and provocative work that is crucial reading for Miltonists and important reading for those interested in religious literature of the English Renaissance. As is also the case with King's earlier book, *Spenser's Poetry and the Reformation Tradition* (1990), another real strength of this present study is the amount of detailed information about religious invective and satire that King amasses. Among other things, *Milton and Religious Controversy* is a terrific reference for anyone who works in seventeenth-century English literature.

This book should be of interest to Spenserians. Throughout King argues that Milton got his sense of religious satire from Spenser and the seventeenth-century Spenserian poets, especially Phineas and Giles Fletcher. King sets up his analysis of religious satire in *Paradise Lost* by arguing that the invective in *Lycidas* and in the antiprelatical treatise comes out of

Milton's reading of Spenser's *May*. And, in an analysis of Milton's allegory of Sin and Death in the contexts of Spenser's *Cave of Error* and Fletcher's *Purple Island* and *The Locusts*, King argues that Milton continues a Spenserian tradition of casting the false church in terms of illicit sexuality and troubled femininity in order to develop a polemic against the restoration monarchy and Church of England. Without a doubt, King's book lays the ground for further work on relations between Milton, Spenser, and the seventeenth-century Spenserians.

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**01.05** *Political Ideology in Ireland, 1541-1641*. Ed. Hiram Morgan. (Dublin: Four Courts Press, 1999). 264 pp. ISBN I-85182-440-5. \$55.00.

This fine collection of ten primarily historical essays is the ample fruit of a seminar on ideology in early modern Ireland, entitled "Text and Conquest: Political Ideology in Ireland, 1570-1630," held at the Folger Shakespeare Library in the fall of 1995, and sponsored by the Folger Institute. It continues the "cultural studies" approach towards Irish issues by wedding careful historical research to a broader focus on political attitudes and theories found in historical-literary texts, including Spenser's *FQ* and *Vewe*, as well as the work of Giraldus Cambrensis, Richard Stanihurst, Richard Beacon, Barnaby Rich, Sir John Davies, Bishop David Rothe, Archbishop James Ussher, and Philip O'Sullivan Beare. Each of these figures receives a chapter of analysis. Spenser gets two. The time period covered is broad and the range of viewpoints analyzed equally so, given that every major ethnic, religious and class (if not gender) division in a highly muddled Irish milieu has its say. Not only do we discover more concerning the complex "ideology" of Spenser and his New English compatriots, but also about Irish Gaelic poetic responses to assimilation and conquest; about Old and New English clerical controversies, and even Irish expatriate intrigues and textual persuasions at the court of Philip III of Spain. The book therefore belies its title. All told, despite its shotgun approach towards capturing the ideologies of a complex political scene, the collection offers a wonderful cultural crosshatch of ideas, sources and loyalties against which we can trace the skittering movement of Spenser's own anxious labors in that country.

Hiram Morgan's introduction, "Beyond Spenser? A Historiographical Introduction to the Study of Political Ideas in Early Modern Ireland," alone warrants the price of admission. It provides a succinct and helpful overview of nineteenth- and twentieth-century research on and historical debates concerning early modern Ireland. It includes a brief discussion of pioneers who read Spenser's work with Ireland in mind, such as W.B. Yeats, C.L. Falkiner, Edwin Greenlaw and Pauline Henley. Along with Willy Maley's bibliographies, it provides an ideal starting point for any Spenser-and-Ireland student about to embark on this dizzy voyage. Morgan applauds the range and substance of current work in the field, but also argues for more research of extra-English sources, such as those in Latin and Irish (a hope encouraged by positive results in this collection). His provocative title, moreover, expresses the hope that literary and historical scholars alike will look beyond the dazzle of Spenser's

name and the "overwhelm[ing]" flood of Ireland-related criticism manufactured by "the Spenser industry."

This said, at least one other historian has found the article, "Ideology and Experience: Spenser's *View* and Martial Law in Ireland," by David Edwards, to be "of particular interest."<sup>1</sup> Edwards argues that *Vewe* was not a neglected failure at all, a "voice crying out from the wilderness." He takes a frank look at the uglier political currents of Spenser's day, and argues that Spenser wrote *Vewe* in order to persuade the London administration to reintroduce martial law in Ireland. Despite the "remarkable centrality of martial law in the administration of the country" in the 1570's and early 1580's, including Spenser's adopted Munster, Queen Elizabeth had effectively suspended its use in 1586, and completely abolished it in 1591. Spenser and others from the pro-Essex war party reacted adversely to the Queen's decision, itself supported by Lord Burghley and her powerful cousin in Ireland, Thomas Butler, Earl of Ormond. Spenser's hawkish faction successfully had martial law re-introduced at the end of 1596. At this time, the Nine-Years War against the Earl of Tyrone was underway, and Spenser would have been working on—and perhaps have finished—*Vewe*. Edwards doesn't mince words when he describes the terror resulting from the cynical and unfettered use of martial law, in peace as well as war, by Ireland's Lord Deputies (including Sussex, Sidney and Grey), and by self-profiting strongmen such as Sir Richard Bingham, Governor of Connaught. Edwards sticks to *Vewe*, but he argues briefly that the echoing slaughterhouse of *FQ 5* "prefigured in allegorical form" the necessity of martial law in the country. Intriguingly, Edwards surmises that the anti-Burghley stance of the *Complaints* may owe something to Spenser's frustration at the treasurer's dovish reticence towards martial law in Ireland.

Edwards argues that Spenser did not act alone, that he "was participating in an orchestrated political campaign involving other writers that was designed to win the crown over to renewed severity in Ireland." These writers included Spenser's fellow Munster planter, Richard Beacon, author of the political tract *Solon his Follie* (Oxford 1594). For this reason, Vincent Carey's analysis of Machiavelli's influence on *Solon*, also in the collection, provides a nice companion piece to Edwards' work. Carey argues that the old view of *Solon* as a proto-republican tract needs to be overturned, since Beacon's selective use of Machiavelli promoted and justified, rather than contradicted, the power of the central monarch to enforce her rule in Ireland. This conclusion begs comparison with Spenser's own attitude towards Machiavelli, insofar as Spenser's use of the absolutist Jean Bodin, at least, promoted a stronger monarchical role for Elizabeth in Ireland.

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<sup>1</sup>Rory Rapple, from his review of the book in *Irish Historical Studies* 32.125 (May 2000): 132-33. Andrew Hadfield reviews the book in *Irish Studies Review* 8.3 (December 2000): 372-74. See also David Edwards, "Beyond Reform: Material Conquest and the Tudor Reconquest of Ireland," *History Ireland* 5.2 (Summer 1997): 16-21.

After reading these two articles, as well as Alan Ford's "James Ussher and the Godly Prince in Early Seventeenth-Century Ireland," one begins to appreciate the surprisingly diverse range of sources that informed the militant Protestant's world view in Ireland. Their extreme rhetoric hardly wavered from the late sixteenth century through the first decades of the seventeenth. Ford's discussion of the famous Archbishop of Armagh's relationship to James I describes how Ussher relied on the apocalyptic tone and "principled priestly opposition to ungodly royal policies" of the early church fathers in his open and "anxious" attempt "to stimulate royal action" by James and his Lord Deputies, as he implored both to more strictly persecute Catholics. As Ford notes here (and in earlier work<sup>2</sup>), the Church of Ireland "went much further than its English counterpart by stating in its confession that the pope was that man of sin foretold in the Bible." Ussher's Ireland-fed extremism—reminiscent of Spenser's own—also demonstrates how one can directly criticize one's monarch vis-à-vis Ireland and yet still believe in and implore the imperial power of a Godly prince.

In this light, Nicholas Canny's somewhat streamlined interpretation of the entire *FQ* (except the *Mutabilitie Cantos*, which are oddly ignored given their overtly Irish setting), from the point of view of a militant Protestant desire for "total victory," rings true. In "Poetry as Politics: a View of the Present State of *The Faerie Queene*," Canny finds that "the most gripping and graphic passages of each book are those describing these encounters [between good and evil] which were preordained to result in total victory," i.e., for the Protestant cause. Canny focuses primarily on the poem's pro-Tudor historiographies, which Spenser created "despite knowing what was accurate" and with Ireland's absorption into "Britain" in mind. Canny concludes his paper by echoing, in order to contradict, the provocative opinion of Andrew Hadfield, that *FQ* "is the Irish 'other' of the *View*."<sup>3</sup> Instead, Canny argues, the "View . . . must be regarded as a logical sequel to *The Faerie Queene*."

Some literary scholars are sure to be disappointed—just as others may be delighted—that the only work of literary criticism overtly cited by Canny is Sidney's *Defense of Poesie*. Surely Canny's is a steamroller approach that flattens out the ambiguities and complexities of the poem for the sake of historical interpretation. Nonetheless, such an approach can be refreshing to those who tire of the continual problematizing of Spenser's epic-romantic purpose in Ireland, as if the anxiety-prone poet wrung his bloody hands in verse while simultaneously angling for yet more attainted land in Munster. As Canny points out, plenty of evil blood is shed in every book of the epic, much of it Catholic-tainted. It makes sense, in this regard, to further historicize *FQ* 1-3, in order to look more closely for allegorical

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<sup>2</sup>Alan Ford. *The Protestant Reformation in Ireland, 1590-1641*. Frankfort am Main: Peter Lang, 1987.

<sup>3</sup>Hadfield, "Spenser, Ireland, and Sixteenth Century Political Theory." *MLR* 89.1 (January 1994): 1-18; 18.

evidence of Irish conquest therein (a process spear-headed by Andrew Hadfield, among others).

