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Books: Reviews and Notices

02.64

Kezar, Dennis. *Guilty Creatures: Renaissance Poetry and the Ethics of Authorship*. New York: Oxford University Press, 2001. vii + 263pp. ISBN 0-19-514295-0. $45.00 cloth.

Reviewed by Jeff Dolven

Dennis Kezar has never gotten over the fact Shakespeare killed Desdemona: who, after all, would have been better able to save her than the playwright? Who wrote her last words, or the words of her murderer, the words of her murder? In his book *Guilty Creatures: Renaissance Poetry and the Ethics of Authorship* he argues that the rest of us have gotten over this authorial guilt too easily, and moreover that Shakespeare himself never did, nor Skelton nor Milton nor Edmund Spenser. He has written a study of what he calls the "Renaissance killing poem:" poems whose representations of death worry the problem of the responsibility writer and audience assume for the violence they depict and consume. "What does it really mean for Shakespeare to kill for a living?" he asks; "in what ways do poet and audience collaborate in producing a literary death? Where is the distinction between representational and interpretive killing? Where is the boundary between textual and social violence?" (7). These are dubious, perhaps even embarrassing questions. They are, first of all, absurdly naïve: their challenge to the boundedness of literature is not the now-familiar one of migrating discourses, but an ostensibly childish confusion between fiction and reality. They also imply an Early Modern author who might take this killing personally and to heart, all in spite of the diffusions of authorship by which modern criticism would exonerate him. The strength of Kezar's work lies in crediting such responses, responses we have schooled ourselves to suppress, and pursuing them with a new sophistication in a series of rich, old books.

Those books range widely, from John Skelton's *Phyllyp Sparowe* to Milton's *Samson Agonistes*. In *Phyllyp Sparowe*, the subject of the first chapter, Kezar makes clear that the killing he means is not always literal: "At the most figurative level . . . the killing poem destroys its subject not by representing its death, but by revealing that subject's lack of ownership of its own representation" (15). The "subject" here is not the sparrow Philip but his would-be praiser Jane; Kezar traces how Skelton's usurpation of Jane's

epitaph for her bird, and subsequent turn to praise of the praiser, makes her vulnerable to the interpretive violence of a reading public. "By silencing Jane and subjecting her ambiguous image to the undetermined constructions of the world, Skelton ventures into . . . killing poetry" (48). Skelton's *Replycacion* testifies to the poet's awareness of this peril; together the poems describe an ambivalent investigation of his poetry's power to harm the objects even of its most generous attention.

/ The chapter on Spenser—"Spenser and the Poetics of Indiscretion"—takes up this question of equivocal praise in a reading of Serena's sojourn among the savages in *FQ* VI. A prelude about elegy argues that the Reformation proscription of prayer for departed souls had made biographical representation newly significant: such praise became the new "service of the living to the dead" (53). Kezar is agnostic about the particular ecclesiastical target of the cannibals' "common feast," but reads it as a kind of ersatz funeral service in which prayer and praise are difficult to separate. Serena's vivisection by blazon is evidence of how both can "transform into violent exposure" (62). He takes up the episode's Petrarchan satire to argue that lyric poetry is equally to blame for rendering her "alreadie dead with fearefull fright" (*FQ* 6.8.45); "even the most courteous glance," he concludes, "can cooperate with the Blatant Beast and anticipate the glancing murder enacted by the sava in their theater-in-the-round" (79). Along the way he invokes Donald Cheney on Petrarchism and Theresa Krier on problems of secrecy and exposure, and with these critics in mind much of the argument may see familiar to Spenserians. The book's characteristic move—assessing the author's guilt, and the poem's reflection on that guilt—is made mostly by implication: Kezar is hard pressed to cite lines where "the conversion of authorship into scapegoating" (85) emerges as a distinct variety of *FQ*'s general compulsion to criticize its constituti poetic modes. Greater attention to th figure of Spenser's narrator might ha helped put a finer point on "the ethic of authorship."

The next three chapters turn to t stage, placing the argument in the context of English antitheatricalism: anxieties about the killing poem's violent power, Kezar argues, often echo, internalize, and even tacitly acknowledge the justice of attacks by the theater's critics. In "The Propert of Shakespeare's Globe" Stephen Gosson's account of "theater as mistrial" (88) offers terms for an analysis of the abuse of representatio in *Julius Caesar*. The Roman citizens stand in for the audience as Kezar describes the link between "theatrica

other-fashioning" (101) and murder, culminating in a reading of the death of Cinna at the hands of a crowd that knows it has the wrong man. Chapter 4, "*The Witch of Edmonton* and the Guilt of Possession," reads witchcraft plays in relation to the controversy —seventeenth century and modern —about the persecution and execution of witches. Kezar credits *The Witch of Edmonton* with an awareness not only of "the social guilt that underlies local blame" but also of "the culpability of its own representations" (124). Finally, "Samson's Death by Theater and Milton's Art of Dying," the fifth chapter, treats Milton's unperformable drama as an *ars moriendi*, and argues that it should be read in the context of the "increased scrutiny, even satire, to which the *ars moriendi* conventions were subjected in the late English Renaissance" (141). With the execution of Charles in the background, Kezar describes how the idea of making meaning in the act of dying can become a killing by the act of making meaning. He ultimately takes *Samson Agonistes* to express Milton's second thoughts about the spectacle of regicide.

The final chapter summarizes these arguments by way of brief readings of Shakespeare's *Henry V*, the contested "Funeral Elegy" by "W. S.," and Milton's "The Passion." This range represents in little a problem that troubles the whole book over its progress from Skelton to Milton. Its materials sometimes seem adventitiously chosen; each chapter has its own historicizing project, but the various contexts invoked offer little by way of narrative arc. (Kezar has heard this criticism before: he ends his introduction by saying that "Discontinuity . . . serves an analytical purpose every bit as important as continuity in this study" [16]). Local readings too sometimes strain to uncover the specifically authorial violence (or complicity in violence) that the argument demands. The passing description of how the last sentence of the *Defense of Poetry* "kills . . . with malign neglect" (39), for example, seems misleading both about Sidney's poetics and his tone. (As with so many treatments of metaphorical violence in modern criticism, overstatement is a constant peril.) Moreover the positive content of the "ethics of authorship" which is violated by the killing poem remains largely unexplored; in the absence of such an account, the book's difference from the sizable bibliography on the violence of representation, satire, slander, and so on sometimes blurs. But with that said, there remains a distinctive question behind *Guilty Creatures*, one that is powerful, tenacious and perversely daring. Kezar must be right that Renaissance authors worried that poetry could kill, and that they—and the audiences they brought into being—feared they might

somehow be accountable for the consequences.

Jeff Dolven is an Assistant Professor of English at Princeton University. He has published essays on Spenser and on modern poetry; his article "Spenser and the Troubled Theater" won the Isabel MacCaffrey award in 2000. His poems have appeared in the Paris Review, Yale Review, TLS *and elsewhere. He is currently working on a book about the relation between humanist pedagogy and the didactic ambitions of Renaissance romance, tentatively entitled* Tales Out of School.

02.65

Schwarz, Kathryn. *Tough Love: Amazon Encounters in the English Renaissance.* Durham and London: Duke University Press, 2000. xv + 284 pp. ISBN 0-8223-2602-7. $54.95 cloth. ISBN 0-8223-2599-3. $18.95 paper.

Reviewed by Mary Villeponteaux

In *Tough Love: Amazon Encounters in the English Renaissance*, Kathryn Schwarz offers a sophisticated, theoretically-informed analysis of the early modern English construction of the Amazon. Though we might expect such transgressive female figures to appear in Renaissance texts as the counter-examples against which normative femininity can be imagined, Schwarz shows that most of these accounts domesticate the Amazon in one way or another, so that a figure w might expect to violate patriarchy apparently supports it instead. But th is far from the end of the story. One Schwarz's fundamental insights, reiterated throughout the book, is tha these Amazonian narratives unsettle the categories and systems upon whic patriarchy relies. "As separatists they [Amazons] are a threat, but as mothe and lovers and wives and queens they are a disaster" (23). The domesticated Amazon is even more dangerous than the oppositional Amazon because her participation in patriarchal organizations reveals "the fragility of absolutist taxonomies" (42). A female who successfully performs masculinity demonstrates that masculinity is inde a performance rather than an absolute state. The texts that Schwarz examine bear witness to Amazonian danger by depicting patriarchal subject position (colonialists, kings, princes, dukes, knights) that are destabilized and compromised. Schwarz also suggests that for English Renaissance authors, Amazon dreams become a playing fiel on which questions of desire—for patronage and conquest, homosocial and heterosexual—are engaged.

Schwarz takes up a numberof text by canonical authors such as Shakespeare, Spenser, Ralegh, Sidney, and Jonson, noting that these authors, whose writing forms the basis of our

traditional notions of English Renaissance culture, are also the ones who give us the period's most elaborate Amazonian narratives. Schwarz places Sir Walter Ralegh's *The discoverie of the large, rich, and beautifull Empire of Guiana* in the context of other Renaissance accounts of exploration and discovery that refer to Amazons. For Ralegh and these other writers, Schwarz argues, the presence of Amazons, often discussed but never fully experienced, suggests the reality of fabulous wealth to be discovered in the New World as well as the impossibility of ever attaining it. In the next chapter, Schwarz shows how two Amazonian figures in Shakespeare's *Henry VI* plays—Joan la Pucelle and Margaret—are both disruptive to patriarchal systems, though Joan is relentlessly displaced as an alien outsider, while Margaret is inscribed domestically as wife and mother. The four Jacobean court masques that Schwarz discusses next —*The Vision of the Twelve Goddesses*, *The Masque of Blackness*, *The Masque of Beauty*, and *The Masque of Queens*—embody fantasies of female agency that signal an ongoing conflict with masculine monarchical power.

Schwarz's chapter on *FQ* is a pivotal point in the book. Her detailed discussion of Britomart's career provides a transition, moving from a concern with the way Amazons detach masculinity from the male body to a different concept: that Amazons suggest the possibility of desire between women. The latter concept remains the focus of the book's final chapters on the *Arcadia* and *Midsummer Night's Dream*. The *FQ* chapter offers a fascinating reading of Britomart as a figure who, as she stages masculinity and femininity simultaneously, actually improves upon chivalric masculinity and heteroeroticism. Schwarz theorizes that narcissism informs the mutually affirming masculinity so prominent on the chivalric system: when two men meet in combat, they see idealized mirror images of one another in a homosocial interaction that requires a female body to provide "the social fiction of cause" (145). When one of the combatants (Britomart) turns out to be both the idealized image of masculinity as well as that required female body, desire is "given an acceptable place to go" (146). But while the Amazonian Britomart actually functions better than a man in the martial sphere, she puts stress on the domestic sphere, a process enacted by Radigund, Britomart's double, when, in a parody of domestic bliss, she dresses Arthegall as a woman and makes him spin. According to Schwarz, male desire for an Amazon precipitates a crisis of discretion, and the domestic realm where such desire is played out may reveal "a monstrous domestic product, a demonized woman or a broken man" (154).

Britomart's staging of masculinity generates tensions in the domestic economy, yet it improves the martial economy by allowing homosocial and heterosexual desires to converge on a single object, according to Schwarz. And Britomart is a successful invention in another respect: her relationship (as a knight) to women is a performance of heteroeroticism that works better than the poem's usual kind. Spenser's poem, says Schwarz, "is almost embarrassingly frank about the traffic in women" (she refers to *FQ*, memorably, as "a world of arm candy," 161). The heteroeroticism that is the fictional "cause" of chivalric encounters is not supposed to degenerate into sexuality but often does, and knights in *FQ* who attain sexual success fall from their chivalric identity (Paridell and Scudamour, for example). When Britomart has erotic encounters with women, she can keep her chivalric identity intact; she's "the only knight who can take a woman to bed and remain a hero" (169).

