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# THE Spenser

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The editor solicits letters containing news of any sort which  
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## TO OUR READERS

### O2.OI

With the new year and a new volume of *The Spenser Review*, both ill fortune and good bring change. The faithful John Moore, Jr., who for many years has prepared the annual bibliography update, has been overtaken by college responsibilities and we will no longer have the benefit of his gifts to Spenserians.

For now, and on short notice, Craig Berry is carrying on with the bibliography work. But ideally the *Review* needs 2 or 3 people to share the labor of the annual bibliography: people for whom a job and tenure, where relevant, are already secured; people who have good instincts for the array of topics and books that would speak to Spenserians. Please consider taking up this service for all of us, and contact me at tkrier@nd.edu. Later in this issue, in "Announcements and Queries," page 29, I've put a few questions to our readership, to help us decide whether the annual bibliography update is still useful and desirable to you at all, in these

days of electronic search services: Please take a moment to send me your thoughts about it.

Traditionally, the International Spenser Society membership list has been printed in this, the first issue of the new year. But since so many renewals arrive in January, making the list incomplete by the time it's printed, we'll try printing it in the summer issue. But elsewhere in this issue we do list the new officers and Executive Committee members of the Society, and on page 2, new president Roland Greene writes a letter to all members.

Please read carefully the first item in Announcements, for important information from A. C. Hamilton about the new Longman edition of *The Faerie Queene*.

In this issue we also print in its entirety the annual Hugh Maclean Memorial Lecture, given at the Spenser Luncheon at MLA. Lorna Hutson was the speaker for 2001; her lecture, "Spenser and Suspicion," appears below, page 32. The appearance of her lecture here inaugurates what we hope will become a yearly practice.



## 02.02

*A letter from the new president of the International Spenser Society, Roland Greene. (See page 30 for a list of current officers and board members.)*

To the members:

With the start of 2002 we welcome new officers and executive committee members for the International Spenser Society: John Watkins as Vice-President, Dorothy Stephens as Secretary-Treasurer, and David Baker and Andrew Hadfield as board members. We're lucky to have these people in their new roles, as well as our seven continuing members and Terry Krier as editor of the *Review*.

Because the recruitment of new executive committee members and officers is a regular event, let me explain something of how it's done, and appeal to you for your help. The executive committee selects candidates for these offices, with advice from the officers, and the committee's slate is then ratified at the annual luncheon meeting of the Society. But how do candidates come to the attention of the officers and board members in the first place? This is the point at which your intervention would make a

difference. At any time during the year, and especially in the fall, please send Dot Stephens or me the names of Spenserians you might like to see on the executive committee, including yourself. We look for people who have ideas about promoting Spenser studies, who can organize sessions at the MLA convention, who can participate in the planning of our international conferences, and who are willing to attend our meetings attached to the MLA. We welcome the names of all kinds of Spenserians, of all ranks, and from all types of institutions.

Let me conclude with a word of thanks to Jeffrey Knapp and Richard McCabe, who stepped off the executive committee at the end of 2001, and especially to Patrick Cheney, our outgoing president, who has been an imaginative and tireless leader. The number of projects begun or completed on Patrick's watch - including the Cambridge conference and the establishment of the website - has been formidable, and every member of the Society is in his debt for improving the intellectual and professional conditions in which we work together.

Roland Greene  
President



## BOOK REVIEWS AND NOTICES

## 02.03

Morrison, Jennifer Klein and Matthew Greenfield, eds. *Edmund Spenser: Essays on Culture and Allegory*. Aldershot, Burlington, Singapore, Sydney: Ashgate, 2000. xi + 201 pp. ISBN 0-7546-0227-3. \$69.95 cloth.

*Reviewed by Elizabeth Jane Bellamy*

*Editor's note: The essays discussed in this review are keyed to their abstracts, also in this issue.*

This important volume is the second collection of published essays from the 1996 “*The Faerie Queene* in the World” Conference held at the Yale Center for British Art. My review is not so much a “review” as a set of meditations on what makes the volume such a valuable window into current trends in Spenser studies. I begin with the volume’s conclusion, a wittily parodic, but no less consequential Irenius-Eudoxus exchange between Willy Maley and Andrew Hadfield over the “Irish question” in Spenser studies (02.15). Maley’s opening characterization of Spenser studies “as so goodly and commodious a soil” (183) quickly leads to a discussion of the extent to which Spenser studies are deeply rooted in the “salvage soyl” of Ireland. Hadfield argues for the centrality of Ireland to any discussion of *FQ*, asserting in no uncertain terms that “neglect of the Irish context leads to a distortion of the interpretative matrix of the poem” (190). Maley does not disagree. But he confesses that for him the appeal of Ireland — what he calls “the critical commodification and fetishizing of Ireland” in recent Spenser studies (194) — is worrisome: a focus on Ireland may simply be “another way of not reading” (186). Hadfield remarks, “Everyone knows that Ireland literally afforded Spenser the means to pursue a literary vocation” (185): even

for Spenserians choosing not to focus on Ireland, the “Irish question” must be understood as intrinsic to Spenser’s poetic career. Thus, Hadfield highlights a central conundrum within Spenser studies: put simply, even if we focus on Spenser the poet, to what extent are we necessarily bound to Spenser the planter? But in this concluding dialogue’s further turn of the screw, when does a focus on Spenser the planter become, to echo Maley, “another way of not reading”?

There is, of course, no easy answer to this question, but it reverberates in intriguing ways throughout the volume as a whole — even (or perhaps especially) in the essays that do not explicitly engage Ireland. The question is particularly resonant when we juxtapose Nicholas Canny’s essay (02.10) with the essays by Leonard Barkan and Donald Cheney. As a historian, Canny does not hesitate to historicize Spenser as “Spenser-the-planter,” a man “well rewarded by the Queen with the grant of an estate in the Munster plantation” (115). But to echo the problematic question posed earlier, should we focus on Spenser the planter, anticipating land in Munster? Or should we focus on Spenser the poet, shaping not just Anglo-Irish history but also literary history — a history that posits a more “readerly” Spenser? In their essays, Barkan and Cheney place the vital “career question” in Spenser studies squarely within the context of his classical borrowings. Barkan, looking for “etiologies over ideologies” (10), revisits Spenser’s translations of du Bellay, tracing lines of cultural transmission stretching from ancient Rome to France to Early Modern England (02.08). Cheney’s similar interest in Spenserian intertextuality motivates him to trace what he calls the “Horatian matrix” in Spenser’s poetics,

i.e., the extent to which the concept of the career of the poet developed in ancient Rome (02.11).