I have here discussed a few major ideas found in the collection relevant to Spenser's work. Yet the other articles in the collection demand equal time. In "The Anatomy of Jacobean Ireland: Captain Barnaby Rich, Sir John Davies and the Failure of Reform, 1609-22," Eugene Flanagan analyzes the rosy-hued and self-congratulatory writings of the Attorney General of Ireland, Sir John Davies, from the point of view of his feisty, far more pessimistic and unjustly neglected contemporary, the militant Protestant and prolific author, Captain Barnaby Rich. Marc Caball's analysis of pro-patria nationalist sentiment in the native Irish poetry of the period, including some by the Oxford-educated palesman William Nugent, and much from the Pale around Dublin, also helps situate Spenser's nationalism in a broader and more local context. The book also includes the historian Colm Lennon's analysis of the Counter-Reformation writings, c. 1616, in Latin, of Bishop of Ossory David Rothe, who reacted against the punitive policies of Lord Deputy Sir Arthur Chichester by promoting a pan-ethnic Irish Catholic front; Hiram Morgan's analysis of the impact of Giraldus Cambrensis on Tudor writers with different political programs, such as the Old English palesman Stanihurst and the Protestant John Hooker; Vincent Carey's fascinating discussion of "bi-lingualism and identity formation in sixteenth-century Ireland," as it concerned the falsehoods of Stanihurst, who early in his career scorned and tried to cover up the native Irish traits of the Pale; and finally Clare Carroll's helpful summary of the native Irish Philip O'Sullivan Beare's long history of Ireland (written in Latin in Spain), and analysis of the wheedling pro-Spanish motives behind it. All are important contributions to an exciting and burgeoning field.

Despite its admirable reaching out across disciplines, this book remains targeted mainly at historians and more could have been done within its pages to placate literary scholars, both by including more articles by them, as well as pandering to their needs. None of Spenser's poems, much less characters or episodes therein, are referred to by title in the index. Richard Stanihurst's poetry is ignored, as are potential connections between Rich's political writings and his ample and important fictional work. A nice article could have been written that compares Davies' earlier, well-orchestrated poetry to his later political writing on Ireland under James I. As for gender issues, an article about the extraordinary careers of Eleanor Butler, Countess of Desmond, or of Rose O'Toole, the second wife of Feach MacHugh O'Byrne, or the Countesses of Kildare and/or other female luminaries of English and Irish court society would help balance out more "masculine" concerns.<sup>4</sup> Yet, happily, it is easier to fault this collection for what has been excluded, rather than included, in its pages.

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<sup>4</sup>See, however, Anne Chambers, *Eleanor, Countess of Desmond, c. 1545-1638*. Dublin: Wolfhound Press, 1986.

**01.06** Woods, Susanne. *Lanyer: A Renaissance Woman Poet*. Oxford and New York: Oxford UP, 1999. xiv + 198 pp. ISBN: 0-9-512484-7. \$39.95.

In this book, the fruits if not of a life-time then at least of a long time of reading and reflection, Susanne Woods has two intersecting purposes. The first, "to suggest what 'professional writer' might mean for a Jacobean woman," prompts her efforts to situate "the first self-proclaimed woman poet in English among the equally ambitious men of her time" (vii, 41). The second and more tenuous is to "take a poet who is herself symbolic of boundaries and their dissolution, and both situate her in and release her from her own time" (ix). This aim embodies her conviction that a responsible critic must honor the fact that the reader "lives in a different age from the writer," finding herself obligated to deal with "facts" that are "both concrete and elusive" [sic]-i.e., "real books printed and circulated according to specific and recoverable mechanisms of early seventeenth-century technology and society, which encode a discourse both literal and figurative that was probably fluid in its own time and sometimes misty to ours" (viii, ix). She pursues these aims in five chapters: the three central ones are given to the chief of those better known "professional" poets, Spenser, Shakespeare, and Jonson; a final chapter on "Lanyer and Religious Verse," brings together, chiefly, Southwell, Donne, Herbert, and Milton; and the first, "Lanyer in her World," finds somewhat awkward room for Daniel. The primary emphasis throughout is properly on intertextuality, on the way Lanyer's writings were influenced by and in some cases influenced in turn important works by these "ambitious men." The strongest chapters are those on Spenser and Jonson, each of which puts forth convincing cases not just for specific intertextual relations with several of the two poets' works, but also for similarities and differences among their strategies in seeking and claiming patronage. It may be in this last that the book lays its strongest claims for contributing not just to a deeper appreciation of Lanyer but also a deeper general understanding of the cultural workings of the age.

It would take a churlish reader to deny that Woods has kept her eye steadily on her aims, or to claim that she has failed in any significant way to achieve them. And yet as I read I was often hounded by an ill-defined and nagging dissatisfaction. I'm going to spend a bit of time "worrying" that feeling, with the underlying belief that while my focus may be negative, such details as I adduce will enable most readers to infer in positive ways what the book offers them.

Some of my problem (and I stress *my*), stems from the organization. Woods divides every chapter into exactly three sub-sections, and while in those on Spenser, Jonson, and the religious poets, the decision seems unimpeachable, at other times it seems problematic. In the first chapter, for example, we might naturally expect to find a section on Lanyer's family background called "origins" and another foregrounding the known details of her own "life." But why tuck in a third section on "Lanyer and Daniel: Aemilia and Rosamond"? The first sentence of that section, "Samuel Daniel's career has several important contiguities with Aemilia Lanyer's," suggests a plausible answer. But since in every chapter she is at some pains to establish just what we *know* or can reasonably *infer* about Lanyer's connections to all

of her other male writers (and theirs to her), it was hard for me not to feel that Daniel appeared here for little more reason than to make up chapters of roughly equal length. Admittedly, Daniel is neither a "professional" nor a "religious" poet, and indeed a special case of some sort is implied by two sets of facts: his circle of acquaintances demonstrably intersect more directly with hers than do those of the other poets, and Lanyer *does* make specific reference to three of his works whereas she does not name any works by the others. But then why not give him what seems to be his due even at the risk of an asymmetry? I'm indulging only a raw hunch here, but I suspect there is more to this connection than Woods has been able to discover for us—including her suggestive speculation that *Rosamond* may reflect Daniel's awareness of Lanyer's situation as Hunsdon's mistress.

As her placement of Daniel seems anomalous, so also her treatment of the question of "the dark lady" in the chapter on Shakespeare. It may be that a book aspiring to fix Lanyer's literary place in her age cannot readily omit the issue that has colored, if not dominated, the way many of us until recently have thought of her. But since Woods' eight pages (over a quarter of the chapter) essentially duplicate David Bevington's demolition of Rowse's argument (in Marshall Grossman's collection *Aemilia Lanyer: Gender, Genre, and the Canon* [Lexington: U of Kentucky P, 1998]), an essay that she clearly knows well and refers to, she could have well omitted it or reduced it to a footnote summary of Bevington's brief, in favor of a more attention to *Venus and Adonis* and *Lucrece*, the more informative and suggestive portions of that chapter. Such additional attention could well have been paid to working out in greater *interpretive* detail the contrasts she draws between Shakespeare's "systematic transformation" in *Venus and Adonis* of the nominally courtly-Petrarchan iconography of *red* and *white* and Lanyer's quite different, self-conscious, and effective use of them in *Salve Deus*. In all fairness, however, Woods does parenthetically warn readers that they may wish to skip this section (90).

And here's where I come to what I feel is the nub of those nagging dissatisfactions: a seeming reluctance to *interpret* once she has whetted our appetite for it. I'll limit myself to one example, I trust not unfairly. In the section dealing with *Venus and Adonis*, titled "Red and White Once More: Courtly, Classical, and Christian," she draws attention to Spenser's use of the colors in the first sense, Shakespeare's in the second, and Lanyer's in the third" (see p. 80 for summary). But the "once more" part of her title glances back at her previous treatment of those colors in discussing Lanyer's indebtedness to Spenser's *Fowre Hymnes*, where she quotes some of the same material as in the Shakespeare chapter (e.g., *Salve Deus* 193-96, in relation to *HHB* 92-95), but there only to make the almost passing point that "Lanyer locates and makes personal the abstractions of Spenser's Hymn" (59). Surely we need to recognize (a) the near-certainty that much more is going on here than just a "making personal"; (b) the likelihood that Shakespeare's "transformation" may be engaging something that is not just "courtly" but also specifically Neoplatonic; and, perhaps more importantly, (c) the possibility that Lanyer's transmutation is not so much of Shakespeare directly as of Spenser by way of Shakespeare. While the intertextuality is rightly noted, it is quite certainly more entangled than her analysis wishes to allow.

I'm aware that the "interpretation" I'm asking for may be more suitable to a scholarly article than a book, as I'm also aware that what I'm faulting is likely the result of some decisions made at least in part by the publisher to produce a book that will, in the words of Susan Frye quoted on the dust jacket, reach "a wide audience of scholars, students, and general readers." But this backing off from the critic's interpretive responsibility is mirrored by other aspects of Woods' writing. Despite that fact that she is an accomplished—at times even elegant—prose stylist ("the beauty on which our gaze is focused is the beauty of men who represent, respectively, the perfection of pagan eroticism and the erotics of perfect transcendence," 81), all too often she will begin a paragraph with the observation that something is "more interesting" (e.g., 45), or she will apprise us of "some interesting differences" (103,145), or tell us that "Eve's Apology and her portrait of women generally compare interestingly with Milton's depiction of Eve" (156). I'm surely not the only one who will mutter at such points, "More rigorous thinking, please."