But as Schwarz points out, anxieties may be produced by this heteroeroticism that's "ideal" because it's really between women. The latter chapters of *Tough Love* continue this discussion of the dynamics of desire between women. Following her examination of *FQ* is a chapter on the *Arcadia* in which Schwarz reads Prince Pyrocles' transformation into the Amazon Cleophila as deeper than epidermal. The relationship between Cleophila and Philoclea, according Schwarz, generates "a rhetoric of female homoeroticism that obscures presence of men" (193). Similarly, s finds a preoccupation with homoero and homosocial bonds in *Midsumme Night's Dream*, and concludes that t play ultimately conveys a sense that normative heterosexual bonds, far fr being natural, must instead be compelled. The Amazon Hippolyta's domestication reminds us of the immense effort constantly needed to invent gender and enforce heterosexuality.

Kathryn Schwarz's analysis of th Amazon is deeply theorized: the Derridean supplement, the Freudian uncanny, theories of narcissism, and the Lacanian mirror stage are some o the particular constructions Schwarz uses to build her own persuasive the of Amazons. At times, Schwarz's theoretical formulations overwhelm t rich textual analysis she offers, and o wishes for expanded readings of the primary texts and slightly more compressed renderings of the theory. But the experience of reading this bo is finally very rewarding. In our worl the phrase "tough love" evokes the id of family-based interventions. In her aptly-named book Schwarz shows the Amazon intervening in Renaissance patriarchal systems. Anxieties and tensions may result from these interventions, but so does a sense of possibility and promise—the promise

that there are more expansive ways of imagining gender and desire in Renaissance texts.

Mary Villeponteaux is an associate professor of English at the University of Southern Mississippi and the author of a number of articles on Spenser, Queen Elizabeth I, and Mary Wroth.

02.66

Voss, Paul J. *Elizabethan News Pamphlets : Shakespeare, Spenser, Marlowe and the Birth of Journalism.* Pittsburgh, PA: Duquesne University Press. xii + 256 pp. ISBN 0-8207-0321-4. $60.00 cloth.

Reviewed by Alexandra Halasz

Elizabethan News Pamphlets focuses on a group of about 60 small quartos published between 1590 and 1594 purporting to offer news from the civil war in France, to which England had contributed both soldiers and money on behalf of the Protestant king, Henry of Navarre. An appendix lists the extant pamphlets by *STC* number and long title. Because of their sustained common focus, their concern for objectivity, and their seriality and timeliness, Voss argues, these pamphlets constitute a singular archive that attests to the beginnings of journalism.

Two initial chapters focus on the pamphlets themselves, describing their content, style, and publication. The third chapter opens toward questions of audience by examining the implications of such bibliographical details as type and illustrations. A lengthy and careful discussion of a woodcut of St. George slaying the dragon impressively demonstrates the yield of Voss's investigations. Owned by John Wolfe, who printed many of the pamphlets discussed, it appears at the end of Book I in the 1590*FQ*, which Wolfe also printed, in the 1596 *FQ*, and in three news pamphlets about the French civil war as well as pamphlets Wolfe printed in the late 1580s. In the news pamphlets under investigation, the woodcut is used specifically to represent Henry of Navarre, thus marking his heroism and aligning it with English national identity. Navarre's 1593 conversion to Catholicism brought about the end of the civil war and the end of the news pamphlets in which he figured as the most prominent hero. Navarre's apostasy, occurring in the midst of the concentrated attention on him and his cause in the news pamphlets, Voss argues, shaped his fictive representation in the work of Marlowe, Spenser, and Shakespeare. His discussion traces the centrality of oaths and oath-breaking in *The Massacre at Paris*, *Love's Labor's Lost*, and the Burbon episode of *FQ* V.

In a final chapter, the argument about the pamphlets' influence widens its scope, claiming that the news pamphlets reporting on the civil war in France were active agents in constructing an English national identity. Following the cue of Richard Helgerson's work in *Forms of Nationhood* (1992), Voss dubs the new pamphlets a "martial discursive community" and identifies two strands in their discourse, an "adversarial national identity" that focuses negatively on figures like the Catholic League and the Prince of Parma, and a "laudatory national identity" that emphasizes English contributions to the Protestant cause and particular English leaders like Lord Willoughby, Sir John Norris, and Sir Roger Williams.

By bringing the pamphlets on the civil war forward as a group and investigating their intertextual relations among themselves and with works of avowed fiction, Voss presents a compelling case study of the importance of considering a broad and complex topicality in the discourses of the late sixteenth century. The more specific argument *Elizabethan News Pamphlets* wants to make—that these pamphlets constitute a specific archive that heralds "the birth of journalism"—raises theoretical, taxonomic and historical questions. Insofar as the pamphlets address a timebound sequence of events and are demonstrably aware of their timeliness, the indeed anticipate the seriality of the newspaper. But the discursive field t might retrospectively be termed "journalism" cannot be adduced on t basis of this particular archive alone "Elizabethan news pamphlets" sugge an archive that includes a much grea number and topical range of small quartos than Voss discusses, but eve that potential archive presents problems by excluding ballads, short political tracts, sermons and manuscript newsletters from the dissemination of information to a public of varying literacies and mean of access.

In order to advance the argumen that the civil war pamphlets formed crucial nexus in the emergence of journalism, *Elizabethan News Pamph* preemptively isolates them from the discursive field in which they operat Some of the pamphlets Voss discusse were translations from the French; others were probably produced by or the behest of Lord Burghley as propaganda. Though they undoubted form a topical archive, it's far less cl that they constitute a "martial discursive community," or that their typical figures of Englishness and foreignness bespeak a significant alteration of patterns of figuration in relation to English politico-religious identity at the end of the sixteenth century. Moreover, as Voss discusses when compared with other parts of t

historical record on the civil war, the pamphlets' claims of accuracy are complicated or wholly undermined. The rhetorical tropes and techniques prevalent in the pamphlets, their "shocking images"(12), "very dramatic"(164) presentation, and claims of authenticity or enforced publication, are unique neither to these news pamphlets nor to purportedly truthful discourses. The civil war pamphlets form a crucial nexus in the emergence of journalism precisely because they participated in a dissemination of information, lies, half truths, images, ideological claims, and political questions that included a wide range of relatively widely circulated printed and scribal material. Journalism *avant la lettre*, as now, is a contested and contestatory discursive space in which generic forms, rhetorical strategies, ideological positions, claims of authority, and material formats compete and intermingle. *Elizabethan News Pamphlets* reminds us how rewarding a close focus on a coherent gathering of topical material is and how much we can learn from thinking about topicality and questions of the early modern archive as rigorously as possible.

Alexandra Halasz is an Associate Professor of English at Dartmouth College. She is the author of The Marketplace of Print: Pamphlets and the Public Sphere in Early Modern England *(1997) and has published articles on Thomas Wyatt, Richard Tarlton, Thomas Lodge, Thomas Deloney, and John Taylor.*

02.67

Cheney, Patrick, and Lauren Silberman, editors. *Worldmaking Spenser: Explorations in the Early Modern Age*. Lexington: The University Press of Kentucky, 2000. viii + 288 pp. ISBN 0-8131-2126-4. $39.95 cloth.

Reviewed by Mihoko Suzuki

Worldmaking Spenser is one of two collections of essays originating from the 1996 Yale conference, "*The Faerie Queene* and the World." These relatively short essays, many of which serve as introductions to longer works by their authors, provide an excellent overview not only of Spenser studies but of approaches and topics current in early modern studies; they also suggest areas and directions for further work.

Patrick Cheney and Lauren Silberman, the editors of the collection, have organized the essays around variations on the idea of self and Other. The self in these essays is no longer the autonomous liberal humanist subject, but a self that is inflected by its location in a specific historical and cultural place. But it is a

mistake to conclude that we now consider Spenser to be *only* a product of his time and place: the negotiation between Spenser's autonomy as a poet and his location in Elizabethan culture and early modern Europe or the world is one that is addressed explicitly and helpfully by Heather Dubrow in her caution against "a refusal to recognize the ideolects of specific writers" (214). Accordingly, while recognizing Spenser's particular responses to his cultural contexts, the essays bring other texts (e.g., commentaries on Italian epics, Ronsard, Milton, fairy tales, proverbs), other disciplines (e.g., anthropology, historiography, political thought, law), and theories (e.g., psychoanalytic, gender, postcolonial, Foucauldian) to contribute to a more complex and nuanced understanding of Spenser.

The editors stress Spenser's centrality in stating, "The Spenser we portray is a Worldmaking Spenser . . . the maker of poetic worlds . . . the maker of the Elizabethan world . . . the maker of the modern world" (5), while David Lee Miller in the afterword emphasizes the "otherness" of Spenser, "England's dark poet, a master of obscurity and hard things" (245). Miller characterizes Spenser as "the most marginalized major author in the canon," arguing the apparently paradoxical point that Spenser's difficulty, his "deliberately cultivated . . . ambiguity," is precisely what has enabled his language to "retain an endless capacity to signify in histor circumstances no one could anticipa (246-7). This debate about the relationship between Spenser's centrality and marginality is continu for example, in David Baker's essay Spenser's location as one of the "governing elite" on the "ragged edg of the Queen's empire" (202), and ir Susanne Woods's discussion of the strategy by Spenser (and Lanyer following him) of bringing to the center marginal figures such as Una (and Pilate's wife).

Another significant debate concerning Spenser can be discerned the contributions by Roland Greene and John Watkins. Greene focuses o the opposition in Spenser between what he calls the poetics of immanence, the striving for the transcendent and the singular, and t poetics of embassy, which negotiates among a plurality of worlds, characterized by mixtures and contamination. He reads the destruction of the Bower of Bliss as exemplary instance of "narrative subduction" (16) that enacts a retrea from the poetics of embassy and an affirmation of the poetics of immanence. Watkins's essay on apocalypse and history argues what appears to be the opposite or complementary point that Spenser repeatedly approaches the threshold apocalypse but retreats from it to

engage in history, thus construing the dominant movement of the poem to be away from immanence to the materiality of this world. Other contributors participate in this conversation: for example, Baker argues that "Spenser militates for a single 'nation,' that will dominate, if not subsume, the rest" (199); and Michael Schoenfeldt examines the idea of the self as a digesting body (correcting through the use of the later Foucault our too ready assumption that the sexed body forms the basis of the self), and emphasizes the importance of "an aggressively materialist notion of self," while acknowledging "Spenser's frequent recourse to neoplatonic spirituality" (237).

Feminist criticism has clearly made notable and far-reaching inroads into Spenser studies. In addition to the essays that explicitly announce gender as their central concern, others, such as those by David Quint, William Kennedy, and John King, include gender as an important component of their argument. Kennedy's essay elucidates the relationship between ownership of a literary text and the ownership of the bride, by calling attention to the rise of the mercantile middle class as consumers of literature and parties to marriage contracts; while Quint examines the doublings and displacements of Spenser's female characters in the context of the psychology of Elizabethan court politics. Both complicate a strictly literary understanding of Spenser's relationship to his major forebears such as Chaucer and Ariosto by an attention to Spenser's negotiation of historically specific questions of class and gender. King's essay on Spenser's Error and Milton's Satan sees both figures as originating in the "gynophobic aspect of patriarchal Protestantism" (151). Like Kennedy, who deploys commentaries on the Italian epics to read the relationship between Spenser and Ariosto, King similarly contextualizes the literary genealogy between Spenser and Milton by reference to reformation writers such as Bale, Luther, Calvin and others; both critics thereby place Spenser (and Milton) in a cultural conversation about marriage contracts and Protestant gynophobia. Recalling Greene, King's focus on hybridity—"biform femininity" (150)—calls attention to the importance of maintaining and the disruption of boundaries, the dialectic between "purity" and "danger."