The point here, of course, is that we need not “choose” between Canny’s historical Spenser and Barkan’s and Cheney’s more literary historical Spenser. The Maley-Hadfield debate over the centrality of Ireland to Spenser studies lends “a local habitation and a name” to Stephen Greenblatt’s founding concept of a “cultural poetics.” And in so many ways, the essays in this volume, as noted in Matthew Greenfield’s introduction, keep the concepts of the “cultural” and the “poetic” in productive tension (02.12).

Perhaps the term “colonial poetics” might be more apt for summarizing a number of essays in this volume. For example, Richard McCabe, like Canny, also engaging the “Irish question” explicitly, contextualizes Spenser via the rise of vernacular languages throughout the fifteenth and sixteenth centuries, reading the *Veve* through the lens of Spenser’s reliance on “highly politicized exercises in ‘etymology’” (70) to attack Celtic society as “salvage,” barbarous, and a threat to the “classical” status of English as a language (02.18). Linda Gregerson, reading the *Veve* against the grain of Milton’s *History of Britain*, analyzes the tension inherent in Spenser’s roles as colonial subject and civil administrator (02.13). Maureen Quilligan reads *FQ*’s Mammon and Radigund episodes through the lens of slavery and a mercantile-wage economy, while at the same time emphasizing the generic role of classical epic in mediating slavery (02.19). By foregrounding epic as the genre of the slave mode of production, Quilligan effectively performs a “cultural/colonial poetics” for reading slavery in *FQ*. Though not explicitly engaged with Spenser’s colonial poetics, Susanne Wofford ambitiously revisits the role of Arthur in *FQ* — specifically, the dragon on Arthur’s helmet — like Quilligan, perceptively keeping

the generic question of chivalric romance in play as she investigates the central tensions between romance and “the workings of grace” (02.13).

The key to any “cultural/colonial poetics” of *FQ* is, of course, the always problematic Book V — so often mined for “cultural readings,” but so spare of “poetics.” Paul Alpers begins his essay (02.07) with a cogent meditation on the “crisis” presented by Book V, pointing to Roger Sale’s 1968 *Reading Spenser* and its claim that Book V’s explicit turn to history, caused, in Alpers’s phrasing, “a permanent loss in the poem” (125). And, as Alpers notes, in subsequent years, Spenserians (with Angus Fletcher’s *Prophetic Moment* being a notable exception) often avoided Book V entirely as “unpoetic.” In his otherwise formalist reading of Book V, Canto 3, Alpers analyzes the herald as “one of the late Spenser’s rhetorical roles” (129), a reading that complicates any simple split between a “public” and a “private” Spenser. Nevertheless, Alpers is compelled to conclude his essay with the somewhat melancholic point that because of Book V, *FQ* is “threatened with disintegration” (133). Because of Book V, that is, history intrudes on poetry: Book V’s “threat of disintegration” also threatens any effort at fusing the “cultural” and the “poetic.”

Canny reminds us that the “Irish question” was central to Spenser’s decision to all but abandon allegory in Book V (as part of his “unpoetic” effort to ward off the collapse of the plantation in Munster). For Canny, one of the primary themes lending coherence to *FQ* is its violence, suggesting that Spenser, as a consistent moralist, did not believe that education alone “would provide a guarantee of correct conduct:” “it can justly be said that Book I, no less than Book V or any other book of *FQ*, is steeped in gore” (110). Canny’s emphasis on Spenser as an ethnographer of England and Ireland is

necessarily dependent on Spenser the allegorist. Thus, Canny's essay can be productively juxtaposed with the essay by Kenneth Gross (02.14). Picking up, in a sense, where Canny leaves off, Gross writes that "[v]ital sections of Spenser's poem do work to teach us about ethical, political, and religious ideas" (173). But he cautions that the medium of allegory is an unstable ground for assessing Spenser's social and political priorities: "Allegories often seem to be soaked in meaning, bristling with significations...; yet the appetite for allegory also grows out of a loathing of meaning, a defense against its burdens. This helps to account for the sense of something dead or inert in allegorical writing" (175). Canny's assertion that Book I is "steeped in gore" must be read against the grain of Gross's assertion that allegory often only seems to be "soaked in meaning." Such is the challenge for readers of this stimulating volume: when is Spenser's allegory a key to unlocking the Irish ethnography of *FQ*? Or when is any overlooking of allegory's "loathing of meaning" tantamount to "another way of not reading" Spenser's poetry — to echo Maley? The essays in this volume offer rich perspectives on this conundrum.

*Elizabeth Jane Bellamy, of the University of New Hampshire, is the author of Translations of Power: Narcissism and the Unconscious in Epic History and Affective Genealogies: Psychoanalysis, Postmodernism, and the "Jewish Question" after Auschwitz, and many essays on Renaissance literature and contemporary theory.*

## 02.04

Mazzola, Elizabeth. *The Pathology of the English Renaissance: Sacred Remains and Holy Ghosts*. Studies in the History of Christian Thought, v. 86. Leiden: Brill, 1998. 156 pp. ISBN 90-04-11195-6. \$67.50 cloth.