But let's not conclude on such a nattering note. Most readers will not share my disgruntlements. They will find quite persuasive Woods' case for a plausible and pervasive Spenserian influence. Even if they are not quite convinced that Una's way of operating "from the margin" in *FQ* 1 instructed Lanyer's "unprecedented empowerment of women" in *Salve Deus* (61), they will be enlightened by her analysis of similarities and differences between the two poets' dedications to women and will find conclusive her claim that "reflections of the *Fowre Hymnes* throughout *Salve Deus* confirm that Lanyer had read them and expected the countess to recognize the *Salve Deus* as relating to Spenser's work, perhaps even extending or correcting it" (57). They will nod agreement as she sorts through correspondences among Shakespeare's treatment of Lucrece, Drayton's of Matilda, and Lanyer's of Lucrece, Matilda, and Cleopatra. They may be excited, as I was, by her demonstration of a "common purpose" underlying Lanyer's and Jonson's epideictic poetry, seeing both as "poets of culture" who define their poetic authority in relation to their different "communities." And even if the question she poses about "Cooke-ham" (What if Jonson read it; what would he have taken that enabled him to write the "paradigmatic country house poem"?) turns out to be "unanswerable," it is nevertheless, as she also claims, "instructive" (117). As are also her contrast between Southwell's "Catholic" and Lanyer's "Protestant" treatments of Mary (136-40); her arguments for the different "authorizing strategies" of Donne in the *Anatomy* and Lanyer in *Salve Deus* (147-50); and her evidence for the claim that Lanyer and Milton "draw similar conclusions about female beauty as both an emblem of the divine and a serious danger" (157). In short, there is much to admire and be instructed by in this book. Other readers should perhaps not be too swayed by the fact that, knowing Susanne Woods as arguably our preeminent authority on Lanyer, I had hoped for more.

Ed.



## ARTICLES: ABSTRACTS AND NOTICES

[Ed. Note: Several of the items below (e.g., 01.11) appear in *Early Modern Literary Studies (EMLS)*, an on-line journal found at <www.shu.ac.uk.emls/ [followed by the appropriate volume and number]>. Citations are as they appear in the journal, by item and paragraph numbers.]

- 01.07** Canino, Catherine G. "Reconstructing Lord Grey's Reputation: A New View of the *View*." *Sixteenth Century Journal* 29.1 (Spring 1998): 3-18.

*Vewe*, traditionally attributed to Spenser, purports to defend the reputation of Arthur, Lord Grey of Wilton, Lord Deputy of Ireland from 1580-1582. Because Spenser was Grey's secretary during his tenure in Ireland, historians have accepted *Vewe* as an accurate characterization of the lord deputy and his handling of the battle of Smerwick on 11 November 1580. Specifically, *Vewe* contends that Grey's treatment of the Smerwick captives earned him censure throughout England and eventually precipitated his recall in disgrace. However, read in light of contemporary accounts and the state papers, *Vewe's* assessment of Grey seems to be inaccurate and incompatible with the experience and insight of Spenser. In fact, *Vewe* may be the source of, rather than a response to, rumors regarding Grey. (CGC; slightly modified by Ed.)

- 01.08** Dugas, Don-John. "Elizabethan Appropriation of Irish Culture: Spenser's Theory vs. Lee's Practice." *Mosaic* 32.3 (Sept. 1999): 1-20.

Juxtaposes Spenser's opinions in *Vewe* and *FQ* that English appropriation of Irish culture was "degenerate" with the Irish appearance of Captain Thomas Lee in his portrait by Marcus Gheeraerts the Younger and his opinions contained in *A Briefe Declaration of the Government of Ireland*. Proposes that Lee had become an "Anglo-Irish hybrid" after twenty years in Ireland and was well aware that such self-fashioning "violated the cultural proscriptions advocated by political theorists like Spenser." Suggests that Spenser's condemnation of such practices likely grew out of "simple envy" toward the military, political, and personal successes enjoyed by Englishmen such as Lee who were more flexible in their approaches to the situation in Ireland and in turn rewarded by the queen. Further claims that through this analysis "we gain a new perspective on the literature and politics of Edmund Spenser," and we find a "persuasive counter-narrative to a view that is still taken as hegemonic during this period." The differences between Spenser's theories and Lee's practice suggest that "the Elizabethans did not have an agreed upon way of understanding or dealing with Ireland and the Irish," and that "such differences also suggest that the English employed a wider range of colonizing strategies than is typically recognized." Thus, "understanding Lee changes how we read *Vewe* and parts of *FQ*, and forces us to broaden our conception of Anglo-Irish relations in the late sixteenth century." (MKP)

- 01.09 Dundas, Judith. "Spenser's 'Wilde Fortune': Between the Forest and the Sea." *Fortune: "All is but Fortune"* (exhibition catalogue). Ed. Leslie Thompson. Washington: Folger Shakespeare Library, 2000. 96-107.

Examines Spenser's treatment of fortune as an external force requiring submission by his characters in *Muiopotmos*' and *FQ*. In the epic, the role of fortune is reinforced by the salient images of the forest and sea, which in their "natural symbolism transcend any narrow iconographic interpretation." Forest and sea are not only dangerous locales for his characters but also images for Spenser's role as storyteller who submits himself to fortune. He uses the capriciousness of these environments to underscore the idea that it is necessary for character and poet alike to "surrender to the unpredictable even as he pursues his purpose." Citing examples from the emblem tradition, argues further that the role of fortune extends even to the poem's two kinds of form, termed in her book *The Spider and the Bee* (see *SpN* 86.04) expressive and restrictive.

- 01.10 Eggert, Katherine. "Spenser's Ravishment: Rape and Rapture in *The Fairie Queene*." *Representations* 70 (Spring 2000): 1-26.

Argues in favor of reading Busirane's use of Amoret's blood to bewitch her love as an example of allegorical rape while questioning the assumption that the use of rape or near-rape images enhances the poetry's effectiveness. Contends that while *FQ* does use images of rape, Spenser shows his anxiety with the presumption that "poetry is most effective when . . . it describes its own operation as the phallic penetration and wounding of a defenseless and unwilling subject" through his use of the term "ravishment." Uses instances such as Guyon's destruction of Acrasia's Bower of Bliss and Sansloy's attack on Una to argue that *FQ* presents "rapine poetry and rapturous poetry as ontologically compatible." Suggests that the Busirane example shows the poetry of rape to be untenable while examining the difficulties inherent in seeking to maintain the rapturous poetic element. (LMB)

- 01.11 Fitzpatrick, Joan. "'Corrupt with goodly meede': Munera and Medusa in Book 5 of Spenser's *Faerie Queene*." *EMLS* 4.1 (May 1998): 3.1-7.

It seems that Spenser used details from the Medusa legend in his construction of Munera: both are beautiful women with the power to destroy men, and both can be linked with *mede* (reward) and the place Media, in Persia. Still another meaning for *mede* (a precious stone said by ancient writers to be found in Media) is relevant to both women.

- 01.12 Fitzpatrick, Joan. "Pastoral Idylls and Lawless Rebels: Sexual Politics in Books 5 and 6 of Spenser's *Faerie Queene*." *EIRC* 25 (1999): 87-111.

Responds to the apparent tendency in Spenserian criticism to separate studies of Ireland and gender rather than render a conclusive analysis linking the two projects. Given that the political issues of governance and control of territory are presented in terms of a woman's

body being used as a symbol for colonization and sexual dominance in *FQ*, the episodes of Pastorella's abduction by the Brigants and Serena's attack by the Saluage nation in Book VI and Flordelis's collusion with the enemy in Book V indicate the anxiety over Native Irish victimization of New English Protestants. Concludes that "through metaphors of miscegenation and the threat of sexual assault," the three episodes dramatize the threat of penetration and contamination, but the Serena episode particularly dramatizes the threat of consumption and total annihilation. (MKP)

**01.13** Gough, Melinda J. "'Her filthy feature open showne' in Ariosto, Spenser and *Much Ado about Nothing*." *SEL* 39.1 (Winter 1999): 41-67.

Shows how Ariosto's linking of the Ariodante-Ginevra and Ruggiero-Alcina episodes affects Spenser's adaptation of the second episode in the stripping of Duessa in *FQ* 1, as well as in Shakespeare's treatment of the Hero-Claudio plot in *Much Ado*. Shows how the issues raised by Ariosto provide a means of clarifying the relationship between ecclesiastical and hermeneutic issues—and to better assess how they are gendered—in the Book of Holiness. Both Ariosto and Spenser are concerned with allegory's inherent ambivalence, with Ariosto's interest being more broadly hermeneutic, Spenser's more specifically "geopolitical." Whereas Ariosto's exposure of Alcina works ultimately to deconstruct any claims to reliable literary and spiritual revelation, Spenser's aims in the exposure of Duessa are different. Her stripping "not only banishes Catholic sorceries within the narrative; it dramatizes Spenser's attempted mastery over the potentially dangerous ambiguities of his own poetic medium." For Spenser's allegoresis to work properly, Duessa's exposed body must be "read" correctly by Redcrosse and the reader. But in fact, Spenser's language "oscillates between moments of intense voyeurism and moments that attempt to look away from the empty center of the horrifying image it describes." Duessa's disrobing, much like iconoclasm in general, "replicates the very idolotry it warns against."

**01.14** Grenfell, Joanne Woolway. "Significant Spaces in Edmund Spenser's *View of the Present State of Ireland*." *EMLS* 4.2 [Special Issue 3] (September 1998): 6.1-21.

Examines geographical and cartographical metaphors in *Vewe* in light of contemporary map-making practices. Argues that the "conception of power and place" in these terms is part of a deliberate strategy by Spenser "to bring new terms to and a new way of looking at the indeterminate and difficult field of place, culture, and national identity." Previous critics have viewed cartographical discourse too simply as signifying Spenser's concern to further military subjection and control. In their practical nature (as distinct from "symbolic") actual cartographic practices were inconsistent and registered "irreconcilable viewpoints"; thus they should not be viewed as "clearly" in the service of "guaranteeing security or the certainty of military gain." Rather, they most often reveal "anxiety about the uncertainty and transience of colonial life": "insecurity was an important motivation behind many of the plans for, and writing about, English settlement in Ireland." Spenser shares in this insecurity.

- 01.15 Griffiths, Huw. "Translated Geographies: Edmund Spenser's 'The Ruines of Time.'" *EMLS* 4.2 [Special Issue 3] (September 1998): 7.1-15.