Of the essays that explicitly focus on gender, Mary Ellen Lamb's is programmatic in investigating Spenser's indebtedness to "old wives' tales"—the oral literature of fairy tales, the "*Hobgoblin*" that Harvey excoriated Spenser for mixing with "the Garland of Apollo" (82). Harvey's response indicates the desire to maintain the "purity" of the elite, masculine,

classical tradition, against the "danger" of the "degraded feminine culture from childhood" (83). Lamb's project is to recover this repressed and ambivalent intertexuality; in so doing, she arrestingly states that "the opening [of Book IV] presents Spenser as a woman writer" (96), a statement that serves to introduce the essays on Spenser's importance for women writers by Susanne Woods, Jacqueline Miller, and Shannon Miller. While Woods focuses on Lanyer's revision of the Bible through strategies gleaned from the *FQ*, Shannon Miller examines Lanyer's multiple dedications and her representation of Elizabeth in light of Spenser's precedent and example. The two essays on Wroth interestingly disagree in their characterization of Wroth's revision of Spenser: Jacqueline Miller argues that Wroth brings a more definite sense of closure to Spenser's provisional endings, "fulfill[ing] both sexual and textual desire for conclusion" (123), while Shannon Miller sees in Wroth a greater degree of separation and fragmentation, suggesting that "men and women are psychically, and permanently, distinct" (142). As these essays indicate, the topic of Spenser and women writers invites further work, for in addition to Lanyer and Wroth, Spenser was resonant for others such as Ann Clifford and Rachel Speght.

Spenser and politics—political thought as well as praxis—is another area of common interest here. Schoenfeldt elucidates the relations between the "ideal of self-governme in Spenser and the formation of an "ethical subject" poised between tyranny and anarchy (241-2). Kenne looks forward to Filmer, Hooker, an Locke as he places Spenser's concer with the marriage contract and the family in the history of 17th-centur political thought. Watkins shows th shift from the political and literary nostalgia of the imitative Spenserian who sought to repeat their model qu literally to Dekker who seeks to interpellate James as an anti-Cathol leader, and to Milton who discards monarchicalism to embrace republicanism. And Baker reads Spenser's "awareness of the heterogeneity of national origins" (2 beyond England in light of a call fo British history by historians such as J.G.A. Pocock. Going beyond Britai Anne Lake Prescott argues for a expanding to a European context ou understanding of Spenser's career, which has been studied in terms of I English contemporaries (a similar expansiveness in British historiogra has been argued by Jonathan Scott i his *England's Troubles*). In her "intercareerist study" (64) she turns attention to Ronsard, another poet v negotiated, in Catherine de' Medici, "gynecocratie" (71). Turning her attention even farther away, Elizabe Jane Bellamy investigates the *Faerie*

Queene's ambiguous figuration of India to show Spenser as one of the originators of "the curious genealogy of India" that postcolonial critics have traced, but only from the eighteenth century onward. She argues that Spenser in *FQ* enacts the early modern transition from a literary construction and understanding of India to a historical and geo-political one, both of which carried symbolic and representational valences.

The law and / as cultural history, another topic of current interest in early modern studies, is treated by Heather Dubrow and Judith Anderson. Dubrow shows that contrary to our preoccupation with sensational crimes, what in fact worried the early modern English was the more quotidian crime of thievery. This fear attached not only to outsiders like the Irish, but to the neighbors who became invaders, the insider becoming the outsider and vice versa; thus we see evidence of Spenser's preoccupation with Ireland and the problem of "corruption and contamination, notably the blurring of epistemological categories" (205). Anderson explores Spenser's repeated use in *Vewe* of the proverb, "Better a mischief then an inconvenience," in terms of other contemporary uses in legal sources, political tracts, commercial documents, and literary texts. In elucidating the "heavy and equivocal cultural burden" (227) that it carries, including the tension between "the individual, private right and the greater public good" (229), Anderson's essay participates in the conversation concerning Spenser's political thought.

Near the conclusion of her essay, Anderson makes an incisive observation about the shift in methodology that we have witnessed in Spenser studies, a shift that many of the essays exemplify: "There was a time when I might have reviewed the historical-cultural materials in this essay and then proposed a reading . . . without displaying extensive documentation. . . . Now I exhibit my materials within the body of the essay, for they have become a more significant part of its subject, participating in a multiplicity or qualified indeterminacy of self and voice" (229). Also useful is Bellamy's call for going beyond "simple issues of 'marginalization' and "'Otherness'" (191); although many of the essays do succeed in doing just that, it's advice worth heeding. More specifically, in envisioning an examination of Spenser's language, "the politics of his strange and excessive style" (247)—a formalism that is inflected by history and ideology—David Miller suggests one major project that readers of this thought-provoking essay collection might take up.

Mihoko Suzuki, Professor of English at the University of Miami, is the author of Metamorphoses of Helen: Authority, Difference, and the Epic *and the*

forthcoming Subordinate Subjects: Gender, the Political Nation, and Literary Form in England, 1588-1688. *She is editor of* Critical Essays on Edmund Spenser, *and co-editor, with Cristina Malcomson, of* Debating Gender in Early Modern England, 1500-1700.

02.68

Prescott, Anne Lake, Thomas P. Roche, Jr., and William A. Oram editors. *Spenser Studies: A Renaissance Poetry Annual.* Vol. XV. New York: AMS Press, 2001. 284 pp. ISSN: 0195-9468; ISBN 0-404-192115-7. $79.50 cloth.

Reviewed by Jerome Dees

The contents of this current volume of *Spenser Studies*, now (from all appearances) firmly and gratifyingly back on a regular publication schedule, are arranged in a section of twelve more-or-less full-length essays, followed by two short "Gleanings," and that in turn by a "Forum" exchange regarding the date of *Am* 62. I say "more or less" because four of the twelve are "Papers in Exchange" concerning relations between Spenser and Ralegh that originated in a special session at the Sixteenth-Century Studies Conference in Toronto in October 1998 (see *SpN* 99.23-25) and retain much of the character of their first incarnation as conference pape What was most striking, in reading volume straight through, was its va (and richness) of methodological approaches, which I will highlight. Since all of the essays are abstracte separately below, I'll identify them simply with the author's name and a cross-reference number (e.g., 02.00)

The lead-off essay by Susanne Woods (02.79), a slight recasting of her Kathleen Williams Lecture delivered at Kalamazoo in May of 2000, might well have been identifie as such—even though its style and t mark its genre clearly enough. The following two passages, the first its general claim, the other a peroration on Mt. Acidale, will give a fair sens its rhetorical sweep and the quality its argument: "if Milton . . . succeed in defining and inviting a concept o freedom as knowledgeable choice tha would inform British Whig politics ultimately infusing Anglo-American cultural self-definition, Spenser provided him with his first model fo this ambitious and eventually successful enterprise" (2); "In Book Spenser's world of glass comes right to our faces. . . . The poem seeks to stay within the banks of Helicon, M Acidale's 'gentle flud' by which the nymphs and fairies sit 'tuning their accents fit'" (15). In contrast to the essay which immediately follows—a indeed to most of the other essays in the volume—it appears slender and

impressionistic, sitting awkwardly at the head of this collection.

On a surface reading, Ken Borris's study of the "glorified body" in *FQ* I and II (02.70) and Joseph D. Parry's examination of Phaedria as "an alternate way of configuring the motions of rational activity" (02.76) seem to have little in common. Borris marshals a daunting array of medical, physiological, moral, and theological materials in support of the claim that Spenser's treatment of bodily glorification in Alma's Castle ("not simply . . . anagogically figurative but to some extent synecdochal" [41]) shows that for him nature and grace are not in opposition, but a continuum. Parry's essay, on the other hand, apart from a nod to Aristotle and St. Thomas, situates a close reading of Spenser's handling of Phaedria almost totally in the context of recent criticism. Initially it seemed odd that this rather unprepossessing episode should be the vehicle for such a momentous point. However, I wound up convinced, while noting in addition that if read closely together, the two essays complement each other in rewarding ways, Parry offering some unexpected confirmation of Borris's argument about how the two books relate. Readers, however, had best be prepared to negotiate a substantial number of overly long and convoluted sentences (see, e.g., p. 68) and to worry through some shifty attribution of agency to "Spenser," "the poem," and "the text."

A different lesson in methodology results from reading Kyong-Kahn Kim's essay on hermaphrodism (02.74) next to Donald Stump's on cross-dressing (02.77). Writing from assumptions that are broadly new-historicist, Kim locates the impetus for all of *FQ*'s hermaphrodite figures, including Britomart, in Spenser's desire to address the compelling political issue of his age: since "hermaphrodite figures are self-sufficiently procreative," they represent a "Spenserian vision for or answer to the succession problem," his way of "representing Elizabeth's authority, coping with the dynastic matter" (88). Since this brief and assertive essay offers no support for its controlling assumption (where, in fact, do we find the hermaphrodite figure treated in terms of procreation?) I wondered why one might not as easily conclude that it's Spenser's wishful failure to solve the problem. I remain unconvinced. Stump's more careful textual traversal of much of the same material arrives at quite different conclusions; for him, Spenser's interest is firmly ethical (to the point, some might say, of being determinedly un-political): his intent in cross-dressing Artegall and Britomart is to offer an "allegory of genders per se" (110). Stump's essay is not only one of the stronger ones in the collection, but, when taken with

those of Borris and Parry, suggests a resurgence of the Christian-humanist values that governed much of Spenser criticism before about 1970. To me, its chief value is in demonstrating the ease and tact with which this "old-fashioned" approach can converse with more recent political and feminist strategies.

Joe Black's reproduction, transcription, and analysis of fol. 6 of Edinburgh University Library's MS LA II 358, dated 1588, a "Spenserian sonnet" that commends "the ffayery Queene's first comeinge to the press," offers important evidence that Spenser's poem circulated in manuscript prior to its 1590 publication (02.69). He argues persuasively that the author was Thomas Watson.