*Reviewed by Jon Quitslund*

Elizabeth Mazzola's book opens with references to Mary Douglas, whose *Natural Symbols* interprets the function of implicit meanings in the substratum of any culture's discourses: outmoded symbols, disavowed by the powers that be and shunted into what Douglas nicely terms "pigeonholes of oblivion," still take up mental space, shape behavior, and prompt imaginative activity that recycles or replaces what is no longer regarded as literally true. *The Pathology of the English Renaissance* does not need to be retrieved from a pigeonhole; I would rather say that this belated review testifies to the book's staying power. Some books show their strengths immediately; this one, enigmatic and intermittently rewarding on first acquaintance, has grown on me, benefitting from recursive readings and pondering of the insights it offers.

Slim as it is, this is an ambitious book, startling in its range of reference and its leaps from one uncommon place to another in early modern studies. The primary texts discussed — *FQ*, *Hamlet* (with references to *Antony and Cleopatra* and other plays), *Paradise Lost* read in the light of Milton's divorce tracts, and Elizabeth Cary's *Tragedy of Mariam* — testify to the author's myriad-mindedness, but the themes defined in her Introduction (1-13) orient interpretation throughout the book. Spenser's work is central to the argument in most of Part One (see 6-11 and 18-28, 32-63) and again in the Conclusion (129-36). Readers who peruse only the pages devoted



to Spenser may come away unsatisfied, having missed in the chapter on Cary's *Mariam* the book's clearest reflections on the categories of secular and sacred after the Reformation and Counter Reformation, and having missed in the *Hamlet* chapter Mazzola's finest feat of synthesis: ideas from Michel de Certeau, Walter Benjamin, Timothy Reiss and a host of others are applied to the construction of a "mortuary poetics" (117; cf. 13), a "semiotic replacement" (120) for all that in Hamlet's world has been reduced to "questionable shapes."

Mazzola's view of the English Renaissance privileges the ideals and conflicts stemming from the Reformation over the more pragmatic and worldly concerns of humanistic culture: in fact, the secular and rational orientation of humanism is treated as more repressive than liberating. She regards the early modern discovery of space for writers' and readers' imaginations, a place where aesthetic values could be entertained alongside moral and spiritual categories, as a recuperative process, rooted in conflicts, disjunction, and ambivalence toward much that had been set aside as superstitious by reformers and the rulers of new national churches. Where most models of the dynamics of culture in history are future-oriented and more or less Whiggish, hers is original in its attention to the objects – the "remains" and "ghosts" of her subtitle – that appear in the emergent culture's rear view mirror. We are invited to regard "history as a catalog of failures and relics" (82): this is said with reference to Freud and Milton, but the same perspective informs her reading of Spenser, who "becomes Milton's 'original' because Spenser so often forsakes origins" (24). This is a startling statement, but true to the fact that etiology in *FQ* neither parrots canonical lore nor claims to be more than a likely story about loss.

Knowing the secular world as fallen and

fragmented, we imagine a prior world in harmony with sacred truths. Mazzola professes no nostalgia for that irretrievable world, which throughout history has been manifested only imperfectly, but objects, persons, and practices that were once sacred remain powerful, and may even be more powerful when they are grasped metaphorically. She sidesteps dichotomous and dialectical interpretations of sacred and secular domains, construing "secularism...as yet another method for interpreting the sacred" (9). Paradoxically, it seems that when "the sacred" has been corrupted, as when belief in purgatory was coupled with the marketing of indulgences, its recuperation will be aided not by stricter but by looser types of interpretation, practiced not only by priests but by shepherds and citizens called to prophecy. Mazzola observes that "Spenser and Milton...displace the sacred in order to gain its authority and continue scripture" (25n.26).

Mazzola's way of reading Spenser produces startling insights; she is the sort of critic who wants to "tease us [into] thought." Never one to over-simplify, she sometimes exaggerates. Where more ordinary interpretations regard the sequence of events in an episodic narrative developmentally as parallels, analogues, and variations on a theme, she sees an unsettling "replacement" that is symptomatic of Spenser's eagerness to rewrite history (21, 26-27). Her own episodic argument flirts with obscurity and incoherence, and the book is littered with loose ends, but a reader's patience is rewarded kaleidoscopically. *FQ* is summoned back into focus – better focus, I believe, than in the earlier pages – in the book's Conclusion, which builds to its climax upon the chapter devoted mostly to *Hamlet*. Speaking of English culture and the effects of the Reformation, she says, "we are now inhabiting a universe of allegorical debris, ghosts, and faery litter" (129). Such stuff was for Spenser

“the elementary particles of both earthly and heavenly existence, building blocks of desire forever housed in a seminary of lovely form, a luminous showcase for mutability” (131). And his poem’s spacious architecture also contains the shadows of its lovely forms; it includes everything that has been marked for exclusion. The poet’s demonic doubles appear at every turn, most decisively in Despair, who “seeks to turn Spenser’s poem into a heap of ashes, something for Milton’s devils to feast upon perennially” (132). Fond of taking risks (she makes room in her last pages for an excursus on the 17th-century origins of risk assessment and actuarial calculation), Mazzola comes close to confusing Spenser’s voice with Despair’s, but like Una she intervenes at the last minute, reminding us of “the mystery of second chances, something that seems to hold Spenser’s poem together” (134-35). I expect this accomplished author’s second book to be fuller and more assured than her first.

*Jon Quitslund is Professor Emeritus of George Washington University, and the author of many articles on Spenser, Renaissance literature, and its ancient literary, biblical, and philosophical antecedents. His new book, Spenser’s Supreme Fiction: Platonic Natural History in The Faerie Queene, from the University of Toronto Press, has just appeared.*

## 02.05

Fitzpatrick, Joan. *Irish Demons: English Writings on Ireland, the Irish, and Gender by Spenser and his Contemporaries*. Lanham, MD.: University Press of America, 2000. ix + 185 pp. ISBN 0-7618-1735-2. \$36.50 cloth.