Examines "two ironic movements" in *Ruines*, the "trope of the ruin" and the "troping mechanism of translation" in the context of Camden's *Britannia* and in relation to the Elizabethan development of a national geography. Both ruin and translation are involved in transgressing borders. The ruin embodies "the anachronism of a structure that lives on outside its immediate context—a temporal anachronism in space"; Spenser uses the term "moniment" (making use of both senses of "monument" and "admonishment"), apparently as an attempt to repair this disjunction. However, instead of restoring stability, his poem seems to disturb the foundations of the English nation: the poet cannot recognize the "genius" of Verulamium and the space of the contemporary nation does not match up with the locations of antiquity—even the rivers have moved. The poem records two major failures, that of a successful *translatio imperium* (the new Rome remains isolated, cut off) and that of successfully monumentalizing Sidney.

- 01.16 Kinahan, David. "Embodying Origins: An Anatomy of a Yeoman's Daughter, Spenser's Argante, and Elizabeth I." *Contextualizing the Renaissance: Returns to History*. Ed. Albert H. Tricomi. Binghamton, NY: Brepols, 1999. 203-20.

Examines patriarchal England's fashioning of female sexual desire and how public discourse on women's deviant sexuality produced narrative texts defaming the resulting "monstrous bodies." Examines two "monstrous bodies" connected to narratives of incest and Elizabeth I. The first, an anonymous 1600 pamphlet, co-opts the narrative of the birth of a deformed child to a yeoman's daughter and her cousin as a moral lesson against incest, Elizabeth I's own incestuous origins, and the creation of a "monstrous body politic." The second considers *FQ*'s giant Argante whose incestuous and endogamous sexuality in Book III echoes public anxieties surrounding Elizabeth's genealogy as well as her failure to conform to the social expectations upon her as woman and monarch. Her subsequent failure to ensure a smooth succession of the crown ultimately results in the self-consumption of the Tudor line similar to Argante's self-consumptive sexuality. Thus, both examples present public conceptions of the monstrous results of either women's involvement in "unproductive" sexuality or women's unwillingness to form heteronormative, exogamous relationships. (MKP)

- 01.17 Mazzola, Elizabeth. "'O unityng confounding': Elizabeth I, Mary Stuart, and the Matrix of Renaissance Gender." *Exemplaria* 12.2 (2000): 385-416.

Explores ways in which the specter of twin queens (Elizabeth and Mary) not only provoked anxieties about royal succession and Protestant reform but occasionally also relieved them, in the process giving rise to a spectacular network of royal spies and tutors, guards and executioners. We should see Shakespeare and Spenser as part of this network. Many of the issues these poets repeatedly explored—the erotic tangles caused by male gazing, or the

artificiality of female chastity—were shaped by doubled images, built on the poetic premise that one female body might supplement another. At work in these poets' imaginations is a suspicion that the universalizing assumptions of humanism are unstable, or at least prone to being misled, seduced by bodily desires or entranced by erotic longings. Indicates some of the ways in which Spenser addresses the "array of metaphysical, theological, political, and erotic quandaries" that revolve around Renaissance gender's preoccupation with multiple bodies. (EM; modified by Ed.)

**01.18** Mazzola, Elizabeth. "Working Postulates and Humanist Premises: Slavery and Mythology in Spenser's *Faerie Queene*." *Soundings* 82.3-4 (Fall/Winter 1999): 465-80.

Reads *FQ* 6 as registering both the "breakdown of ontological and existential frameworks" and Spenser's "strenuous efforts to theorize the principles by which a New World might be organized and to imagine the bodies upon which those principles could be tested and refined." The following passage is representative: "The hermeneutic techniques supplied by Renaissance anthropology . . . learn to delimit the inessential or non-existent and discover rationales for ontological differences and existential gaps. Elizabeth's licensing Caspar van Selden in 1596 to transport 'the blackamoors' from England to Spain and Italy is based on this premise, that blacks and whites are mutually exclusive . . . and that unearthly locales might be specified for them outside of English world views. Calidore's quest and the Irish Brigands both inhabit these poetic thresholds or unworldly worlds. Yet the private myth-making slavery provides, remaking ontology and reorganizing history, will require an even larger arena [i.e., America]. . . . Spenser's poem, as a logocentric or Neoplatonic system inspired by Gloriana's absence, assumes the same political barriers and imagines the same epistemological screens."

**01.19** McManus, Caroline. "The 'carefull Nourse': Female Piety in Spenser's Legend of Holiness." *HLQ* 60.4 (1999): 381-406.

Considers the ways Spenser both valorizes female devotion and undercuts or displaces the power he seems to celebrate. After a brief overview of early modern English attitudes toward the practice of female spirituality (e.g., in "canonical" patriarchal writers such as Vives, Erasmus, or William Gouge, as well as in treatises and diaries by women like Anne Clifford and Margaret Hoby), focuses on Spenser's "wet nurses," those characters who literally dispense the "milke of the worde" (primarily Error and Charissa), and then on Redcrosse's "dry" nurses (Una, Fidelia, and Mercie). When describing good mothers as well as bad, the text seeks to contain the volatile interaction of women with the word as they perform their catechetical duties. The inhabitants of the House of Holiness observe contemporary behavioral guidelines in being technically subject to their absent husbands, but their cooperative female community effectively undercuts the standard Protestant model for household religious governance. Claims that Error illustrates the abuse of the mother's power to shape her children morally, that Redcrosse often seems more like Una's child than her

destined husband, and that Charissa inhabits a central place between the virginal Una and whorish Duessa. States categorically that “the tenets set forth in the devotional literature and in Spenser’s poem guided many aristocratic women in the early seventeenth century.”

- 01.20** Revard, Stella P. “Isis in Spenser and Apuleius.” *Tales Within Tales: Apuleius Through Time. Essays in Honor of Professor Emeritus Richard J. Schoeck.* Ed. Constance C. Wright and Julia Bolton Holloway. New York: AMS, 2000.

Examines three sources for Spenser’s information about Isis and Osiris, which he uses in Britomart’s vision at the Isis Church in *FQ* 5. Argues that while Plutarch’s and Diodorus Siculus’s narratives provide information for Spenser, Apuleius’ narrative lends structural and thematic elements which importantly affect Book V. Specifically, in Apuleius’ *Metamorphoses*, as in *FQ*, Isis appears to a troubled character, instructs the character in the virtues of temperance and devotion, and by following Isis’ example the character is reunited with her lover. These similarities give Apuleius’ version prominence. (LMB)

- 01.21** Suttie, Paul. “Exemplary Behaviour in *The Faerie Queene*.” *JEGP* 99.3 (July 2000): 313-33.

Often we interpret *FQ*’s characters as allegorical representatives of virtue simply because we have been told to by an apparently authoritative figure—e.g., the author of the Letter to Raleigh—and, as critics have long known, this leads to conflicts between what the authority says and what the poem tells us. But comparably conflicting interpretations of what characters signify morally from within the poem itself (e.g., the narrator’s moralizing stanzas, which we have learned to distrust) and indeed within the world the characters are imagined as inhabiting (e.g., Una’s assuring Redcrosse in his fight with Error, which we don’t distrust). In fact, we have as much reason to be skeptical of the accuracy of commentaries by characters as we have of those by the narrator. What Spenser is doing is not simply giving us the exemplary fiction recommended by Sidney, but actually “showing us, *in* his fiction the process of, and justification for, representing imperfect characters as exemplary.” In doing so, he presents “exemplificative reading” as an “expedient legitimately to be used in representing one’s allies, and even one’s own self, in a world wherein worthy purposes and accomplishments need to have the best case made for them if they are not to fall by accident or malice into obscurity and infamy.” See *SpN* 99.11 for the “political pragmatism” that underlies this argument.

- 01.22** Van Es, Bart B. “‘Priue to his Counsell and Secret Meaning’: Spenser and Political Prophecy.” *ELR* 30 (Winter 2000): 3-31.

This essay attempts to relate Spenser’s treatment of the prophetic to the practice of political and astrological prophecy in Tudor England (particularly in the years 1579-1590). Beginning with Britomart’s vision in *FQ* 3, it goes on to examine *Theatre*, the Spenser/Harvey Letters, and especially *SC*. Throughout, it attempts to modify existing notions about the “providential” status of prophecy, emphasizing instead its subversive and polemic qualities.

It shows how, by means of the work's allusive presentation, *SC* plays upon a wide range of prophetic forms—especially those of manuscript and printed astrological prophecies. Spenser, it is argued, self consciously uses these associations in order to comment upon the prophetic, and to utilize it for specific political ends. In the light of developments on both a national and a personal level (in particular the involvement of Spenser's friend, Gabriel Harvey, with a number of astrological prophecies for the year 1583), it appears that by 1590 there had come about a major change in attitudes toward political prophecy. *FQ*, published that year, reflects those changes while still bearing the imprint of earlier attitudes. The 1596 installment, it is argued, reawakens some of those concerns. (BBVE)

**01.23** Yiavis, Kostas P. "Life-Giving Waters and the Waters of the Cephise: *Faerie Queene* 1.11.29-30." *CML* 19.1 (Fall 1998): 77-82.

Argues that various *FQ* editors lend credibility to the life-giving properties of the six rivers mentioned in Book 1 but that Hugh Maclean's reference to Pliny's *Natural History* provides irrelevant source material for the Cephise. Recommends instead that one ground the reference more substantially in the "powerful tradition of life-giving waters in Greek culture" as recorded in Ovid and other classical sources without knowing "the particular route through which Spenser found this mythological lore." (MKP)

**01.24** Zarucchi, Jeanne Morgan. "Du Bellay, Spenser, and Quevedo Search for Rome: A Teacher's Peregrination." *FR* 71.2 (December 1997): 192-203.