An important question to ask of a miscellaneous collection of essays such as this is which, if any, will have legs? Of those here, I'd nominate two (even though one is not about Spenser at all, save by implication): James Fleming's on Ireland and *Am* (02.71) and Christopher Warley's on Anne Lok (02.78). Fleming's is the most powerful application I've encountered recently of what I'd call a Marrottian political reading of sonnet sequences. Claiming (rightly) that a Martzian manner of reading Spenser's references to his lady's cruelty as just a playful heightening of Petrarchan business as usual is simply unsustainable, he shows through careful and convincingly detailed comparisons with *Vewe* th the only way they will "work" is if as Spenser's venting an "ancient cl by covertly transferring Grey's Iris disgrace onto Queen Elizabeth (16 Fleming assures us that he is not denying that the sequence pays cou Elizabeth Boyle, but rather is shov how it does "other work" (161). Warley's more self-consciously "cultural-materialist" approach dra heavily on the work of Robert Weimann and others to argue that Lok's 1560 sequence embeds the "tensions" present at a moment of cultural transformation in which "l authority" no longer "rests in the s institution of the aristocracy" but rather is coming to reside in a process—"in the possession and circulation of . . . commodity throu ownership" (217). Though I found argument stimulating and edifying, will acquire its legs, I think, not fo what it shows us about Lok's seque *per se*, but for what it implies abou need to alter the way we read later sonnet sequences, our need to rethi the issue of "class dynamics" as the may be expressed in language of "tr commodity circulation, and the des of non-noble people" (235)—consid for example, "reason's audit," "trad merchants," "profitless usurer," and like. One small observation: I wondered, on reading Warley, whet images of "enclosure" in Lok's

Calvinist discourse of a New Jerusalem, might not provide an alternative to the discourse of political enclosure that Fleming finds so crucial to his reading of *Am.*

Since Michael Ruddick's comment (02.83) on the Ralegh-Spenser papers by Oram, Erickson, and Dees (02.80, 02.81, and 02.82) clearly sets out some shared assumptions among the authors, as well as their differences, it might be the best place to start in reading them. He feels that all three tend to polarize in a way that oversimplifies the differences in how the two men thought about the queen as their putative audience, a tendency that contributes in particular to my missing the complexity of Ralegh's thought as it appears at different moments in his poem. In each of our cases he proposes a different way of reading one or more of the passages on which our original arguments hinge. He finds both Oram's and Erickson's textual analyses over-determined and suggests that more "minimal interpretation" (202) will leave the poets' relation both to the Queen and to each other less fraught and tense than either paper assumes.

Of the two "Gleanings," I found Andrew Hadfield's proposal of the Knight's Tale as a source for Spenser's egalitarian giant (02.72) strained and unconvincing, in contrast to Richard Hardin's more plausible case that the Aesculapius episode reflects Spenser's knowledge of English Mummer's plays (02.73).

In this issue's Forum Lydia M. McGrew charges in 02.75 that Alex Dunlop's continued silence on J.W. Bennet's 1973 article attacking his Lenten interpretation on the "historical" grounds that sonnet 62 refers to January 2, not March 25, is not merely tantamount to a moral failure, but has somehow elicited a conspiracy of silence on the part of the Spenser community. Two sentences may suffice to convey an adequate sense of her accusatory shrillness and of the measured generosity of his response (also 02.75). McGrew: "He seems to consider it to be possible to 'break the impasse' between numerologists and traditionalists [here she refers to Dunlop's 1980 *Spenser Studies* essay] without any dialectical exchange which will convince a traditionalist such as Bennett that the Lenten scheme is, in fact, supportable" (259). Dunlop: "McGrew evaluates Bennett, but undertakes no research to verify Bennett's assertions, perhaps on the supposition that facts are facts" (275).

Jerome Dees, Professor of English at Kansas State University, was the previous Editor of The Spenser Newsletter/Review.

Articles: Abstracts and Notices

Thanks to the editors of Spenser Studies: A Renaissance Poetry Annual *for their permission to reprint and condense abstracts of articles from Volume XV. These abstracts appear in full in the issue itself, and can also be found at http://www.english.cam.ac.uk/spenser/studies.htm. We include the brief pieces in the volume's "Gleanings" and "Forum" sections.*

02.69

Joseph Black, **"'Pan is Hee': Commending *FQ*."** *Spenser Studies* XV (2001):121-34.

An unrecorded manuscript in the Edinburgh University Library reveals that the commendatory verses printed with the 1590 *FQ* may not have been the first poems written to praise Spenser's epic. Dated 1588, this manuscript commendation is intriguing for both its form, a Spenserian sonnet before any Spenserian sonnets were in print, and its content (its tropes of praise differ interestingly from those deployed by the printed commendations). The essay suggests reasons for thinking the poem the work of Thomas Watson, and explores the evidence it provides for the pre-publication circulation of *FQ* and, more generally, for the culture of manuscript communication and commentary that linked Spenser an his circle of friends and patrons.

02.70

Kenneth Borris, **"Flesh, Spirit, and Glorified Body: Spenser's Anthropomorphic Houses of Pride, Holiness, and Temperance."** *Spense Studies* XV (2001):17-52.

Whereas Spenser's most extensive allegorical representation of the bo Alma's Castle, has been recently sa to portray "the natural body" in contrast to "the mystical body" associated with Caelia's House of Holiness, Books I and II are profoundly interanimated. They sh much the same conceptions of the body, soul, and human prospects, s that their heroes' exploits are fully complementary and the developmen *FQ* is cumulative. Anatomical, med and theological discourses and conc are synthesized in both Books I an

so that Spenser's representation of Lucifera's and Caelia's houses deals in part with the natural body, and his portrayal of Alma's domain depends on sanctification and related Pauline doctrines of the flesh, spirit, and glorified body—bodily glorification being the ultimate physical ideal for humankind in *FQ*.

02.71

James Fleming, **"A View from the Bridge: Ireland and Violence in Spenser's *Am*."** *Spenser Studies* XV (2001):135-64.

The apparently extremist sonnets of Spenser's *Am* have often puzzled critics. Although the Petrarchan tradition provided some writ for violent allegations against the beloved, Spenser seems to expand this tendency beyond sonnet sequence decorum. A popular solution has been to read the violent poems as intentionally hyperbolic, but this view is insecure and does not explain why Spenser would want such an effect in an amatory and marital sequence. Instead, this paper argues that the violent sonnets should be read in the same Irish context of politics and conquest that has proved so illuminating for Spenser's other works. Argues for structural similarities between the war against the "unquiet thought" in *Am*, and that against kerns and rebels in the *Vewe*. An analysis of attitudes toward the slaughter of the yielded in both texts indicates that the extremist poet of *Am* is unburdening himself of a long-held grudge.

02.72

Andrew Hadfield, **"Spenser and Chaucer: The Knight's Tale and Artegall's Response to the Giant with the Scales (*FQ*, V, ii, 41-42),"** *Spenser Studies* XV (2001):245-9.

Reads Artegall's argument on equity as a Spenserian adaptation of Chaucer's Theseus' Boethian speech on the order of the universe. Each speaker tries to establish a sense of divine stability in the universe against threats to established order; further, the Knight's Tale would have served Spenser's purposes insofar as it gives him a model for the increasing narrative presence of the classical deities in *FQ*.

02.73

Richard Hardin, **"Spenser's Aesculapius Episode and the English Mummers' Play,"** *Spenser Studies* XV (2001):251-3.

Argues that the Mummers' St. George Play contributes to the shape of *FQ* I.v, where Duessa tries to resurrect Sansjoy in the unerworld. Spenser may have understood how the pagan elements of the play could be adapted to his own narrative of creating or restoring harmony, transforming the play's buffoonery to blessedness, while preserving their original meaning.

02.74

Kyong-Kahn Kim, **"The Nationalist Drive of Spenserian Hermaphrodism in *FQ*."** *Spenser Studies* XV (2001):79-94.
Hermaphrodism in *FQ* is one of Spenser's poetic designs to solve the succession problem, the most practical issue through the entirety of Elizabeth's reign. The literally physical dimension of the image shows that it is simply a way of giving birth without marriage. The poem is full of hermaphrodite figures, including Britomart, who strongly imply a self-sufficient way of procreation without the aid of a male partner and whose experience has also a dynastic effect. This manner of procreation justifies the queen's unmarried chastity without destroying her established cult of chastity and at the same time perpetuates the dynastic succession.

02.75

Lydia McGreh, **"A Neglected Gauntlet: J. W. Bennett and the Date of *Am* 62,"** *Spenser Studies* XV (2001):257-72.
Argues in support of Bennett's dating of Sonnet 62 as 1 January rather than 25 March, and therefore destructive of the Lenten interpretation put forward by Alexander Dunlop. Tasks Dunlop for not responding adequately to Bennett's suggestion. Dunlop's response, **"Sonnet LXII and Beyond,"** pages 273-7, responds to McGrew's salient points and asks what is at sta in this debate. Bennett and McGrew share a commitment to writing as interior or exterior speech and a corollary resistance, in the protestan tradition, to spatial and figurative interpretation.

02.76

Joseph D. Parry, **"Phaedria and Guy Traveling Alone in *FQ*, Book III."** *Spenser Studies* XV (2001):53-78.
The whimsical, erratically mobile Phaedria, occupies a singular place among the female temptresses who accost Guyon in Book II. Phaedria presents Guyon with the opportunity learn that continual "progress" towar the sources and origins of desire—in the world or in the self—in order ful to comprehend and master our appetites is not necessarily a desirab thing. Spenser suggests in the Phaed episodes an alternate way of configuring the motions of rational activity that complicates the allegory self-knowing that seems to drive Boo II: Guyon must move away from Phaedria, not by her. Guyon must travel like her to get past her, but in such motions the text demonstrates that Guyon's progress toward greate self-awareness leads him deeper and deeper into troubling dimensions of self. Motion and mobility in Book II become problematic ways of signifyi progress, though they remain the on

available signifiers that can perform this work.

02.77

Donald Stump, **"Fashioning Gender: Cross-Dressing in Spenser's Legend of Britomart and Artegall."** *Spenser Studies* XV (2001):95-120.

Close parallels between Britomart's experiences as a knight in the House of Malacasta and those of Artegall as a serving maid in the city of the House of Radigund suggest that Spenser regarded the crossing of traditional boundaries between the genders as a formative stage in the process by which each attains its own perfection. Britomart's tendency to excessive "frowardness" is gradually tempered by her adventures among men in Books III-V, as Artegall's tendency to "forwardness" is moderated by his encounters with women. Spenser follows humanists like Thomas Elyot in arguing that both genders are perfected in "virtuous and gentle discipline" by drawing toward the same Aristotelian mean. Spenser calls into question traditional distinctions between masculine and feminine in ways that deserve more scholarly attention than they have received.

02.78

Christopher Warley, **"'An English box': Calvinism and Commodities in Anne Lok's *A Meditation of a Penitent Sinner*."** *Spenser Studies* XV (2001):205-42.

Anne Lok's *A Meditation of a Penitent Sinner* (1560), the first sonnet sequence in English, articulates changing conceptions of social authority in early Elizabethan England through the formal tension of the sonnet sequence—the strain between sonnet and sequence, lyric and narrative. This strain is apparent in the complex relation between individual sonnets and the textof Psalm 51 which appears in the margin. The psalm provides a model for the speaker's lyric authority, but also provides a narrative of the founding of the New Jerusalem which tacitly celebrates England's return to Protestantism under Elizabeth. Yet by creating a lyric authority out of the logic of commodity circulation and Calvinism, the speaker tacitly challenges Elizabeth's assertion of absolute monarchical power. The authority of Lok's speaker thus points to the need to reimagine the class dynamics embodied in the English sonnet.

02.79

Susanne Woods, **"Making Free with Poetry: Spenser and the Rhetoric of Choice."** *Spenser Studies* XV (2001):1-16.

Milton is generally credited as the champion of individual liberty, but Spenser provided Milton with his first model for a poetry that values and

seeks to extend human freedom. Spenser claims throughout his work that making true poetry is an exercise in freedom and an invitation to the free spirit; ideas of freedom move across intersections of social hierarchy, law, religion, love, and English identity. He employs traditional limited definitions of freedom as "not slavery" and "generosity of spirit," but extends them to include the poet's right to speak freely. In *Mother Hubberd* and throughout *FQ* Spenser subverts stated assumptions about hierarchy and governance, redefining freedom as knowledgeable choice and a condition for virtue. His rhetorical technique is to show and invite rather than tell and exhort. This vision and technique culminate in Book VI, which presents the most direct encounter between poet and courtly reader; in the Mt. Acidale episode, Spenser presents his vision of freedom most clearly as a paradox of revelation through disguise and invitation through instruction.