*Reviewed by David Baker*

*Irish Demons* is an uneven book, but it offers a worthwhile supplement to an allegorical reading of various Spenserian texts. Its premises are historicist. A first chapter situates Spenser within the “mental world of the Elizabethan planter” in Ireland. A comparison between roughly contemporaneous prose treatises, Spenser’s *Verwe* and the anonymous *The Supplication of Blood of the English most Lamentably Murdered in Ireland*, brings out the “psycho-textual strategies of planter myths” (3). These and other New English texts, Fitzpatrick shows, are suffused by a potent mix of anxiety over the Catholic indigenes and distaste for them. The “demonization of the Irish enemy weaves [claims] of savagery, including cannibalism, into a matrix of sexual deviance and disease” (2).

Later chapters demonstrate Spenser’s investment in this lurid mentalité. “If we attune our ears to particular parts of *FQ* it is possible to hear” the characteristic concerns of the planters “being voiced in an artistically displaced yet quite discernably urgent form” (16). These chapters are focussed, at least their theses are. In some, a particular character is shown to allegorize the denigrating “myths” of the New English. For example, the second chapter looks at the “Irish Catholic dimension to Spenser’s depiction [in Book I of *FQ*] of Duessa and Error” (19), while the sixth considers Munera, in Book V, as “the focus of Spenser’s intense feelings about Catholic economic corruption” (102). In practice, however, Fitzpatrick quickly broadens her argument beyond

these theses and ranges widely in her citations. The second chapter, which begins by asking what is signified by the blood-soaked hands in the Ruddymane episode of Book Two, expands to consider, briefly, "ancient myth and Romantic epic" (38), Continental witchcraft, texts by Thomas Gainsford, William Camden, Richard Stanyhurst, and several more, before concluding with the hand washing of Lady Macbeth.

*Irish Demons* is well researched and sources are diligently quoted. But Fitzpatrick's rapid contextualization can leave the reader feeling that the argument is shifting from one level of generality to another, from one source to another, even from one locality to another, without much attention to the relations among them. The explanatory model of the book seems off balance: cumbersomely large (and sometimes dubious) generalizations are mobilized in the service of narrow (and sometimes dubious) arguments.

Fitzpatrick assumes that Spenser's overall textual strategies, as well as his specific tropings, "display" the "anxieties" (1) of the "embattled class of aliens" (16) to which he belonged. Generally speaking, it is clear that Spenser did share much of his outlook with many planters in Ireland. It is not clear, however, that the complexities of his thought can be reduced to an expression of their collective terrors and animosities. Nor, for that matter, were the attitudes of the New English themselves homogeneous. (There are, for example, interesting differences in premise, tone, and diction between the *Verwe* and the *Supplication*.) Nor, in any case, does Fitzpatrick confine herself to the New English. It seems unlikely that Spenser, Gainsford, Camden, Stanyhurst, Shakespeare, as well as Ben Jonson, Fynes Moryson, and John Hooker, have in common just the same metaphoric of "blood," but, if they do, it is not because they belong to the same displaced "class of aliens." (Some of these figures,

of course, never saw Ireland.) That there was a "discourse" on Gaelic difference that circulated among the English in the home country and between them and the English in the Irish colony is obvious. But the effects of this circulation were complex. As the matter of Ireland was worked and re-worked from different sites by the authors Fitzpatrick quotes, it was given various inflections, and these, it would seem, should be accounted for. A "mind-set," "share[d]" by Spenser with "other early modern colonists in Ireland" (3) does explain many of the emphases in his own work, but it doesn't have enough interpretive reach to encompass all of the authors Fitzpatrick includes. What reach it does have, moreover, probably does not depend on specific "influence[s]" (52) they may have exerted on one another. Fitzpatrick doesn't have to argue, for instance, that Shakespeare could have read of the execution of Murrough O'Brien in the *Verwe* (even though it wasn't published until 1633) before writing *Macbeth*.

The chapters that work best are those in which the scope of the argument is neither too broad nor too narrow. Some present claims that, while not necessarily wrong, cannot do all that is asked of them. In the fourth chapter, for instance, Fitzpatrick sets out to show that in *FQ* "Spenser was encouraged by...anti-Protestant rhetoric...to launch a counter-attack in defense of Elizabeth." This is plausible (although it downplays the ambivalence that Spenser manifestly felt towards his monarch). But Fitzpatrick feels that the "logic" of her argument requires her to claim a specific influence and target: "Given its popularity and reputation it is unlikely that Spenser was unaware of [Nicolas] Sander's [*De Origine ac Progressu Schismatis Anglicani*] which appeared in Latin five years before the publication of Books 1-3" (57). This seems possible but hardly certain, and, in any case, Sanders shows up in the chapter mostly as a

occasional exponent of "Catholic propaganda" (68). Shouldn't he have been enlisted as that from the start? The following chapter, though, offers a good synthesis of Fitzpatrick's general and specific claims. In "Savage Landscapes: Ireland and the Irish Rebels," she assembles a collage of quotations and observations on the theme of Spenser's relation to his adopted land, touching on wolves, leprosy, amazons, and much more.

The argument of *Irish Demons*, says its author, is "that Spenser's observations of the world around him—his geographical, political, and cultural environment—suffuse his allegory and that he expected the politically astute to read his poem with this in mind" (17). Of course, such claims are not new. For several centuries, readers have been perusing Spenser with something like these premises in mind. Fitzgerald realizes this; one of the more admirable features of her book is its willingness to take past commentary - the claims of eighteenth-century editor, John Upton, for example - seriously. And Ireland, the "environment" that immediately surrounded Spenser, has come in for a good deal of critical attention lately (as have the New English writings that Fitzpatrick describes as "hitherto neglected" [vii]). The strength of this book, however, is not in its originality, but in the elaborations it offers on existing criticism. Its treatment of source material is sometimes unnuanced, but its specific readings are well grounded and valuable for the thoroughness with which they are supported.