Relates her experience with "the labyrinthine and hazardous nature of scholarly bibliography" due to frustration with editors of various "national literature" anthologies failing to accurately acknowledge textual sources and thus compromising her readers' understanding. Traces Janus Vitalis's "Vision of Rome" and its comparative literature translations by various Renaissance writers including Joachim Du Bellay, Spenser, Shakespeare, Petrarch, and Francisco de Quevedo. Cautions future editors against assuming that "the only importance of a text lies in its 'unique' identity as a work of the French (or Spanish or English or Latin) language, thus eliminating allusions to sources or parallels from other languages and historical periods." Concludes that "in cases such as the 'visions of Rome' series, conceptual boundaries of 'national' literature should be set aside, so that a comparative analysis may bring to light the rich and complex history of the texts." (MKP)

## SPENSER AT MLA, 2000

At the 2000 MLA meeting in Washington, D.C. two sessions were arranged by the International Spenser Society. The first (493, on 29 December), "**Editing Spenser**," was given to detailed accounts by its four editors of a proposed ten-year collaborative project to re-edit for Oxford University Press the "Collected Works of Spenser." Because of the importance of the project, we give it substantial space here, and hope to provide occasional progress reports as the years unfold. The second (809, on 30 December), "**Strange Inspirations: Spenser's Neoplatonic Fraud, Erotic Prophecy, and Queen Presumptive**," chaired by Dorothy Stephens (U of Arkansas), included three papers. Two other Spenser papers appeared in other, competing sessions. Herewith are abstracts of those four reports and five papers. Also included are reports on the actions of the Society's Executive Committee, and on its annual luncheon meeting.

**01.25** Patrick Cheney introduced the project, "now in the first year of a 10-year contract with Oxford University Press, to revise and update Oxford's standard edition of Spenser" (ed. Smith and de Selincourt, 1909-10). One goal is "to convert 'the poetical works' into 'the collected works,'" including a great deal of the prose. Another is to "pattern Spenser's works as they unfolded in print over the course of his career," thus countering the familiar division of many editions into major and minor poetry. A third goal is to assemble an electronic archive, imagined "as a hypermedia electronic database reproducing early editions of Spenser's works, as well as an array of other material useful to the teacher and scholar, including architectural and topographic images; a set of heraldic and iconographic supplements . . . portraits, illustrations, even audio files of poets and critics reading from Spenser." Three printed editions will emerge from this work: 1) a 3-volume hardback critical edition for libraries; 2) a 1-volume paperback edition for classrooms; 3) a 1-volume paperback edition of the *Vewe*. The idea is to have the 3-volume edition in print by the year 2010.

**01.26** In "Our Textual Unprinciples," Joseph Loewenstein documented the need for such a project by reviewing editions currently in use and the lamentable state of collation of most of those editions, most prominently the *Var*. He further reviewed the difficulty of deciding what to print when one's going to print "Spenser"; he emphasized the point of an edition that would show "how Spenser's career unfolded in print"—thus, for instance, printing *FQ* 1-3 discontinuously from *FQ* 4-6, with *Daph*, *Com*, *Ax*, the wedding volume, and *Colin Clout* intervening between the 2 segments of *FQ*. He discussed the editors' debate and decision to use the 1590 edition as copy text (unlike most other modern editions). And he supplemented Cheney's description of the electronic archive: its "most important use will be to make it as rich a repository of digital facsimiles of early witnesses as we and the NEH can afford. We intend to provide seamless links between our edited text and those facsimiles and to make those facsimiles easily comparable. . . . We're committed to producing at least one and sometimes two key views of each edition."



**01.27** David Miller's "Big in Japan" described the crucial textual scholarship of Hiroshi Yamashita, Tokiyoshi Suzuki, and their collaborators in Japan—work which focuses on the 1590 *FQ* and thus provides material for determining whether to use the 1590 quarto or the 1596 as copy text. Contrary to Naseeb Shaheen's 1980 article arguing for the greater authority of the 1596, the work of Yamashita, Suzuki et al. "provide comprehensive, minutely detailed lists of variants within and between the editions of 1590 and 1596, based on the first really extensive collations ever performed." Their findings suggest the following: 1) "The 1596 text of *FQ* 1-3 contains numerous authorial revisions, some of them clearly substantive, and this suggests that it should possess greater authority. At the same time, those portions not substantively revised—the overwhelming majority of the text—appear to be a relatively careless page-for-page resetting of the 1590 ed., one that not only introduces many new errors but doesn't even bother to adopt corrections from the "Faults Escaped" sheet of 1590. 2) As Yamashita and Suzuki suggest, Spenser may have "sent the 1590 revisions on ahead and then brought the 1596 MS of *FQ* 4-6 with him. He would not then have been present for the reprint of *FQ* I-III, which appears to have been done hurriedly, and the resulting text would not bear greater authority except in those passages we regard as authorial revisions." (Ed. note: For more complete details, including the availability of this research, see the separate article, "Big in Japan" at 01.37.)

**01.28** In "Room for a View," Elizabeth Fowler talked about her ten-year quest for the best place and form for an edition of Spenser's *Vewe*, leading up to its current place (as OETS project together with Spenser's other works) at Oxford and (as 'meat space') at the University of Virginia. She described the architecture of the Oxford project, which includes both print editions and an electronic archive. She and the three other Oxford editors (augmented on the text of the *Vewe* by Nicholas Canny) hope to produce an object that, like the Pompidou Centre in Paris, has all its infrastructure showing—but has evolved to be an installation piece, an interactive artifact that enables the viewer to make its infrastructure appear and disappear at will. This disappearable infrastructure is envisioned to include links among an authoritative standard text; facsimiles of MSS and early editions; a bank of iconography; full texts of sources and analogues; a searchable bank of interpretive criticism; a glossary linked to the *OED*, *MED*, *Baker's Law French* manual, etc.; a lemmatized concordance; some historical timelines; maps; and so forth.

Earlier print editors have always had to choose among goods that this new architecture will allow us to make compatible; the Oxford editors thus hope to preserve the peculiar genius of each of the Spenser editors heretofore. For instance: Smith & de Selincourt's portability; the *Var*'s completeness and attention to the history of criticism; Renwick's interest in Irish history; Hamilton's richness of annotation; Roche's protection of the reading experience; Maclean and Prescott's accessibility to teachers; the Suzuki team's attention to the instability of the text; Hadfield and Maley's user-friendliness; Zurcher's virtual MSS (for the last, visit [www.english.cam.ac.uk/ceres/haphazard](http://www.english.cam.ac.uk/ceres/haphazard)).

Fowler urges everyone to participate in the project by keeping the editors abreast of discoveries of MSS, of teaching needs and desires, of thinking about textual bibliography, of scholarship in progress. The place and form of the Oxford project will allow a much more inclusive kind of credit to be given for contributions than is usual, and the editors hope the project will benefit from its open architecture.

**01.29** The lead-off speaker in the second session was Linda B. Tredennick (U of Oregon). In "Quest for the Perfect Fraud: The Neoplatonic Florimell," she pursued Spenser's use of the trope of Apelles' representation of ideal beauty through the composing of disparate features from a cadre of beautiful women into a coherent whole. In two different passages, once in the dedicatory sonnets, once in *FQ* 3.proem, Spenser identifies himself as Apelles. This general identification becomes more specific in Book Four, when Spenser proclaims the false Florimell to be as beautiful as Apelles' composite composition. The false Florimell illustrates the transition from static objects to dynamic narrative—it is a meta-poetic meditation on the function and nature of narrative within allegory, on the connection to the abstract truth it is supposed to contain, and on the role of materiality in the illusion of movement that ultimately will comment on Spenser's episodic and fragmentary text.

**01.30** "Dreaming as a Rite of Passage in *FQ*," by Jennifer Lewin (Yale U), addressed the following questions: why do the prophetic dreams experienced by Spenser's heroes, especially those of Arthur and Britomart, articulate such powerfully erotic as well as portentous messages? What was the peculiar association, for Spenser, between prophecy, sexuality, and the ways in which dreams act as specific rites of passage? More than merely providing the originating inspiration for epic quests, Arthur's vision of Gloriana and Britomart's vision in Isis Church also share eerily similar phrasings that contribute to the nocturnal scene-painting in several darker episodes in *FQ*, those that reveal Archimago's various machinations. Not only do these moments contain bizarrely sexual charges, but their eroticism seems to set in motion, if not catalyze, each knight's hot pursuit of seemingly nobler goals. Lewin argued for taking seriously Spenser's obsessive concern with figuring forth the inextricability of interpretive guidance and bodily susceptibility. For the characters themselves, this engagement involves nothing less than a transformative rite of passage that epitomizes and enacts their inescapable conditions.

**01.31** In "Spenser's Political Leap of Faith," Paul Suttie (Robinson C, Cambridge) raised the question: "To what extent was Spenser aware of the risks of making a necessary 'leap of faith' in the legitimacy of any particular power?" Whereas the Redcross Knight is shown with certainty from the mount of Contemplation that Gloriana is such a queen, the Elizabethan reader's application of this lesson to real life requires a leap of faith in the supposition that Elizabeth is also such a queen—and not a mere false pretender to such a status, like Lucifer. *FQ* 2 puts that leap of faith inside the story world, so that the moral grounds for making it can be examined.