Spenser Studies XV *includes 4 linked essays on Spenser and Ralegh, so we list them together here, out of alphabetical order.*

02.80

William Oram, **"What Did Spenser Really Think of Sir Walter Ralegh When He Published the First Installment of *FQ*?"** *Spenser Studies* (2001):165-74.

The dedicatory sonnet to Sir Walter Ralegh in the 1590 *FQ* suggests how independent Spenser was of his patr in the early 1590s, and how willing t criticize him. The independence probably has roots in their early acquaintance in the 1580s, when the would have been closer in rank than they were later, and it appears in 15 when Spenser steers clear of Ralegh' rivalry with Essex. In the sonnet Spenser seems to set the sophisticate melodious art of the courtier above h own rustic verse, but the poem's language suggests something quite different: that Ralegh's amorous vers limits his naturally lofty talents to th merely pleasurable. In Helgerson's terms, a determinedly "laureate" poe insists on his place by criticizing a greatly gifted "amateur."

02.81

Wayne Erickson, **"Spenser Reads Ralegh's Poetry in(to) the 1590 *FQ*."** *Spenser Studies* XV (2001):175-84.

In his dedicatory sonnet to Walter Ralegh and in *FQ* III.Proem, Spense characterizes Ralegh's poetry, situate it within a discussion of genre, and asserts Ralegh's preeminence as the appropriate singer of Cynthia's prais the only person truly capable of writ Spenser's "Argument." Spenser flatte but also engages Ralegh in intellectu play, as Ralegh engages Spenser in h

two commendatory verses. Both seize the opportunity of Spenser's publishing event to have some mildly dangerous fun, partly at the expense of the queen who inspires their poetry and controls their lives. The tone of Spenser's passages is at best ambiguous: the sensuous language describing Ralegh's poetry and the potentially controversial evocations of genre and queen demonstrate the sophisticated ironic play so much a part of the proems and appended texts of the 1590 *FQ* and of Spenser's ongoing literary-cultural dialogue.

02.82

Jerome S. Dees, **"Colin Clout and The Shepherd of the Ocean."** *Spenser Studies* XV (2001):185-96.

Despite increased critical interest in the political and literary relations between Spenser and Ralegh, surprisingly little close attention has been paid, first, to Ralegh's side of the picture and, second, to the vexed question of the precise intertextual relations between *Colin Clout* and *The 11th: and last booke of the Ocean to Scinthia*. While readers have long recognized that Colin's brief account of the "lamentable lay" sung to him by the "straunge shepherd" in lines 163-71 of *Colin Clout* may well refer to *Ocean to Scinthia*, the uncertain dating of the two poems has led most recent critics and editors to be cautious. In fact Colin does refer to Ralegh's poem; Ralegh's in turn engages Spenser's, and both should be read as embodying a dialogue carried out over a period of time. The two poems echo each other in their handling of the Neoplatonic idea of love, and especially in the way Ocean repeatedly scrutinizes Colin's too-easy reliance on Neoplatonic idealism. His critique is based on Ralegh's own lived courtly experience and hinges on the poets' epistemological differences. Dees aims to adjust a critical tendency to privilege Spenser as a morally superior teacher of Ralegh.

02.83

Michael Rudick, **"Three Views on Ralegh and Spenser: A Comment."** *Spenser Studies* XV (2001):197-204.

This comment proposes some adjustments to the views on Spenser and Ralegh argued by Dees, Erickson, and Oram. In general, the comment urges that the differences in their poetic projects not be perceived as categorically opposed. Ralegh's antiplatonism in the twenty-first book of "Cynthia" is not a consistent stance, and the contrast of Ralegh, the poet of pleasure, against Spenser the poet of morality can be drawn too sharply. Any difference of intent is much diminished by both poets' agreement on the nature of their putative audience, Queen Elizabeth. The agreement is evident in both poets' commendations of each other.

02.84

Judith Dundas, **"Spenser and the Emblem Books."** *Emblematica* 11 (2001):293-324.

Argues that Spenser has a totally different understanding of *ut pictura poesis* from that of the emblematists, who juxtapose rather than unite picture and poem; the essay's aim is redress the balance within iconographic studies between iconography and the work of art. Discusses several of Spenser's techniques in using but transforming emblem material—narrativizing it, complicating its didacticism, elaborating its decorative elements, animating iconographical elements, reviving dead metaphors, building affect into personification figures like Gluttony or Envy, for example. Moving from personifications to related mythological features, Dundas proposes that "Spenser's poetic purpose [in his personifications] "is to turn all his personifications into mythological figures," a matter on which he parts company with the emblem books.

02.85

Craig, Joanne. **"Monstrous Regiment: Spenser's Ireland and Spenser's Queen."** *Texas Studies in Literature and Language* 43.1 (2001): 1-28.

Sets Spenser's *Vewe* in the context of 16th-century English descriptions of Ireland which express political and military problems posed by the Irish largely in terms of sexuality and gender. In the *Vewe* the aberrant behavior of the Irish with respect to gender underlies and even accounts for the conditions of a society that makes no sense to the colonial administrators charged with reforming it. The *Vewe* performs a veiled critique of Elizabeth's "misplaced and all too feminine compassion and forbearance" toward her Irish subjects, implying that she bears some responsibility for Ireland's continued rebellion. Irenius substitutes a legitimate, masculine, hierarchical system for an illegitimate feminine one within which the Queen colludes with a "feminized" Old English aristocracy. (Jeremy Kiene)

02.86

Fitzpatrick, Joan. **"Spenser and Land: Political Conflict Resolved in Physical Topography."** *Ben Jonson Journal* 9 (2000):365-377.

Traces in *FQ* a pattern by which landscapes are transformed from a source of danger and uncertainty to an instrument of benevolence, arguing that such transformations enact a kind of imaginative enclosure whereby a landscape that has been wild is finally brought to order. In several episodes, the landscape colludes with Spenser's knights to punish and consume their enemies, usually leaving little or no bodily remnant of figures (Kirkrapine, Maleger, Pollente, the Souldan,

Malengin, and others) who symbolize political threats posed to English colonialism by Irish rebels and continental Catholic powers. These bodily annihilations capture both the finality belied by the knights' individual victories and the ambivalent nature of the colonial project in which Spenser imagines the landscape constructively participating. (Jeremy Kiene)

02.87

Gardiner, David. "**'Oh, How Unlike Unto Orpheus': The Poetics of Colonization.**" *Renaissance Forum* 4.2 (2000).
http://www.ac.uk/renforum/v4no2/gardiner.html.
Understands English humanist conceptions of the civilizing cultural function of poetry as a central feature of the English colonial project in Ireland, e.g. in English depictions of Irish bardic poetry as barbaric, "anti-Orphic." So successful was Irish poetry envisaged as inciting resistance that one of the premises for cultural conquest rested upon dismantling the bardic order. Through references to Orpheus, English writers on Ireland sought to bridge the gap between humanistically rooted notions of English civilization and the recalcitrance they encountered from Gaelic Irish society. (Jeremy Kiene)

02.88

Scherb, Victor I. "**Assimilating Giants: The Appropriation of Gog and Magog in Medieval and Early Modern England.**" *Journal of Medieval and Early Modern Studies* 32.1 (2002): 59-84.
Links narratives about Gog and Magog in the Bible, commentary, romance, history, topography, and civic pageantry, to demonstrate how these figures developed and influenced one another to create a sense of community for various groups. Charts Gog and Magog's association with cannibalism, incest, and brutality, and geographical and moral horizons of the West through their medieval appropriation into English mythology and eventual movement from periphery to center of national life. Examines 16th- and 17th-century descriptions of local topography, civic iconography and pageants to show how Gogmagog was inscribed into early modern English local and national identity, and later as a symbol of the growing wealth and influence of London's mercantile classes. (Jeremy Kiene)

Conference Activities
Winter / Spring 2002

In April, the South Central Renaissance Conference, the Queen Elizabeth I Society, the Andrew Marvell Society, and the St. Louis University Center for Medieval and Renaissance Studies joined forces in a conference that saw the following papers dealing with Spenser.

02.89

Galina Yermolenko (Marquette U), **"Edmund Spenser in Russia,"** outlined the reception history of Edmund Spenser in Russia, from the 19th century to the present—a topic remaining terra incognita in both Russian and Western Renaissance studies. Spenser's name is little known in Russia, but publication of his poems has increased in recent years, and a tradition of interest in Spenser's poetry has existed in Russia at least since the 19th century, intermittently and covertly. This paper aimed to uncover and restore this obscure tradition, and to analyze its major stages in connection with major sociopolitical and cultural developments in pre- and post-revolutionary Russia, with the goals of stimulating further Russian interest in England's "poets' poet" and to familiarize western experts with the status of Spenser scholarship in Russia.

The Queen Elizabeth I Society sponsored a session on "Spenser And Queen Elizabeth I," with papers by John Wieland and William Oram.

02.90

John Wieland (Spalding U), **"The Fashioning of Courtesy in The Faerie Queene."** *FQ* VI examines the nature of courtesy as fostered by Elizabeth. Spenser complains that courtesy has become a mere feigning instead of the manifestation of a virtuous inner state; on the other hand he esteems the queen who shoulders responsibility for maintaining a system of patronage which creates an environment that encourages the very behavior that the narrator despises. He ultimately reveals that the development of courtesy is processual and evidence of an interior condition.

02.91

William A. Oram (Smith C), **"Addressing the Queen."** The proems to the first part of *FQ* differ markedly from those to the second part in purpose and stance. The proems to the first three books foreground the poet's relation to the Queen, whose laureate he wishes to become, and center around an address to her. They attempt to dramatize a social relation. By

contrast, the proems to the second half of the poem focus on the poet alone and the workings of his isolated consciousness. Spenser's changed relation to Elizabeth and her court in the 1590's is one important cause of his continued experimentation with the proem-form.

02.92

Jill S. Clingan (Kansas State U), **"Romantic and Virtuous Female Friendship in Sir Philip Sidney's New *Arcadia* and Edmund Spenser's *FQ*,"** examined how the friendships between Sidney's Philoclea and Pamela and Spenser's Britomart and Amoret meet (and do not meet) the criteria established by Aristotle to be a "friendship of virtue." Sidney modifies Aristotle's notion of friendship in ways that move beyond stereotypical images of women. Spenser has ideas about friendship more influenced by Aristotle's sex-differentiated views on friendship. Argued that Philoclea and Pamela as well as Britomart and Amoret experience a romantic friendship but not a homosexual relationship.

02.93

Andrew Smyth (Plymouth State C), **"Revisiting Spenser's Ireland in Maria Edgeworth's Irish Writings."** Facing enormous political and historical change in Ireland at the endof the eighteenth century, Maria Edgeworth turned to Edmund Spenser's complicated, ambivalent vision of Elizabethan Ireland as she reevaluated the Anglo-Irish heritage and future in her fiction. Examined Edgeworth's affinities for Spenser, her identification with his political and literary situation in Ireland, and her use of Spenser's *Mother Hubberd* and other writings as shaping elements for her fiction and for her own identity.

A joint Annual Meeting of the Renaissance Society of America and the Arizona Center for Medieval and Renaissance Studies was the venue for the following papers.