*David J. Baker, University of Hawai'i, is author of Between Nations: Spenser, Shakespeare, Marvell, and the Question of Britain, and co-editor, with Willy Maley, of British Identities and English Renaissance Literature (forthcoming).*

## 02.06

*As promised in David Lee Miller's contribution "Big in Japan" (Spenser Review 32.1, item 01.37), we print here Errata lists for the Comprehensive Concordance to The Faerie Queene 1590, ed. Hiroshi Yamashita, Matsuo Masatsugu, Toshiyuki Suzuki, and Haruo Sato (Tokyo: Kenyusha, 1990) and for A Textual Companion to The Faerie Queene, 1590 (Tokyo: Kenyusha, 1993). As Professor Suzuki tells us, "The lists differ in style and layout according to those of the initial lists that should be replaced."*

## Corrigenda to the Concordance

- 2 1 35 9 N4r  
steps as they *should read* steps they
- 2 8 50 1 V1v  
in *should read* it
- 2 8 50 6 V2r  
not *should read* nor
- 3 1 62 2 Cc5v  
of filed *should read* of her filed
- 3 2 1 2 Cc8r  
humor or with *should read* humor with
- 3 3 14 3 Dd8r  
ther *should read* their
- 3 4 20 9 Ff2r  
she *should read* the
- 3 5 23 8 Gg3v  
fowle *should read* sowle
- 3 6 14 6 Hh2v  
rise *should read* rife
- 3 11 42 9 Nn7v  
whom, *should read* whom
- page 1121  
Add ZIFFIUS (1)  
greatest storme, / Huge Ziffius, whom  
mariners eschew 2 12 24 7 Aa2r
- page 1185  
Add ziffius 1

Errata to the *Textual Companion*

- p. xi 1.10  
For *nigh-near* read *nigh-near*,
- p. xi 1.11  
For *lore-lorne-left* read *lorne-lost*
- p. 50  
For **lowre(3): (louer)** read **lowre (3): (lour)**
- p. 70  
For **saue (40): (saue); safe** read **saue (40): (save); safe**
- p. 85  
For **treen (2): (trees')** read **treen (2): (of trees)**
- p. 94  
For **ziffius (1):** read **Ziffius (1):**
- p. 101b [1 2 4 9 B3v]  
For **you** read **your** del. |
- p. 200a [2 11 30 9 Z3v]  
For **reruiue** read **reuiue**
- p. 203b [2 12 16 2 Z8v]  
For **diuersly** read **diuersly**, del. |
- p. 243b [3 7 41 1 li6r]  
For **strooke**, read **strooke**; del. |

p. 282a [3 12 38 5 Oo7r]  
**beene sor'd** **beene sor'd**  
For | read ]  
**bene bor'd** **bene bor'd**

p. 298  
For **brockwell = brockwell (1)** read  
**Brockwell = Brockwell (1)**

p. 363  
For **riu'd → riued [2]** read **riu'd → riued [3]**

NOTE: The following corrections of the tabulated data result from the above.

p. xii 1. 12  
For **2,680 3,271 3,029 8,980** read  
**2,679 3,270 3,028 8,977**

p. xiv 1. 8  
For **226 342 216 784** read  
**226 341 215 782**  
1.14  
For **64 151** read  
**63 150**

p. xv 1.2  
For **74 143** read  
**73 142**



## ARTICLES: ABSTRACTS AND NOTICES

## 02.07

Alpers, Paul. "Worke fit for an Herald: Spenser in the 90s." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 125-33.

Addresses the problems of reading and interpreting *FQ V*, through its claim that singing the stuff of chivalric romance "Were worke fit for an Herald, not for me" (V.iii.3.9). The narrator is nonetheless interested in the relation between chivalric romance and a discourse of justice, and cannot fully disown the work of a herald, to "blazon forth noble personages and their accoutrements" (128). Nor can he do so in *Proth*, *Epith*, or *FQ VII*; considers this public role and others, more private or diffident, and their relation to the poetic first person, with instances from *Epith*, in order to return to the herald's public role and its effects in later books of *FQ*.

## 02.08

Barkan, Leonard. "Ruins and Visions: Spenser, Pictures, Rome." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 9-36.

Traces the transfers of cultural energy that emerge in or from Spenser's translations of du Bellay's *Songe ou Vision* and *Antiquitez de Rome*. The relationship between Spenser and du Bellay foregrounds Spenser's characteristic stance toward his sources: "he generously allows all the preceding literary milieux their own privileges...the narrative of Spenserian etiologies is one in which the sources are not dissolved once the poetic destination has been attained."

Spenser's Protestant positions notwithstanding, his second translation of *Songe* preserves some of the "dangerously Catholic elements in the original...once again re-integrat[ing] itself with its origins." This reintegrative tendency, "the simultaneity of an antiquity materially renewed and a mutability permanently re-enacted," suggests a more complicated model of cultural transmission than the usual division between medieval and early modern can convey. (Jeremy Kiene)

## 02.09

Brown, Richard Danson. "A 'goodlie bridge' between the Old and the New: The Transformation of Complaint in Spenser's *Time*." *Renaissance Forum* 2.1 (1997): 1-19. <<http://www.hull.ac.uk/renforum/v2no1/brown.htm>>

Spenser's *Time* is ostensibly a lament upon the death of his patron, Sir Philip Sidney. But in contrast with other treatments of Sidney's death by Spenser's contemporaries, *Time* "uses the complaint mode in a much more complex way." *Time* "transforms traditional didactic and elegiac complaint by using them to discuss the philosophical implications of literary memorialisation." Suggests that the poem should primarily be viewed as a dream vision which self-consciously adapts traditional complaint to discuss literary immortality. This manipulation of genre enables Spenser to raise and comment upon the intertwined problems of the relationship between poet and patron and between poetry and mortality, and consequently to distinguish the poem from and offer a critique of conventional public elegy. (Jeremy Kiene)

## O2.IO

Canny, Nicholas. "The Social and Political Thought of Spenser in his Maturity." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 107-22. Compares the 1596 Spenser who'd just published his 6 books of *FQ* and written the *Veve* with the Spenser in Ludowick Bryskett's *Discourse of Civill Life* (complete 1584[?]), and with 1590 Spenser who'd published first 3 of his projected books of *FQ*. Argues that throughout his writing career Spenser writes poetry as the best vehicle for his message of moral reform, and his pessimism that courtly culture could guarantee such reform; that he takes violence to be necessary in the establishment of reform. "The message which Spenser had to convey remained consistent throughout his life but his manner of expressing those sentiments underwent a fundamental shift as he entered into his mature years;" "Spenser all but discarded allegory [in *FQ V*] in his desperation to make the point that the struggle...being fought in Ireland was a central...element of the assault...launched by the blind forces of papal superstition against the light of the Reformation;" hence in 1596 he abandons poetry for dialogue in the *Veve*.