**01.32** Anne Lake Prescott (Barnard C) took part in the session "Variorum Editing Then and Now," with her paper "The Making of a Tory: The Spenser *Variorum* and the Giant with the Scales." Arranged by the MLA Committee on the *New Variorum* Edition of Shakespeare, Prescott described the *Variorum* Spenser, and focused on the difficulties of creating such an edition using *FQ* 5.2 (Artegall's debate with the Giant) as example. She spliced together commentary from the present *Var* to demonstrate their reading of the episode in light of world political and ideological struggles through the mid-20th century. Thus we learn that Spenser attacks monopolies, "the very opposite of communism" (commentator Merlin Neff). Prescott: "The chief impression given by the commentary is of a Spenser who rightly recognized the dangers of radical innovations propelled by abstract theories" and who provided "prophetic warning against Jacobinism, socialism, and modern communism." And the conservative *Var* remarks erase other views, for "there has also been a Whig Spenser," as passages from Keats and Shelley show. Answering her question, What would be new in a newer *Var*? Prescott noted topics and concerns: Ireland, legal history, ambivalence about Queen Elizabeth and her policies, gender. "Particularly relevant to this episode is an increased sense that Spenser keeps his distance from his own knights . . . *FQ* now seems much more exploratory, less illustrative and less 'idealistic.'" Prescott concluded with a sampling of a recent experiment she conducted on the Spenser web list, for which she solicited commentary on the episode.

**01.33** In a session called "The Institution of *Renaissance Self-Fashioning*," Charles Ross (Purdue U) gave a paper in which he argued, apropos Greenblatt's chapter on the destruction of the Bower of Bliss, that *Renaissance Self-Fashioning* misses the inheritance of Christian Platonism that created the allegorical mode in which Spenser was writing. The book begins by positing a dichotomy between the self as defined by an institution, the Church—the corporate man that is More—and the self defined by the Book, that of the Protestant reformer Tyndale. Yet a Renaissance allegorist would have defined the self by neither term. "The secrets behind the veil," says Michael Murrin, are the mythic answers to ultimate questions: What is man? How is he related to his surroundings? What is love? What is death?: "the secrets of the cosmos, of the human soul, and of divine action" (Murrin, 133, 131). Greenblatt misses the answer to the crucial question posed by Neoplatonic allegory, in part because his writing and thought are Aristotelian in their use of enthymemes (in contrast to Northrop Frye, for example, whose theory of archetypes is Platonic). An enthymeme, by its very nature, depends on audience agreement, just because it leaves out some term that a full syllogism would include. If we accept the premises of his enthymemes, Greenblatt's prose tells a straight story, concluding that Spenser's art projects ideology as truth itself. Greenblatt may well be correct that the truth behind the veil is the worship of power, but if we alter his enthymeme and redefine power with a little less violence, we may arrive at the Neoplatonic answer to the question "What is man?" The destruction of the Bower symbolizes the Stoic reading expressed by Fulgentius, that wisdom is a stranger to all things of this world. Moreover, it is not an act of violence, but a celebration, and not a paradoxical celebration of violence, but a genuine celebration that Guyon, or the self, may be defined by the immortality of his soul.

**01.34** The Executive Committee of the International Spenser Society met on Thursday, 28 December 2000. Attending were Patrick Cheney, Roland Greene, John Watkins, Theresa Krier (for Jerry Dees), Sheila Cavanagh, Dorothy Stephens, Lowell Gallagher, Jeffrey Knapp, Katherine Eggert, Joseph Loewenstein. The following business was transacted.

1) Patrick Cheney distributed copies of the Spenser Society by-laws, reminded us that he and Roland Greene are continuing their 2-year terms and that therefore we had no need for elections, and launched a discussion about refinements and improvements of the structure of the Society, with the aims of clarifying the work of the Executive Committee and raising the profile and work of the Society. The Committee discussed but decided against formation of a Board of Trustees, and decided rather on the following points:

- \* to propose to the Society that members of the Executive Committee serve for 4 years (up from 3 years), in order to increase continuity, enhance corporate memory, and facilitate work on long-term projects;
- \* to include former officers and Committee members in the pool of those who can be nominated/elected for present service, so that we can draw on their experience;
- \* to start a long-term e-mail discussion among officers and Committee members about what exactly Committee members should do, perhaps to result in a flexible job description to be included in the By-Laws;
- \* to start a Binder of Procedures (or the electronic equivalent), so as to aid corporate memory of how things work;
- \* to propose at next year's meeting resultant changes to the by-laws, to be put to the membership the following year.

2) Cheney then proposed a list of members to join the Committee for 2001; the Committee narrowed the list to David Galbraith (U of Toronto), Susanne Wofford (U of Wisconsin, Madison), and Patricia Fumerton (U of California, Santa Barbara).

3) Jeffrey Knapp joined John Watkins and Roland Greene as a member of the sub-committee for the MacCaffrey Award.

4) Discussion of plans for next year's MLA session led to 2 ideas, fueled by the need to improve visibility and attendance:

- \* a session called "Teach *The Faerie Queene* in One Week? Spenser in Today's Curriculum," to be chaired by Sheila Cavanagh;
- \* an open session organized by Roland Greene, Vice-President of the Society.

We also agreed to a suggestion by Joseph Loewenstein that we begin a programme of planning one of our two yearly sessions two years in advance, and commissioning 2 papers for it. The first of these, we hope, will be a forum on the stanza (suggested by John Watkins); the

Committee started to generate a list of names—including poets and people who work on poetry in other periods—whom we could imagine doing great things with the stanza.

5) Secretary-Treasurer John Watkins reported a need for greater revenues in the Society coffers. After Theresa Krier reported a similar state for the *Spenser Newsletter*, the Committee agreed to put to the membership the following dues structure (**all fees to be paid in U.S. dollars**)

- \$25 for a one-year regular membership, U.S. and Canada
- \$65 for a three-year regular membership, U.S. and Canada
- \$15 for a one-year student membership, U.S. and Canada
- \$20 for emeriti, U.S. and Canada
- \$30 for a one-year regular membership for all countries outside U.S. and Canada
- \$80 for a three-year regular membership for all countries outside U.S. and Canada

The cost of subscriptions only, for both individuals and libraries:

- \$10 per year, U.S. and Canada
- \$15 per year for all countries outside U.S. and Canada

Joseph Loewenstein proposed the possibility of lifetime memberships as a way of increasing income; John Watkins promised to do the number-crunching and figure out how to arrange this.

6) Theresa Krier, on the threshold between Jerry Dees's editorship of the *Spenser Newsletter* and hers, briefly reported on the present state of affairs:

- \* the need to get the *Newsletter* on a sound fiscal footing (see above for new cost);
- \* the need to create a web page for the *Newsletter*, with the help of Andrew Zurcher, to be completed in Cambridge in July 2001;
- \* the need to develop a new board of correspondent editors to help with reporting of conferences;
- \* the need to keep up with Jerry's increased reporting of Spenser events outside the U.S. and increasing appearance of thematic clusters (e.g. the matter of Ireland, pedagogical resources)
- \* the need to keep up, as Jerry has, with the constant development of what counts as "work of interest to Spenserians."

On itemizing the number of tasks that the editor needs to manage—has been managing for some years—the Committee proposed that it was long past time that the *Newsletter* be given a swankier name, and they decided on *The Spenser Review*.

7) General discussion of ways to improve the vital signs of the Society and its work in the larger world included these suggestions:

- \* that the Society try to buy a web name, e.g. SpenserSociety.org—Joseph Loewenstein proposed this and John Watkins will investigate;
- \* that Roland Greene work with Andrew Zurcher to create a web page for the Spenser Society;
- \* that the Society establish Life Achievement Awards;
- \* that someone be commissioned to compose a history of the International Spenser Society;
- \* that the Society organize sessions at other conferences, e.g. the Sixteenth-Century Studies Conference;
- \* that the Society work to create more avenues of communication among disparate and far-flung groups of Spenserians.

01.35 Members met at Mrs. Simpson's Restaurant in Washington, D.C., on 28 December for the annual Luncheon and Business Meeting. There they approved by acclamation (a) the election of Patricia Fumerton, David Galbraith, and Susanne Wofford to the Executive Committee and (b) the proposal of the new dues structure. Also moved and approved was (c) that the Society's officers join forces with those of other MLA-affiliated groups, e.g. the Milton Society, the John Donne Society, the SAA, to persuade MLA not to schedule so many Renaissance sessions against one another at the yearly convention.

Secretary-Treasurer John Watkins also gave a testimonial of thanks—with applause of appreciation from members—to John Webster, as the latter resigns the post of Secretary-Treasurer to the former. Watkins gave a synoptic report of the Committee's plans to increase and improve the activities, focus, and communication of the Spenser Society. Elizabeth Fowler gave a brief description of the approaching conference in Cambridge "The Place of Spenser: Worlds, Words, Works." **\*\*Reminder: Registration will be electronic, so please go to the website: <<http://www.english.cam.ac.uk/Spenser/main.htm>>, then follow links to the Spenser Society and to the conference webpage.\*\***

Theresa Krier gave a brief report on the *Spenser Newsletter*, newly named the *Spenser Review*, summarizing points from the Executive Committee Meeting and thanking outgoing editor Jerry Dees for his work. The membership gave Jerry great applause for his faithful and inspired labors.

Patrick Cheney then presented the Isabel MacCaffrey Award to Jeff Dolven, for his essay "Spenser and the Troubled Theaters," *ELR* 29, 2 (Spring 1999): 179-200 (*SpN* 00.87). Finally, Cheney introduced Richard Helgerson (U of California, Santa Barbara), who delivered the Hugh Maclean Memorial Lecture, "The Strangeness of Spenser."

01.36 Helgerson spoke of a certain necessary "imperial self-estrangement" involved in any "imperial self-making." The project of producing a poetry fit for the acute sense of sovereignty characterizing western European nation-states required not only that western writers receive empire moving west in a *translatio imperii*, but also that they find themselves translated, estranged from themselves. To achieve an imperial grace and authority, Helgerson reiterated, risks self-alienation. Helgerson's first kind of example consisted of the shock of new words, new orthographies, new locutions, and so on. He also mentioned, briefly, writers' embrace of new stories, e.g. of being taken out of oneself, being taken to a new world; of risky narrative design like the wanderings in Spenser's Faery land. He talked in detail about the English appropriation of Petrarch, because "being imperial meant being Petrarchan," for in the 14th century "poetic and imperial longings might go together," as in Petrarch's wish to escape the barbarous present and embrace an imperial past. Putting before us sonnets that work topoi of wandering and self-alienation by Garcilaso de la Vega and du Bellay, Helgerson argued that "the way [Garcilaso's volume] found for Spanish poetry is as foreign as the way Petrarch had been led by love," since for Spanish poetry to perfect itself (that is, to become imperial), it had to use Italian forms. And of du Bellay's famous sonnet "Heureux qui, comme Ulysse," which is after all about homecoming, Helgerson pointed out the sonnet's allusions to Ulysses, Jason, and imperial Rome, and argued that "even the most domestic identity requires the prior self-estrangement of imperial experience."