02.94

Heidi Breuer (U of Arizona), **"'Her fruitfull cursèd spawne:' Magical, Monstrous Mothers in *FQ*,"** argued that early modern texts appropriate magical tropes to create a discourse of abjection. Thus *FQ* I conflates the maternal with the monstrous, reflecting a dual fear of and desire for the phallic, Imaginary mother. Spenser equates motherhood with monstrosity, magic, and sexuality, categorically condemning femininity through maternity. It is Una's disassociation from the abject maternal body that spares her from undergoing the transformation endured by Duessa. Spenser's use of sexuality as a marker of evil recapitulates the psychoanalytic trauma associated with loss of the

Imaginary mother; Spenser wishes for a mother before desire.

02.95

Susannah Monta (Louisiana State U), . **"A Fig for *The Faerie Queene:* Catholic Persecution and the Catholic "Legend of Holiness."** The first Catholic response to *FQ*, Anthony Copley's *A Fig for Fortune* (1596), reworks *FQ* I.ix-xii to make a series of points about the persecution of Catholics under Elizabeth: 1) The comparatively more complex contours of Roman Catholic temptations to despair; 2) the fuller sacramental presence of the Catholic church, even in the face of persecution; 3) the triumph that Roman Catholics and Catholic martyrs will enjoy over "Doblessa," the wily, duplicitous, and Protestant church. Copley's text provides evidence that *FQ* I was interpreted in light 16th-century religious persecutions, and suggests how English Catholics began to allegorize their own experiences.

02.96

Carol Kaske (Cornell U), **"Melanchthon in Not-So-Strange and Distant England."** Discussed the influence of Melanchthon's ideas on Spenser, Sidney, and other Elizabethans. Addressed the following issues: *cuius regio* and royal supremacy; adiaphorism and the Church of England; justification and Melanchthon's contradictory interpretations of it as followed by the Book of Common Prayer and Spenser; Melanchthon's perceived compromises with Rome on fall from Grace, cooperation with Grace, submission to Grace, and thei echoes in Sidney and Spenser; Melanchthon's permissive God, eager to save, and the Sidney circle's loving rather than just or powerful God; and the English popularity of Melanchthon's Erasmian religious rationale for studying classical culture

02.97

Julia Major (U of Oregon) presented **"'Add Faith unto your Force': The Rhetoric of Faith in Spenser's Protestant Poetics."** Examined the influence of Melanchthon's combination of rhetoric, ritual, and reformation on Spenser and Sidney. Melanchthon's revision of classical rhetoric resulted in a 'baptized' humanist scholarship which captured Protestant education across northern Europe, including England. Seeking a mean on the Eucharist between Calvi and Zwingli on the one hand, and Roman Catholicism on the other, Melanchthon provided the possibility of poetic imagery in order to move the heart. Approaching Sidney and Spense with Melanchthon in mind gives a more nuanced understanding of their poetics, one which can help renegotiat the critical opposition between Spenser's poetic sensibilities and his iconoclastic faith.

02.98

Elliott M. Simon (U of Haifa), **"The Terrible Power of the Dream."** Through Phantastes (*FQ* II.ix.49-52) we see that, contrary to widespread Renaissance opinion, dreams and fantasies are the primary creative agents of the soul. The soul is an image-maker and our psychic realities consist of fantasy-images of the rational, the irrational, the conscious and the unconscious, and the ineffable, each illuminated by the imagination, as in Britomart's dream (*FQ* V.vii.12-23) and Red Crosse Knight's dreams (*FQ* I.i.36-ii.6). Spenser personifies Phantastes in the complex process of "soul-making" as a prophetic and oracular power that "sees" things that do not exist in the natural world, but which are expressions of the soul that recognizes all realities as primarily symbolic and metaphorical.

02.99

Liana De Girolami Cheney (U of Masschusetts, Lowell), **"Francesco Colonno's *Hypnerotomachia Poliphili*: A Garden of Adonis."** Colonna's *Hypnerotomachia Poliphili* illustrates a harmony between the visual, emblematic imagery and the described romantic tale. The image reveals the Renaissance classical style and the narrative unveils Ficino's neoplatonic philosophy of love. Using the *hortus conclusus* as a symbol of life and love, Colonna employs the garden as a metaphorical setting to parallel the human love of Poliphilo and Polia with the divine love of Venus and Adonis, since the garden is an allusion to Spring, the season of Venus. Studied 3 images connected with the cult of Venus and Adonis, "The Sepulchre of Adonis," "Venus Nursing cupid at the Sepulchre of Adonis," and "The Fountain of Adonis."

02.100

Brandie R. Siegfried (Brigham Young U), in **"Milton and the Ghost of Grainne,"** examined the influence of Grainne O'Malley on Milon's moral and political sensibilities regarding Ireland. Given her 1611 death, the reprinting of Spenser's work, and the maps of Ireland available to Milton and his political allies, it would have been difficult for Milton to avoid the already well-established conflation of Irish "Arebels" and the notorious figure of someone whom the English considered a rogue woman. Milton recuperates this common trope from late 16th-century English political discourse and works it into a rhetorical stance in many ways more disturbing than Spenser's.

A full session was devoted to "Interpreting Spenser."

02.101

Joseph Parry (Brigham Young U), **"Edmund Spenser and the Separatists: Apocalypticism and Authority in *FQ* I,"** explored Spenser's treatment of the problems that Separatists posed not only for Tudor England's political and ecclesiastical hierarchy, but also for the apocalyptic sense of history and significance onto which Protestant England plotted itself. In the killing of Book I's dragons and in the stories of joining and separating Una and Redcrosse, Spenser examines both the ways in which the Separatist critique of authority interrogates the paradoxes of his culture's sense of authority, identity, and destiny, and the impediments and tensions to achieving his own end of writing allegorical, authoritative poetry.

02.102

Andrew Wallace (U of Toronto), **"What Is Georgic? The Poet's Labor and the Georgic Metaphor in the 1590 Edition of *FQ*."** Didactic modes of writing like georgic have been uncongenial subjects for literary scholarship in recent years, in part because the strong truth claims and authoritative stances they require are difficult to reconcile to modes of reading that aim to unmask the contingency of truth and authority. Ventured a new definition of georgic, through the georgic metaphor in the 1590*FQ*. Showed how the sociopolitical relevance of the poem's georgic instinct converges with Spenser's efforts to cal attention to his own laboring body. By figuring his poetic labor as a physical complement to his rhetorical courtship of Elizabeth, Spenser infuses his poem with a deliberately indecorous georgic challenge to the ubiquitous pastoral impulses of courtship surrounding Elizabeth.

02.103

Mary Thomas Crane (Boston C), **"Frame and Mold in Spenser's *FQ*: Towards an Early Modern Materialism."** Briefly discussed curren critical theories of the material, then early modern treatises on the nature of matter—e.g., Kenelm Digby's *Two Treatises* on the nature of bodies and the immortality of the soul, to provide a context for the complex, contradictory representations of the material in *FQ*. Spenser uses words lik "mould," "frame," and "form" to represent the processes through which matter takes its shape and acts in the world. He offers a complex theory of matter which seems less tractable to the shaping force of the ideal than critics have previously tended to suggest.

All three papers in the session "Loss and Lamentation: The Recovery of Psyches and Texts in the English Renaissance" addressed Spenser.

02.104

Donald S. Cheney (U of Massachusetts, Amherst), **"Grief and Creativity in Spenser's *Daphnaida*."** Spenser's imitation of Chaucer's *Book of the Duchess* in his *Daph* has puzzled readers who find its lamentation lacking the corrective or consolatory gestures associated with funeral elegy. Related the poem to Spenser's other complaints and to Chaucer's subtext, arguing for a Petrarchan line of elegy that takes another's loss as a condition for one's creativity (as in Marvell's "Apollo hunted Daphne so, / Only that she might Laurel grow"). By alluding to the story of Alcyone, Chaucer and Spenser suggest a more mysterious conflation of gender roles: the grieving poet, like the halcyon (or like Milton's God), creates by brooding over the dark waters of his wintry loss.

02.105

Theresa M. Krier (U of Notre Dame), **"Mourning Birth in the Garden of Adonis."** Why are there passages of such pathos and grief in Spenser's great canto of generation, *FQ* III.vi? What's the relation of birth to death there? What affective work does this great topic of philosophical poetry do in the poem? Used Irigaray, who argues that Western culture rarely acknowledges the mourning of birth. Argued through readings of the Chrysogonee episode, the figure of Adonis, and the boar that Spenser does precisely this psychic work, taking readers through a male poet's mourning of the phenomenal deaths within birth.

02.106

Judith H. Anderson (Indiana U), **"*Venus and Adonis*: Spenser, Shakespeare, and the Forms of Desire."** Shakespeare's *Venus and Adonis* was probably written in 1592-93, the period in which Shakespeare is thought to have written *Richard III*, a play with five recollections of the 1590 *FQ* II and III. These recollections suggest that Spenser's poem was much in Shakespeare's mind at this time and that his familiarity with it was extensive. To a surprising extent, *Venus and Adonis* is a seriocomic meditation on the landscape of desire—on passion and grief, twinned conditions of want(ing)—and on the kinds of figures desire generates in Spenser's third book. Shakespeare's poem explores the effects of transposing Spenser's allegorical figures into characters—the effects of folding its multiple refractions into more fully realized figures. These effects, indeed this process, bear on the gendered depiction of grief over time.

Two papers addressing Spenser were presented in the session "Maternity, Metamorphosis, and Magic: Images of Fertile Wounding in Renaissance Poetry."

02.107

Louis Schwartz (U of Richmond), "**'Waxing well of his deep wound': The Hidden Logic of Reproductive Imagery in Milton's Ludlow Masque.**" Revisited B. J. Sokol's 1990 argument about reproductive imagery in *Comus*, placing his readings within a narrative of Milton's interest in childbed suffering. Most critics have misunderstood the relationship of the masque's concluding allegory to Spenser's description of the Garden of Adonis, but haven't noticed telling echoes of Milton's epitaph for Jane Paulet (who died in childbed in 1631) and to *A Midsummer Night's Dream*. Also showed how Milton's passage anticipates passages central to later treatments of childbed suffering in Sonnet 23 and *Paradise Lost*.

02.108

Louise Gilbert Freeman (Randolph-Macon C), "**Spenser's Garden of Adonis: Metamorphosis, Visualization and the Poetic.**" Spenser's employment of the myth of Venus and Adonis reflects an ambivalence about myth. In the ecphrastic description of the tapestries in Castle Joyeous, he suggests that mythological reference is merely ornamental, sensuous, and gratuitous, and he segregates it by confining it to the external artistic object; through metamorphosis and visualization, he evokes the destructive and painful effects of Love's wounds. In the Garden of Adonis, he incorporates myth into the poem, suggesting that erotic wounds properly read can be generative and fertile. He also suggests that the mythological imagination can provide insight into philosophical truths. In its ubiquitous reproductive imagery, *FQ* III attempts to define the poetic imagination in terms that reconcile these polarities.

Spenser at the International Medieval Congress in Kalamazoo, 2002. Thanks t Ted Steinberg for gathering these abstracts.

02.109

In a session organized by Sidney at Kalamazoo, Jerome S. Dees (Kansas State U) delivered "**'[Love] had forced him to live in his head': Thought and Thinking in Petrarch, Sidney, Spense and Lady Mary Wroth.**" Made an argument stemming from Giuseppe Mazzotta's claim that Petrarch writes from a Stoic tradition in which the love that produces thought is an all pervasive pneumatic power, a divine substance binding together and animating the world within and the world without. Drew the corollary tha we've been misguided in viewing the Petrarchan sonnet lover as solipsistic. Suggested that Sidney, Spenser, and Mary Wroth each engaged this largely philosophical issue in fundamentally different ways and that close examination of those differences allows us t see Wroth not as someone writing passively and re-actively to her male

predecessors, but as a strong and positive agent in an ongoing English revision of Petrarchism.