## O2.II

Cheney, Donald. "Spenser's Currencies." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 38-42. Suggests that *SC*'s strategies of presentation, as domestic almanac and as an eclogue book with full apparatus in imitation of the classics, place it within an Augustan tradition whereby poetic survival is couched in economic terms (as currency), in calendrical terms (as recurrency),

and in terms, too, of the characteristically Spenserian signature of a poetry attuned to the natural currents of river or waterfall. The concept of the literary work as a commodity circulating in the marketplace, or as a child entering the world under the gaze of a reluctant parent, is a classical one identified particularly with Horace's address, in *Epistles* 1.20, to his book "as if it were a favorite slave...eager to expose himself to a broader public." All the anxieties over publication usually associated with the early modern period attend Horace's description of the book's passage from jealously guarded youth to the mellow middle age, and the different audiences that attend to it at each stage. (Jeremy Kiene)

## O2.I2

Greenfield, Matthew. "Introduction: Spenser and the Theory of Culture." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 1-6. Situates the volume of essays in response to Greenblatt's call for the development of a cultural poetics, announcing the contributors intent to "return to a recognition of the mutual dependence of the two terms" and their shared "conviction that the close reading of Spenser can play a crucial role in developing a richer tool-kit for cultural analysis." Spenser studies have been and continue to be uniquely positioned to contribute to a cross-disciplinary theorizing of culture, given the "intensely theoretical qualities of Spenser's poetry," which "has an uncanny power to turn practical critics into theorists, close readers into developers of large ideas." (Jeremy Kiene)

## 02.I3

Gregerson, Linda. "Colonials Write the Nation: Spenser, Milton, and England on the Margins." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 89-105.

Focuses on Spenser's *Veve* and Milton's *History of Britain*, which work through problems posed to national identity's need for boundaries by Protestantism's universalist claims. Both Spenser and Milton take up colonialist positions that make their crucial distinction not between the pure and the mongrel "but between apt and recalcitrant learners." Neither writer delineates the nation in terms of unmixed genealogy or symbolic geography. Rather the nation's "measure lies not in self-sufficiency, immunity to outside influence, nor unchangeable contour over time, but in a collective aptitude for retentive imitation, an absorption of good example, a shrugging-off of the bad, and in a complex machinery of pleasure and delight." Suggests that both figures find a providential justification for the use of force in colonial Ireland by positing the nation as ungrounded and provisional, for Milton especially an interim measure. (Jeremy Kiene)

## 02.I4

Gross, Kenneth. "The Postures of Allegory." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 167-79. Meditation on the peculiarities of allegory's "signifying postures," situating Spenser among other major allegorical poets and following its simultaneous actions of animating and killing or fixing; its simultaneous sense of larger order and chaos; its rigidity and fluidity, its effects of purifying and contaminating at once. Instances of

allegory "exert a rigid, often strangely inhuman pull on our impulses and gestures, our bodily and emotional accidents, also our inherited stories. Hence the images of reduction, abstraction, entrapment, and violation" used to characterize allegory. But such embodiments also "lend a human substance, a human face or gesture, to ideas, energies, structures, and influences." Finally, "allegory is less about the meaning of ideas than about the fate of ideas," feeding the fantasy that ideas "can act, live a life of their own...[and] can work without our having to understand them." Concludes with discussion of Blake as allegorist.

## 02.I5

Hadfield, Andrew, and Willy Maley. "A View of the Present State of Spenser Studies: Dialogue-Wise." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 183-95.

Maley's apprehensions that current wave of interest in Spenser and Ireland "leads to a bias toward contextual criticism that talks readers around *FQ*, rather than taking them into the text," makes Spenser "bear the burden of a history...presented as self-evident," and shows signs of Ireland's colonizing Spenser in a reductive way, are countered by Hadfield, who suggests that there are still plenty of readers who barely register Spenser's works relation to Ireland, and that we can thank historicism for developing work on relations between power and literature, and making possible an opening out of the Irish context to a British one. They survey some of the difficulties of reading the *Veve*: the authorship issue, interpretive access to a dialogue, lack of a complete biography, our understanding of reform and religion in Elizabethan thinking about Ireland, the question of what counts as a nation, the relationship between politics and gender.



## 02.16

Hadfield, Andrew. "Spenser, Drayton, and the Question of Britain." *Review of English Studies* 51.204 (2000): 582-599.

Attends to "the concomitant fear of a disunification and fragmentation of English identity as English expansion gained momentum in the 16th and early 17th centuries, especially when the English throne was occupied by a Scottish king who had his own ideas for unifying the diverse peoples of the British Isles," by arguing that Spenser's *FQ* and Drayton's *Poly-Olbion* offer anxious critiques of the very notions of Britain and Britishness. Spenser acknowledges a link between the chaos brought on, for instance, by the appearance of the Blatant Beast in Books V and VI and any appeal to the ancient concept of Britain to unite a series of disparate peoples whose historical claims to the land comprise a contradictory rather than coherent historical narrative. Likewise, Hadfield poses Drayton as a careful reader of Spenser and "less of a straightforward enthusiast for James's proposed British union than is usually recognized." (Jeremy Kiene)