Theresa Krier  
Notre Dame U

*April.*



*Aegloga Quarta.*

## BIG IN JAPAN

**01.37** Spenserians in the English-speaking world need to know about a body of work published over the last two decades by a team of Japanese scholars, and major research libraries need to acquire copies of the relevant publications. The purpose of this notice is to call the attention of Spenserians everywhere to the current availability of these publications for the cost of shipping.

What follows is, first, a briefly annotated list of available publications, and, second, instructions on how to obtain copies. Interested scholars will also want to note that the next issue of the *Spenser Review* will publish *Errata* lists for the first two items described below.

Yamashita, Hiroshi, Masatsugu Matsuo, Toshiyuki Suzuki, and Haruo Sato, eds. *A Comprehensive Concordance to The Faerie Queene 1590*. Tokyo: Kenyusha, 1990.

In addition to providing a concordance to the 1590 edition, this volume gives textual notes, lists press variants among 1590 Quarto Copies, and offers three useful appendices: a list of words in order of frequency (from "and" to "zeuxis"), an alphabetical list of words in rhyming positions, and a list of full or justified lines. The introduction challenges previous assumptions about the relative authority of 1596 vs. 1590.

Yamashita, Hiroshi, Sato Haruo, Toshiyuki Suzuki, and Akira Takano. *A Textual Companion to The Faerie Queene, 1590*. Tokyo: Kenyusha, 1993.

Presents extended tables of data supporting discussion of editorial matters. Contents include a statement of editorial principles, a comparative study of how rhyme-words are spelled in the 1590 and 1596 editions of Books I-III; a list of variant spellings in the 1590 text; a comprehensive list of variants for both editions of I-III, a comprehensive list of substantive variants and misprints in both, and a comprehensive list of spellings transmitted from 1590 to 1596. A series of appendices reprints the front matter to the *Comprehensive Concordance* and offers a bibliographical description of the first edition, notes on its printing and compositors, and a note on Osgood's concordance. [Ed. Note: for more detail, see *SpN* 95.53.]

Much work published by the authors in article form during the 1980s is incorporated into these two volumes. Three more recent articles that follow up on this work are:

Suzuki, Toshiyuki. "Irregular Visual Rhymes in *The Faerie Queene*, Part 1 (Books I-III)." *Treatises and Studies by the Faculty of Kinjo Gakuin University* 149.34: 61-80.

----- "A Note on Errata to the 1590 Quarto of *The Faerie Queene*." *Treatises and Studies by the Faculty of Kinjo Gakuin University* 169.38: 105-29.



----- "The Punctuation of *The Faerie Queene* Reconsidered." *Treatises and Studies by the Faculty of Kinjo Gakuin University* 179.40: 151-71.

**Availability:** Copies of the *Concordance* and the *Textual Companion* are still available on a limited basis. The authors have expressed their willingness to supply these to U.S. libraries at no cost beyond that of shipping. Scholars (or their library representatives) who wish to pursue this opportunity should contact Professor Toshiyuki Suzuki of Kinjo Gakuin University:

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2-1723 Omori, Moriyama-ku, Nagoya  
463-8521 Japan  
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Photocopies of the three articles may be obtained upon request by contacting David Lee Miller at the University of Kentucky:

David Lee Miller  
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(859) 257-6965  
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Email: [unique1@pop.uky.edu](mailto:unique1@pop.uky.edu)



## ANNOUNCEMENTS

**01.38 SPENSER CONFERENCE, PEMBROKE COLLEGE, CAMBRIDGE.** Sponsored by the International Spenser Society, a homecoming party for the poet-planter in the guise of an international conference on "*The Place of Spenser: Words, Worlds, Works*," 6-8 July 2001, will feature several exciting events. Plenary speakers at this event will be Margreta de Grazia, Richard McCabe, and Louis Montrose. Poets reading from their work and talking about their own relation with Spenser will include, from both sides of the Atlantic, Eiléan Ní Chuilleanáin, John Hollander, and Paul Muldoon. An exhibit, directed by Carol Kaske, James Schiavoni, Harold Weatherby, and Andrew Zurcher, will display books from Pembroke College and Cambridge University available during Spenser's day. An opening session of Senior Spenserians will include A.C. Hamilton, Harry Berger, Jr., and Thomas P. Roche, Jr. A closing roundtable, "Responses and Directions," will feature Paul Alpers, Helen Cooper, Patricia Coughlan, David Lee Miller, Anne Lake Prescott, Kathryn Schwarz, and Debora Shuger. On Friday, 6 July, Cambridge University Press will hold a reception to celebrate the publication of *The Cambridge Companion to Spenser*, edited by Andrew Hadfield; and on Saturday, 7 July, Pembroke College will host an evening banquet in the dining hall displaying Spenser's portrait.

Those interested should write immediately to Patrick Cheney at either [pgc2@psu.edu](mailto:pgc2@psu.edu) or Dept. of English, Pennsylvania State University, University Park, PA 16802, or consult the website <<http://www.english.cam.ac.uk/spenser/cambridge2001.htm>>. Here you will find a "List of Participants"; "Instructions for Participants" the "Conference Program"; and the "Conference Registration" form. Housing is especially in short supply, and will be given on a first-come, first-served basis.

**01.39 SPENSER IN ART.** In advance of the Cambridge conference, Andrew Zurcher is attempting to put together a list of two types of Spenser-related art: (1) Portraits of Spenser—oils, engravings, copies—likenesses from all periods, however fanciful, *except reproductions printed in books*; (2) Any paintings, engravings, drawings, etc., directly inspired by Spenser's poetry, including illustrations designed for editions of the poetry, *if of substantial quality*. He says that he will welcome information regarding the whereabouts of such representations, comments about the project, or suggestions; contact him at <[aez20@cus.cam.ac.uk](mailto:aez20@cus.cam.ac.uk)>.

**01.40 CALL FOR PAPERS, ABSTRACTS, PROPOSALS.** The International Spenser Society invites papers for two sessions at the 2001 MLA meeting in New Orleans. (1) Teach the *Faerie Queene* in a Week? Spenser in Today's Curriculum. Send abstracts for a panel discussion to Sheila Cavanagh, Dept of English, Emory U, Atlanta GA 30322 ([engstc@emory.edu](mailto:engstc@emory.edu)). **Deadline: 15 March 2001.** (2) Edmund Spenser: Open Session. Papers on any aspect of Spenser. Send abstracts to Roland Greene, Dept of English, Stanford U, Stanford, CA 94305-2087 ([rgreene@stanford.edu](mailto:rgreene@stanford.edu)). **Deadline: 15 March 2001.**

The Central Renaissance Conference invites papers on Renaissance language and literature, the arts, history, and other aspects of Renaissance culture for its meeting 21-22 September 2001 at Emporia State U. Please send *abstracts* to Mel Storm, Dept. of English, Emporia State U, Emporia, KS 66801 (316 341-5563; fax: 316 341-5547; StormMel@emporia.edu). **Deadline: 2 April 2001.**

The Renaissance Society of America, for its annual meeting 11-13 April 2002 in Tempe, AZ, invites papers for a session on the works of Lady Mary Wroth, with particular emphasis on the recently published *Urania*, Part II. Send abstracts to Margaret Hannay, Dept of English, Siena C, Loudonville, NY 12211 (hannay@siena.edu). **Deadline: 15 April 2001.**

The Western Conference on British Studies, which meets 12-13 October 2001 in Houston TX, invites proposals for papers and sessions on all aspects of British Studies and the British experience, including History, Politics and Government, Literature, Arts, and Culture. In addition, the WCBS seeks proposals addressing the Empire, Ireland, Scotland, Wales, Historiography, and the teaching of British history. Send all proposals to Lee Thompson, Program Chair, Dept of History, Lamar U, P.O. Box 10048 Beaumont, TX 77710 (409 899-2610; thompsonld@aol.com). **Deadline: 16 April 2001.**

**01.41 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 written in English. The series is open to a wide range of methodologies, and it considers for publication a variety of scholarly work: bibliographies, scholarly editions, and historical and critical studies of significant authors, texts, and issues. A list of earlier volumes and a Guide for Prospective Contributors can be obtained from the Editor, *English Literary Studies*, Department of English, U of Victoria, P.O. Box 3070, Victoria, B.C. V8W 3W1, CANADA; or at <<http://www.engl.uvic.ca/els>>.

*Explorations in Renaissance Culture* invites submissions of articles on subjects in any discipline in Renaissance/Early Modern studies: literature, art and iconography, music, history, gender studies, languages, culture, etc. *EIRC*, publishing biannually in summer and winter, is fully refereed by a board of nationally prominent scholars, using a double-blind review process. There are no submission deadlines. Send manuscripts (three copies, with author's name on a cover sheet only) to Tita French Baumlin, Editor, *Explorations in Renaissance Culture*, Dept. of English, Southwest Missouri State U, Springfield, MO 65804 (417 836-4738; fax: 417 836-4226; titabaumlin@mail.smsu.edu). Manuscripts are returned if SASE is included. Electronic submission (attachments in MSWord, WordPerfect, etc.) is usually possible. For further information visit *EIRC*'s home page at <<http://www.smsu.edu/english/eirc/eirc.html>>.