02.110

In a session organized by the Society for Emblem Studies, Charles Henebry (Harvard U) presented **"Spenser's Emblematic Poetics: A Reconsideration."** Proposed that we understand Spenser's allegory not merely as a system of sign and meaning, but a means to place meaning before the eyes of the reader. Drawing upon rhetorical and mnemotechnical practices, *FQ* is filled with *imagines agentes*: images charged with meaning and set in dramatic relationship to one another in discrete *tabulae viventes*. Yet images are assigned only a minimal role in the life of the mind as portrayed in the Castle of Alma. In the Letter to Ralegh Spenser similarly misrepresents the type of allegory employed in his poem, reflecting the deep distrust of images among devout Protestants in 16th-century England.

After opening remarks by Roger Kuin (York U), Jon Quitslund (independent scholar) presided over the first session organized by Spenser at Kalamazoo, "Legible Body, Legible City."

02.111

Shohachi Fukuda (Kyushu Lutheran C) presented **"Translating Spenser into Japanese Verse,"** on his translations of Spenser's poetry, with examples from *FQ* and from his published translation of the shorter verse. He emphasized his practice, unique among Japanese translations, of putting Spenserian forms into Japanese metrical forms. He discussed his transformation of the 10-syllable English line into a 12-syllable Japanese line, often in 2 halves of 7 and 5 syllables respectively. This line, he's found, works well with styles grand, plaintive, meditative, jovial. He discussed syntactical differences between English and Japanese, e.g. Japanese's absence of articles and its finer-grained pronomial forms. He discussed choices he made, e.g. leaving out "on the plaine" from *FQ* I.i.1 has Japanese because it has no equivalent, and leaving out a phrase like 'the joust,' which would require 7 words of explanation in Japanese. He also read Spenser aloud in Japanese, which the editor very much regrets she can't reproduce here.

02.112

Kathleen Macnamara (Indiana U), **"Escaping the Male-cast and Chasing Amoret: Desire, Anxiety and Women in the Sack Together in Spenser's *FQ*."** Adapted Valerie Traub on gender and eroticism and on transvestitism to read the episodes of Britomart's challenge by the knights of amatory progression outside Castle Joyeous and her bedtime encounters with Malecasta and Amoret. Argued for taking the six challenging

knights as figures for Britomart's own desires; for taking the bedtime encounter with Malecasta as an allegorical enactment of polymorphous female desire; for taking Britomart's encounter with Amoret in *FQ* IV as a playful site for erotic ambiguity. Consideried the long-standing question of what becomes of Amoret, speculating in terms of desires for and anxieties about sustained same-sex union.

02.113

Judith Owens (U of Manitoba), **"Spenser's Civic Prospects in *Proth*,"** The second line of the refrain in *Proth*—"Sweet Themmes runne softly till I end my song"—invokes relative silence as necessary for Spenser's poetic making. This reading emerges from the materialist context provided by London and the Thames, notoriously noisy settings, and from comparison with *Epith*, where the refrain draws in ambient sound. Spenser's silencing of the Thames points to his wish to disengage from his visionary aims the commercialism of London, a stance developed further by his vocabulary of alchemy, by his muting competing contemporary accounts of Essex's Cadiz expedition, and by his adducing the history of the Templars and their London buildings. Attention to these contexts of *Proth* gauges Spenser's understanding that a commercial civic ethos can only vitiate the chivalric, heroic endeavor that he sees as essential to English imperial nationhood.

02.114

Beth Quitslund's response addressed the implications of Owens's paper for understanding Spenser's colonialist ideology, and on the question of genre in reading *Proth*. If the poem does mark Spenser's move away from mercantile imperialism and toward a chivalric model, it is a striking instance of resistance to what will shortly become England's most successful strategy of expansion; it als points to Spenser's participation in th militant apocalypticism of the 1590s, aimed against a Spanish empire.

In remarking on MacNamara's paper, she considered the difference between male and female desire in *The Faerie Queene*: while men may lust for women and be saved, women who lust for men are often damned. Spenser poetic and cultural assumptions in fac nearly always designates women, not men, as normative objects of desire. Women desiring women may give Spenser a way to depict about a state between frigidity and whoredom for h female characters.

Of Fukuda's paper Quitslund aske two related questions: how does the translation of *FQ* into Japanese regist cultural and temporal difference between the target language and the source? And how might a translator

deal with the additional difficulty of Spenser's deliberate archaism?

William Oram (Smith C) presided over the second session, "Virgins and Others."

02.115

David Wilson-Okamura (East Carolina U), **"Belphoebe's Virgin Majesty,"** beginning from the point that Spenser's reverence for virginity seems out of place in a Protestant epic, argued that although virginity lost ground in the Reformation, it did not lose its standing altogether. What the virgin loses in companionship and fertility is sometimes repaid in the form of personal autonomy. In the case of Queen Elizabeth, the private vocation also serves a public function: what the married woman expends on her family, the virgin extends to her kingdom as a whole. Spenser's appropriation of a traditionally Catholic argument for celibacy doesn't make him Catholic; it does make queenship more clerical.

02.116

Judith H. Anderson (Indiana U), **"Reading Busirane's House and Its Legacy."** Having argued in Cambridge on the basis of the first 2 rooms in the House of Busirane that his is a place in the rhetorical sense (see *SR* 32.3, Item 01.195), Anderson pursued the implications of this argument into the third room, where Britomart and Busirane confront each other, with Amoret as prize. Britomart cannot destroy Busirane without killing what Amoret is, the cultural subject par excellence; this may be why Busirane must survive, bound by the very chain or, in terms of traditional iconography, by the rhetorical art, that he's abused. Busirane also represents a fantasy and perhaps a culture of rape, but it should be noted that he is not successful. If it were otherwise, Busirane's whole significance as the peculiarly rhetorical form of abuse that is catachresis (*abusio*) and thus as an art with power to arrest love would be lost, and with it the real cultural critique of Book III. It is Busirane who abuses figuration and the perception based on it to feign that metaphor is the same as reality; it is Busirane who feigns (and fains) rape. His legacy is the reading that believes him.

02.117

Mary R. Bowman (U Wisconsin, Stevens Point), **"A Funny Thing Happened on the Way to *FQ*: Spenser's Use of Chaucer as Anti-Parody."** Spenser's uses of Chaucer often include a change in tone: elements that are humorous or parodic in their original contexts are turned to serious purposes. Examined one instance, Arthur's dream in *FQ* I, in relation to "Sir Thopas." Spenser treats Chaucer's tale as a parody in anticipation of his own tale, a technique that Bowman called anti-

parody. Thopas's story is superficially similar to Arthur's, but without its philosophical underpinnings and exemplary status, suggesting that what Spenser saw in "Thopas" was an empty shell of what could be a meaningful story. Chaucer's tale is thus appropriated into Spenser's poem to serve as a superficial, spiritually empty memory of an ideal that it indirectly reconfirms.

02.118

In his response, Thomas P. Roche (Princeton U.) praised the three papers for opening up new possibilities of reading Amoret and Belphoebe: Anderson with a scrupulously close reading of "the legacy of Busyrane" opening into a new version of the horrors of that scene; Wilson-Okamura for exposing Montrose's overly-sexual reading of the famous description of Belphoebe in II.iii (especially that short line), and then pre-colonializing those legs in an attempt to make Elizabeth like Belphoebe; Bowman for struggling brilliantly with the spurious (in Roche's view) connection between Chaucer's Sir Thopas and Spenser's plan for his Elvish Queen, established by J. W. Bennett and played with by Anderson in her later article. He concluded by suggesting that the Sir Thopas *topos* be relegated to Variorum status and retired permanently.

Jeff Dolven (Princeton U) presided at t third session, "Politics and Politesse."

02.119

In **"Reading Gender into the Virtue Courtesy in Book VI of *FQ*,"** Jin-Lee (Cheju National University, So Korea) examined the courtesy of *FQ* as a gendered construction, using work of Carol Gilligan on how eth are construed by males and females. 'feminine' ethics, Lee meant to sugg attention to particular histori situations, responsiveness to oth that dictates the provision of care a love, preventing harm, maintain relationships, emphasizing a netw of connection, a web of relations sustained by communication. Calid at the start of his career is inheren masculine, autonomous, and remo from the relationships a connectedness of everyday life; abandonment of his quest and sojourn in the pastoral commun allow him to develop the femin aspects of courtesy as well.

02.120

Patricia Wareh (U of California, Berkeley), **"Gifts and Grace in Book of *FQ*,"** examined the relationship between courtly grace and pastoral in *FQ* VI, proposing that Calidore's apparent generosity to his rival Coridon in Canto ix is part of his courteous performance as he competes for Pastorella's love. This parallels th

ways in which the Spenserian text itself functions as a gift that paradoxically seeks to increase the status of its giver despite his self-deprecating performance. Made use of Pierre Bourdieu's formulation in order to argue that courteous practices have a "double truth;" in both the double voice of courtesy, and the double voice of the text itself, we see at once an ideal *and* a pragmatic strategy for achieving social benefits.

02.121

Charlotte Pressler (South Florida Community C), **"On Hermeneutics, Equity, Talus, and the Gyant,"** proposed that the struggle between Artegall and the and the communist Gyant (*FQ* V.ii) is as much over hermeneutical principles as over legal ones. Followed Kathy Eden's *Hermeneutics and the Rhetorical Tradition*, which shows that Erasmian hermeneutics derives from the classical legal tradition of *interpretatio scripsi*, practices linked by the shared concept of equity. Though Talus is a stranger to equity, can the agreeable reading practices of Erasmian hermeneutics continue in safety unless there is a Talus lurking somewhere in the background, ready to finish off populist giants who remain stubbornly literal in their readings of texts?

02.122

In her response, Theresa Krier considered work on the historical formation of courtesy, gift, grace, and *sprezzatura* from Elias through Rebhorn, Berger, and Hammill. She invited Lee to put as much analytic pressure on Gilligan's ideas about the gendering of ethics as these scholars have put on the civilizing process. She agreed with Patti Wareh on the difficulty, within a culture of *sprezzatura*, of managing a generosity that isn't aggressive toward its recipients. She suggested that every question it raises needs to be thought out in terms of problems of address, or who/what addresses whom: the Giant is a personification, and of what exactly?; how do we manage split and multiple identifications in reading a debate?

We hope to report on the Kathleen Williams Lecture, given by Lauren Silberman, in another issue.

Obituaries

02.123

Dr. Patrick Hogan, Jr. (b.1918), member of the International Spenser Society and Professor of English Emeritus at the University of Houston since 1965, died in October 2001, at the age of 83. As we learned from pieces about him in his local newspapers, he published many papers on subjects including the literature, iconography, and emblem books of the Renaissance, science fiction, and Christianity and literature; served on the editorial boards of *Extrapolation* and *The Sidney Newsletter;* served as editor of the *South Central Modern Language Bulletin* from 1968 to 1983. He also developed a humanities curriculum for engineering students at Mississippi State University. He retired in 1988.

02.124

Dr. Calvin Huckabay, member of the International Spenser Society and Professor Emeritus of Houston Baptis University, also died in 2001. He was the author of *John Milton: A Bibliographical Supplement, 1929-1968* (Duquesne UP, 1966), and, with Paul Klemp, of *John Milton: An Annotated Bibliography, 1968-1988* (Duquesne UP, 1996). He served as Chair of the Department of Languages and then Dean of the College of Humanities at Houston Baptist University, directing the department from the University's first years and then guiding the College of Humanities to develop challenging academic programs. He taught literature of the seventeenth century and seminars on Milton. Colleagues remember him as thoughtful, perceptive, incisive, and given to the occasional wry comment which would sum up a situation and put it into perspective. (With thanks Phyllis Thompson, chair of the Englis Department at HBU.)