## 02.17

McCabe, Richard A. "Annotating Anonymity, or Putting a Gloss on *SC*." In *Ma(r)king the Text: The Presentation of Meaning on the Literary Page*, ed. Joe Bray, Miriam Handley, and Anne C. Henry. Aldershot: Ashgate, 2000. 35-54. Focuses on the relationship between E.K.'s glosses and the eclogues of *SC*, a relationship that needs to be understood not as one between the text and a reader outside it, but rather as comprised of attributions made within, and by, the text itself, and therefore best regarded as rhetorical functions of an obsessively self-reflexive work. E.K.'s annotation creates the

illusion of a reception history, its typographic features (the notes are printed in Roman type, the eclogues in black letter, a contrast unfortunately lost in modern editions) simultaneously "arrogat[ing] classical status to the new poet" and "visually endowing the commentator with the authority of humanist scholarship," making possible the poem's perceived descent from the classical (Virgil) and the native (Chaucer) poetic traditions. Whoever E.K. is, his voice becomes a participant in, rather than a mere commentator upon, the pastoral debates. (Jeremy Kiene)

## 02.18

McCabe, Richard. "Translated States: Spenser and Linguistic Colonialism." *Edmund Spenser: Essays on Culture and Allegory*. Ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 67-88.

Reading Spenser's *Vewe* in the context of English anxiety over the 'regression' of the Old English colonists into Celtic language and cultural practices, foregrounds the semantic elements of colonialist arguments in *Vewe*, locating a tension between Spenser's overt, political and linguistic translation of Irish culture into a 'civilized' English one, and the "subtle change in Spenser's language, the infiltration of his 'mother tongue,' by words derived from the language of the other, [which] bears witness to an unconscious process of assimilation of which his conscious polemic fights shy." Notes the characteristic fluidity of the 'barbaric,' an unstable category that, in Spenser's terms, "suggests all that is hybrid and ambivalent, a sense of otherness all the more disturbing for being uncannily familiar" (68). Spenser employs questionable etymological techniques to argue for the Celtic tongue's derivation from that spoken by the barbarous hordes that overran the Roman Empire in order to appropriate classical

status for English and to suppress the disconcerting fact of linguistic hybridity in favor of a myth of ethnic cohesion. This type of suppression features particularly in *Vewé's* translations of Irish bardic poetry, wherein "all evidence of complex social organization is dismissed as residual primitivism." (Jeremy Kiene)

## O2.I9

Quilligan, Maureen. "On the Renaissance Epic: Spenser and Slavery." In *Edmund Spenser: Essays on Culture and Allegory*. Aldershot: Ashgate, 2000. 43-64.

Reads *FQ* II.vii (Guyon and Mammon) and *FQ* V.vii (Britomart's slaying of Radegund) through the institution of slavery, arguing that the poem mediates the contradictions of a slave economy in early modern European cultures. Distinguishes between the slavery of Spenser's age with that of antiquity by working through topoi from ancient epic. "The fundamental difference between the slavery of classical conquest and the racially-based slavery of the mercantilistic transatlantic trade, which occasions a loss of heroism can be traced in *FQ*...in the function of...the ideologeme of the woman warrior." Racism in the English-speaking world is thus constructed through gender politics.

## O2.20

John D. Staines, "Elizabeth, Mercilla, and the Rhetoric of Propaganda in Spenser's *FQ*," *Journal of Medieval and Early Modern Studies* 31:2 (Spring 2001):283-312.

Spenser's portrait of Elizabeth's trial and execution of Mary Queen of Scots in the 1596 *FQ* (V.ix) looks back upon the events of the previous decade with decidedly mixed feelings.

Argues that Spenser uses the political propaganda issued by the government in defense of the execution - especially the government's official defense, *The Copie of a Letter to the Right Honorable the Earle of Leycester*, edited under the direction of Lord Burghley and his son Robert Cecil - to examine critically the rhetorical strategies of Elizabeth and her Council. Within the canto's attack upon the guile of Mary and her Catholic supporters is a praise of the guile of Elizabeth and her propagandists. The uneasy equivalence between the two sides exposes the rhetorical nature of such political concepts and thereby subverts the stable ideal of justice that the Book of Justice ostensibly aims to establish.

## O2.21

Bart van Es (Christ Church C, Oxford), "The Life of John Dixon, *FQ's* First Annotator." *Notes and Queries* 48, 3 (Sept. 2001):259-61.

Adds to the little we know about John Dixon, who in 1597 annotated a copy of the 1590 *FQ*. Surmises Dixon's date of birth as 1561 or earlier, making him at least 37 years old at the time of his annotations. Through the will of his father, we learn that John Dixon was to inherit the Manor of Hilden on the death or remarriage of his mother; the will generally suggests that the father, Humphrey Dixon, was a thrifty, kindly, and religious individual. At the time of the annotations, Dixon must have had considerable wealth, would have been married for 23 years to Joan Launce of Kent, and had 2 sons, Henry and William. He would have been slightly higher on the social scale than proposed by Graham Hough suggested in 1964. (The relevant copy of *FQ* is now in the care of the Stansted Park Foundation, and kept at Stansted Park, Rowlands Castle, Hampshire.)

## O2.22

Kathryn Walls (Victoria U of Wellington), "Archbishop Cranmer's Poor Box Injunction and *FQ* I.iii.16-18." *Notes and Queries* 48, 3 (Sept. 2001):251-54.

Addresses the apparent inconsistency of Kirkrapine—does he represent Protestant iconoclasm from a Protestant point of view, or does he betray an uncharacteristically anti-Protestant position on the poet's part? Clarifies by reference to the Edwardian Injunctions of 1547, written by Thomas Cranmer and reissued under Elizabeth. Cranmer's 29th injunction establishes poor boxes and condemns those who would rob them, and links such thieves to Catholics' wasteful expenditures on devotions and images. He represents deprivation of alms and idolatry as two sides of the same coin—as does Spenser, by showing Kirkrapine first as a thief of alms and then as lover of Abessa. Kirkrapine is never an iconoclast, in spite of first impressions that he is so, but he is a full-fledged idolater. Spenser does invest Kirkrapine with impressions of iconoclasm, though, for 2 reasons: to imbue his crimes with an aura of blasphemy, and to force readers to reconsider his earlier crimes.