**01.42 RECENTLY PUBLISHED.** *Sir Philip Sidney's "Apology for Poetry" and "Astrophil and Stella."* Ed. Peter C. Herman. Prints, in addition to the two primary texts, substantial

excerpts from Plato's *Republic*, Scaliger's *Poetics*, Gosson's *School of Abuse*, and Richard Willes's *A Disputation concerning Poetry*, along with excerpts from Sidney's letters to his brother, Robert, and his friend, Sir Edward Denny. The Introduction provides biographical and historical contexts to help students explore how the *Apology* arises from and intervenes in the "quarrel over poetry." To obtain a complimentary examination copy, contact College Publishing, 12309 Lynwood Drive, Glen Allen, VA 23059 (804 364-8410; fax: 804 364-8408).

**01.43 2001 NEH SUMMER SEMINAR FOR COLLEGE TEACHERS.** Applications are invited for a six-week seminar at the Ohio State University, from 18 June to 29 July, on "Foxe's *Book of Martyrs*: A Paradigm for Early Modern English Print Culture." This interdisciplinary program will consider Foxe's *Book of Martyrs* as the defining text of the period. Participants will explore how its early editions exemplify the highest state of contemporary English printing technology, and ask how and why each took unique physical shape as the longest, most fully illustrated, and most complicated book of the age. Concerns will include religious persecution and pacifistic response; shaping of martyrological identity; women's role as readers and textual interpreters; and relationships with writings by Erasmus, More, Tyndale, Spenser, Shakespeare, Milton, and others. Applicants are welcome from teachers and scholars who specialize in English literature, history, art history, women's studies, religious studies, bibliography, and print culture. Faculty in departments with Ph.D. programs are not eligible. Participants will receive stipends of \$3,700. **Deadline for application: 15 April 2001.** For further information, write Justin Pepperney, Dept of English, The Ohio State U, 164 West 17<sup>th</sup> Ave., Room 421, Columbus, OH 43210-1370 (614 294-3846; pepperney.3@osu.edu).

**01.44 SPENSER ON THE WEB.** On-line contents information is now available for volume 15 of *Spenser Studies: A Renaissance Poetry Annual*. To view table of contents, abstracts, and bibliographical details, visit <<http://www.english.cam.ac.uk/spenser/studies.htm>>.

University of Pennsylvania Library Website. This site has a growing corpus of Renaissance e-texts (scanned facsimiles) freely available for use. According to Daniel Traister, Curator of Research Services, the "constantly evolving" site is worth exploring at the following URL: <<http://www.library.upenn.edu/>>. A link will direct you to the SCHOENBERG CENTER FOR ELECTRONIC TEXT & IMAGE and in turn to related sites. The site, directed by Rebecca Bushnell (English) and Michael Ryan (Rare Books and Manuscripts) is supported by the U of Penn Library and by Lawrence J. Schoenberg, with public funding from the National Endowment for the Humanities.

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

**01.46 FRIENDS OF MILTON.** The John Milton Quadricentenary Window Project Committee announces the creation of a fund which will provide for the installation of a commemorative stained glass window, to be designed by John Lawson, at the site of Milton's burial, in the parish church of St. Giles, Cripplegate, London. Those wishing to support this project may mail a contribution to Ms. Janice K. Delancey, Assistant Director of Business Services, USM Foundation (Fund 93A), U of Southern Mississippi, Box 10026, Hattiesburg, MS 39406. For further information concerning the project, phone 601 266-5602 or e-mail [jlaires@ocean.otr.usm.edu](mailto:jlaires@ocean.otr.usm.edu)

**01.47 CONFERENCES.** Northeast Modern Language Association, 30-31 Mar. 2001, Hartford. *Inquire:* Michael Tomasek Manson, Exec. Dir. NEMLA, Anna Maria Coll., 50 Sunset Lane, Paxton MA 01612-1198 (508 849-3481; fax: 508 849-3362; [nemla@annamaria.edu](mailto:nemla@annamaria.edu)).

South Central Renaissance Conference, 5-7 Apr. 2001, Texas A&M U, College Station. *Inquire:* George Klawitter, Dept. of English, Saint Edward's U, Austin, TX 78704-6425 (512 464-8850; fax: 512 448-8492; [georgek@admin.stedwards.edu](mailto:georgek@admin.stedwards.edu)).

Shakespeare Association of America, 12-14 Apr. 2001, Miami. *Inquire:* Lena Cowan Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250 (410 455-6788; fax: 410 455-1063; [saa@umbc.edu](mailto:saa@umbc.edu)).

Spenser at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire:* Julia M. Walker, Dept. of English, SUNY-Geneseo, Geneseo, NY 14454 (716 245-5251; fax: 716 245-5181; [walker@geneseo.edu](mailto:walker@geneseo.edu)).

Sidney at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire:* Robert Stillman, Dept. of English, U of Tennessee, Knoxville, TN 37996 (fax: 865 974-6926; [rstillma@utk.edu](mailto:rstillma@utk.edu)).

Fulke Greville at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire:* Matthew Woodcock, Univ. Coll., Oxford, OX1 4BH, ENGLAND ([matthew.woodcock@university-college.ox.ac.uk](mailto:matthew.woodcock@university-college.ox.ac.uk)).

Pacific Northwest Renaissance Society: Renaissance Styles and Renaissance Status, 10-12 May 2001, U of British Columbia. *Inquire:* Patricia Badir, Dept of English, U of British Columbia, 397, 1873 East Mall, Vancouver, BC V6T 1Z1, CANADA ([patribad@interchance.ubc.ca](mailto:patribad@interchance.ubc.ca)).

"Where Can We Find Two Better Hemispheres?" Interface between Old and New Worlds, 14-16 May 2001, U of Haifa. *Inquire:* Noam Flinker, Dept of English, U of Haifa, Mount Carmel 31905, ISRAEL.

Renaissance Conference of Southern California, 18-19 May 2001, San Marino, CA. *Inquire:* Laurel Hendrix, Dept of English, California SU, Fresno, CA 93704-8001 (559 278-2892, laurel\_hendrix@csufresno.edu).

Rocky Mountain Medieval-Renaissance Association, 24-27 May 2001, Colorado SU. *Inquire:* Harry Rosenberg, Dept of History, Colorado SU, Fort Collins, CO 80523-1776 (970 491-5230; fax: 970 491-2941; harry.rosenberg@colostate.edu).

The Many Imaginations of Margaret Cavendish, Duchess of Newcastle: International Cavendish Society, 30 June-2 July 2001, Wheaton C and Brown U. *Inquire:* Susanne Woods (swoods@wheatoncollege.edu)

International Spenser Society: Spenser 2001, 5-8 July 2001, Pembroke College, Cambridge, England. *Inquire:* Patrick Cheney, Dept of English, Penn SU, University Park, PA 16802 (814 865-9283; pgc2@psu.edu).

Southwest Wisconsin Medieval and Renaissance Conference, 21-23 September 2001, U of Wisconsin, Platteville. *Inquire:* Peter T. Hadorn, Humanities Dept, U of Wisconsin, 1 University Plaza, Platteville, WI 53818 (608 342-1924; fax: 608 342-1409; hdorn@uwplatt.edu).

**01.48 SPENSER ALIVE IN IRELAND.** Readers who do not look forward as avidly as I do every second week or so to P.J. Kavanagh's "Bywords" in the *TLS* (and even those who do and somehow missed the 6 October 2000 column) may wish to check out his invocation of the final stanzas of Spenser's *Mutabilitie* to register his own appreciation of changes in several of Ireland's counties during his lifetime: "no old men nodding in carts drawn by donkeys these days, no women in shawls, no 'cabins thatched with yellow straw, their walls white as snow,' no, thank goodness, 'barefoot gossoons at their play. . . . I don't know about 'dilated' and nothing about 'perfection,' but a movement from loathing to love (for County Down) suggests a change mysteriously for the better—as Spenser's Nature suggests; and perhaps Spenser himself."



SPENSER AT KALAMAZOO, 2001 PROGRAM

SPENSER I

Getting It Wrong

Opening Remarks: *Anne Lake Prescott (Barnard C)*

Presider: *William Oram (Smith C)*

*Wayne Erickson (Georgia State U)*

"Approaching the Pastoral World: Making Light of Calidore and Some of His Peers"

*Jeffrey Cordell (U of Virginia)*

"Phantasm and Error in *The Faerie Queene*"

*Beth Quitslund (Ohio U)*

"Despair and the Proportion of the Self"

*Andrew Escobedo (Ohio U)*

"Despair and the Composition of the Self"

SPENSER II

Getting it: Sex, Satire, and Saracens

Presider: *Susan W. Ahern (Saint Joseph C)*

*Benedict S. Robinson (Columbia U)*

"The forms of faithlessness and Spenser's *Faerie Queene*"

*Sarah E. Wall (Harvard U)*

"Fatal Vision: Materialism, Idolatry, and Desire in *The Faerie Queene*, Book III"

*Tiffany Werth (Columbia U)*

"Erotic Chastity? Britomart Views the Mask of Cupid"

*Richard S. Peterson (U of Connecticut)*

"Envies Scourge: A New Spenserian Poem"

## Spenser III

## Getting Down to Darth

Presider: *Andrew Tumminia (Fordham U)*

*Mary Ellen Lamb (Southern Illinois U)*

“The Red Cross Knight, St. George, and the Appropriation of Popular Culture”

*Bart van Es (Christ Church, Oxford)*

“‘Antique Race’: Monarchs, Giants, and Natives in Spenser’s Reading of Early History”

*Christopher Frey (McGill U)*

“Body Marking in *The Faerie Queene*, Books 1 and 2”

*Thomas Herron (Carleton C)*

“‘Mulla mine’: Mapping Territorial Conflict in Spenser’s Poetry”

Closing Remarks: *Anne Lake Prescott (Barnard C)*

*De Morie, et Cupidine.*





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