Announcements

02.125

Thanks to Andrew Zurcher, the International Spenser Society continues to add information to its website (http://www.english.cam.ac.uk/spenser/society/). Recent additions include:

* a list of past Executive Committees
* new information on Society-sponsored or -affiliated conferences and meetings for the coming year
* a history of all lectures presented at the annual ISS Luncheon at MLA.

Andrew asks that if you note any inaccuracies or infelicities, you let him know (aez20@cus.cam.ac.uk). This goes especially for membership of past Executive Committees, for which records are sometimes murky. As the Executive Committee compiled the data on the MLA lectures, officially named the Hugh Maclean Memorial Lectures following Maclean's death late in 1997, it was decided to confer this title retrospectively on all past lectures. Readers who have given the lectures may want to add the new designation to their cv's.

The *Spenser Studies* page (http://www.english.cam.ac.uk/spenser/studies.htm) has also posted the table of contents and abstracts for Spenser Studies, Vol. XVI.

02.126

Call for Papers: SPENSER AT KALAMAZOO: 38th International Congress on Medieval Studies, Kalamazoo, Michigan, 8-11 May 2003. Three open sessions on Edmund Spenser. Abstracts may be submitted on any topic dealing with Spenser. As always, we encourage submissions by newcomers and by established scholars of all ranks.

Reading time for papers should be no more than twenty minutes. According to rules established by the Congress, those submitting abstracts for one session may not submit abstracts for other sessions in the same year. Because Kalamazoo has traditionally encouraged experiment, preliminary exploration, and discussion, papers submitted should not have been read elsewhere nor be scheduled for publication in the near future.

Please submit FIVE COPIES of your abstract and include home and office phone numbers, complete mailing address, and e-mail address. Please try to snail-mail, rather than e-mail, abstracts, to avoid the problems of unopened attachments, re-formatting, and photocopying. Requests for any equipment must be

submitted with the absract, although you don't need the official form: just tell us what you need, but we must know now, not in April.

Deadline for abstracts: 15 September 2002. Maximum length of abstract: 750 words. Please direct questions and abstracts to: Ted Steinberg, Dept. of English, SUNY Fredonia, Fredonia, NY 14063. 716/673-3529 or theodore.steinberg@fredonia.edu.

Organizing Committee for Spenser at Kalamazoo: Clare Kinney (University of Virginia), Anne Lake Prescott (Barnard College), Ted Steinberg (SUNY Fredonia, chair), Gordon Teskey (Harvard University), and David Scott.

02.127

Michael J. B. Allen calls our attention to the appearance of Ficino's *Platonic Theology: Volume 2, Books V-VIII*, ed and tr. Michael J. B. Allen and James Hankins, in the new I Tatti Renaissance Library (Harvard UP) series (vol. 1 came out last year); and a new collection of 21 essays by various hands, *Marsilio Ficino: His Theology, His Philosophy, His Legacy* (Brill, 2002), ed. Michael J. B. Allen and Valery Rees, with Martin Davies.

02.128

The collection *Representing Rape in Medieval and Early Modern Literature*, edited by Elizabeth Robertson and Christine M. Rose (New York and Basingstoke: Palgrave, 2001) has reprinted an adaptation of Susan Frye's essay "Of Chastity and Violence Elizabeth I and Edmund Spenser in th House of Busirane," *Signs* 20, 1 (Autumn 1994): 49-78, under the title "Of Chastity and Rape: Edmund Spenser Confronts Elizabeth I in *The Faerie Queene*;" the same collection reprints an essay by Katherine Eggert, "Spenser's Ravishment: Rape and Rapture in *The Faerie Queene*," that first appeared in *Representations* 70 (Spring 2000): 1-26.

Maureen Qulligan's essay "Spenser and Slavery," first published in *Edmund Spenser: Essays on Culture and Allegory*, edited by Jennifer Klein Morrison and Matthew Greenfield (item 02.19; book reviewed in *Spenser Review* 33.1) has also appeared in *The South Atlantic Quarterly* 100.1 (Winter 2001), 15-39.

02.129

Call for Papers: ELIZABETH R: AN INTERDISCIPLINARY CONFERENCE. The department of Language and Literature and College of Arts and Science of Southern Illinois University Edwardsville are proud to announce "Elizabeth R.," an interdisciplinary conference commemorating the four hundredth anniversary of the reign and death of Queen Elizabeth I, March 21st-23rd, 2003.

We are now accepting abstracts, not to exceed 500 words, on any topic related to the life, reign and influence of Queen Elizabeth. As an interdisciplinary conference, we are particularly dedicated to deepening the appreciation of Elizabethís role in history and the arts; to this end we are interested in not only original scholarship but also performance-oriented pieces or other media.

Please submit abstracts, completed papers or questions to John Pendergast, Department of Language and Literature, SIUE, Edwardsville, IL, 62026-1431 ; phone: 618-650-2152; email: jpender@siue.edu. Deadline for submissions: July 31st, 2002.

02.130

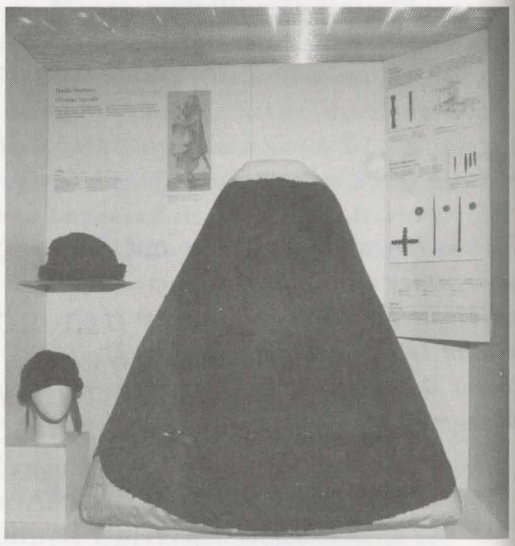
Thomas Herron sends photos and commentary on artifacts in a medieval exhibit at the National Museum of Ireland (Kildare Street, Dublin 2). Photos © courtesy of the National Museum of Ireland.

The National Museum of Ireland has recently opened a fascinating permanent exhibit on medieval Ireland of great potential interest to Spenserians. If you want a virtual walking tour through the first half of the *Vewe*, this is it. The exhibit uses a variety of conventional and innovatory means and mediums to present a wide range of artifacts in its possession, dating from the 7th through the late 16th centuries, many never before put on display.

The exhibit divides its artifacts into three cultural categories: Power, Work and Prayer. The curator of the exhibit, Dr. Andrew Halpin, is an expert on medieval warfare and the same is well represented in the Power sub-field. Here one finds weapons of all varieties, including decorated axes used by *galloglass*, or Scots-mercenary forces excoriated by Spenser (and caricatured in his character Grantorto, in *FQ* V), the narrow spearheads used by flighty *kern* (or footsoldiers), and more conventional European armory. Checklaton is nowhere mentioned but of particular interest is a recreated life-

size model of a late-medieval warrior, based on a Burke family tomb effigy from Co. Galway, whose knee-length mail and iron helmet also brings Grantorto and associated villains to life.

Across from this effigy is another equally fair, a woman in courtly dress modeled on the tomb effigy (c. 1539) of Margaret, Countess of Ormond, still on display in St. Canice's Cathedral, Kilkenny. Margaret and her husband Piers Butler were renowned for bringing the latest Flanders fashion to Tipperary yet she is dressed (like the warrior effigy) in passé, late-medieval fashion. As the late great historian Helen Roche put it, pointing at the tomb, a woman such as Margaret "wouldn't be caught dead" wearing such a dress in the 1530s, which raises the point that late-medieval posturing in early modern Ireland was not confined to *The Faerie Queene* alone. Other intriguing items in this section include a panel on native kingship rites (described also in the *Vewe*) and one on music and poetry. The latter contains a reconstructed harp using original 16th-century fittings and has audio selections from poetry in the courtly languages of Middle Irish, Norman French and Middle English. Also fascinating from a Spenserian point of view is a 16th-century book cover made of whalebone that shows a bastardized version of the Desmond Fitzgerald coat of arms, complete with crest portraying a mounted and sword-wielding St. George spearing a dragon in the mouth (an adulterated version of the crest of the Knight of Kerry, which simply shows an armed horseman?). At its base a doodle of men perform a sword dance. (According to John Bradley, William Wilde, father of Oscar, first describes this work in brief fashion in *Catalogue of the Museum of the Royal Irish Academy* [Dublin 1857-62], pp. 255, 319-21.



The Work sub-field contains a panel on cattle culture (*cf.* Spenser's discussion of "booleying" and related

behavior) including vessels of "bog butter," or butter preserved over the centuries in the moist earth, and the usual medieval collection of leather, wood, ceramic and iron. Of note is an inscribed oak beam, c. 1570, from the vanished Elizabethan timber house of a wealthy burgher in Drogheda, on the north-eastern fringe of the Pale; compare Spenser's mention of the land surrounding the Pale as "adorned with goodly woods even fit for building of houses and ships." Intricate ring-brooches attest to the conventional European tastes of the Old English and the pottery demonstrates continual trade with the Continent. One can admire the complex seals of Kilkenny and Dublin and other civilized places, including one, Athlone, with shaggy heads of Irish rebels mounted over its gates in Derricke-like fashion. Another stunning bog-relic of near-perfect quality brings Spenser's writing alive in uncanny fashion. Next to two shaggy wool felt hats, c. 1500-1600, that look freshly dropped by any of today's more radical undergraduates, is a plain yet breathtaking woman's mantle from County Donegal (undated) large enough to hide many a subversive activity at once.

The Prayer sub-field has clear descriptions of monastic and church life among its papal seals, bishops' croziers, book shrines and heavy bells, many of great antiquity and beauty. A trio of near-life-size 15th-century polychrome wooden church statues from Fethard, Co. Tipperary dominate the room and attest to the vitality and

idolatry of church art in Spenser's time, as do the few fragments of stained glass and the wispy lyricism of the religious murals that continue to be uncovered today.

Every section of the exhibit contains imports and attests to the cosmopolitan culture of Ireland from the earliest times through Spenser's own. Some might complain that the uniquely Irish facets of the period are downplayed in favor of a pro-Anglo-Norman and pro-Continental

interpretation of life on the island, and further discussion of the transition to the early modern period (beyond the use of guns) would be welcome. Nonetheless the Museum has put together a collection of great significance to Spenserians and many others.

Last but not least, the exhibit lies adjacent to the ample display on Viking Ireland (Dublin being the richest site of domestic Viking finds in the world) assembled under the direction of Dr. Pat Wallace, a medievalist who excavated much of it and who is Director of the Museum. It also complements well the "Treasury" on the first floor of the Museum, which contains the Tara Brooch and other famous Celtic works of medieval art. Other exhibits on earlier and more modern Irish history are found in the Museum, not to mention a room richly focused on ancient Egypt. A cozy café will recharge scholarly batteries for a trip across the plaza to the National Library, where one can find a copy of James Ware's edition of the *Vewe* (c. 1633) among its many treasures. Spenserians who visit the southwest of Ireland and County Kerry in particular might also be interested in Geraldine Tralee, the highly popular ride-through recreation of the town of Tralee (in Tralee), the medieval capital of the Desmond Fitzgerald lordship.

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