## O2.23

Wofford, Susanne L. "The Enfolding Dragon: Arthur and the Moral Economy of *FQ*." In *Edmund Spenser: Essays on Culture and Allegory*, ed. Jennifer Klein Morrison and Matthew Greenfield. Aldershot: Ashgate, 2000. 135-65. It remains a challenge to historicist readers to explain why Spenser is so committed to the romance texture of *FQ*, and why chivalry might possibly be thought a vehicle with which to express the workings of grace. To this end, argues that Arthur becomes perhaps the central figure through which Spenser attempts to work out implications of his poem's effort to unite religion,

politics, and romance. Pursues the implications of the dragon and the Medusa-effects in *FQ* I within Spenser's typological temporal structure; weighs sources in ancient epic, medieval romance and history, and Malory. "Typology in this analysis is less a clarifying and authorizing interpretive schema than a means of generating deeply ambivalent and ambiguous images, which... seem to include their own opposites. The use to which Spenser puts these images suggests... that the only way to avoid dualism is to produce multiplicity and ambivalence. If an image can be used apotropaically, to deflect or defuse a threat that is to be imagined as controlled or harnessed, it can also serve to infect or disrupt the coherent structure of meaning which it may have been invoked originally to sustain."

## O2.24

Woolway, Joanne. *Spenser and the Culture of Place*. *Early Modern Literary Studies* (1996). <<http://www.humanities.ualberta.ca/emls/iemls/conf.texts/woolway.html>>

Explores the ways in which the language of cartography and chorography informed writing of the early modern period and examines how the opening up of world horizons challenged Spenser firstly to redefine the identity of England and Ireland by writing about national cultural history and secondly to reconsider his ideas of reality and representation. Argues that the perception of Spenser's relationship to early modern discourses of landscape is a key to understanding the political aesthetic of *FQ*: "although it has long been recognized that Spenser's writing negotiates between fiction and politics, the tools of a changing geographical language have not previously been recognized as instrumental in generating both a reason why and a means by which this negotiation might come about." (Jeremy Kiene)

## ABSTRACTS OF CONFERENCE ACTIVITIES

## SPENSER AT MLA 2001

*The International Spenser Society sponsored two MLA sessions, one chaired by Sheila Cavanagh (Emory U) and called "Teach FQ in a Week? Spenser in Today's Curriculum." Because these speakers' pedagogical experience was central to their subject, we print the abstracts retaining the first person.*

## 02.25

Judith H. Anderson (Indiana U), "What I Really Teach When I'm Teaching Spenser." Behind my title is concern about the decline in reading skills that students bring to college. The majority of students, while natively bright enough, have not been encouraged to read with attention to the words, sentences, or logical sequences of writing. Perhaps more significantly, they are not aware that such attention might be useful, fun, even enlightening. They want to read literally, realistically, simplistically. The ability to think more abstractly, but above all, to think symbolically—an ability not much removed from thinking at all in language—to an alarming extent, has not been encouraged in them.

And here, at last, is the good news. There can hardly be a text better designed to teach these abilities than *FQ*. Because I want to teach reading symbolically, in my survey course I teach the first book of *FQ* and never in less than two weeks. Much better than would a more novelistic or dramatic piece of writing, Book I makes the emphasis on surface, clues, and the generation of meta-meaning palpable precisely because it denies recourse to characterological realism. There is just nowhere to hide. It not

only lays open the grid of verbal comprehension but also does so with the density needed to make it engaging. Of course my view assumes a certain approach to the poem, one that attends primarily (but not exclusively) to the reading process it models, an approach I've modeled in the MLA's volume on *Teaching Spenser*.

## 02.26

Susannah Brietz Monta (Louisiana State U), "Teaching Spenser as Fantasy Literature, Or, How to Lure Unsuspecting Undergraduates into a Spenser Course." It is a truism that a good teacher meets her students where they are. The problem for the teacher of Spenser, however, is that there may be no common ground on which to arrange a rendezvous. I bridge the gap between students' enthusiasms and Spenser's *FQ* by teaching Spenser alongside the fantasy writing of the Oxford Inklings, literature many students already know and love. For instance, I pair *FQ I* with *The Lion, the Witch, and the Wardrobe*. Since Lewis is faithful not to the letter but to the spirit of biblical events, students learn to read his allegory emblematically. Consequently, they see that emptying out Spenser's fiction into a series of flattening equations (Duessa = Whore of Babylon, Orgoglio = Pride, etc.) distorts the poem. We instead read the poem associatively, discussing the analogues, iconographic traditions, and mythic resonances which Spenser evokes, flirts with, but seldom, if ever, commits to. By exploring the terrain Spenser and the Oxford Inklings share, students learn to appreciate, respect, and enjoy *FQ* on its own terms.

## 02.27

John Webster (U Washington), "Whose Poem Is This Anyway? Teaching Spenser through the Stanza Workshop." Because I see the reflective, multivalent thought that Spenser's poetry enables as one of the truly important things that undergraduate readers can take from the English curriculum, it is the chief goal of those classes in which I teach Spenser to develop in my students at least some capacity for experiencing in an active way and on their own how Spenser's language makes that complex analytic thought possible. At the same time, because my students enter my courses unable to read *FQ*'s language with sophistication, and because traditional approaches to the poem have not in my classes enabled them to read the poem well on their own, I've reconstituted the three weeks I take with Spenser into a series of stanza workshops. This paper outlines both the difficulties my students have had in taking an ownership role in their reading of Spenser, and techniques I've developed to address those difficulties.

## 02.28

Daniel Lochman (Southwest Texas State U), "Mishaps...Maistred by Advice Discrete: Teaching *FQ*." In *FQ*, Spenser provides many "teaching moments," points wherein most readers sense that the text is invoking their attention to instruct them. In practice, however, the characters' sententious advice is often inadequate to help other characters, and its value must be assessed by evaluating subsequent actions. When I teach Book I to novice readers, therefore, I attempt to follow Paul Alpers's advice to "trust the verse," but I do so with an awareness of the enigmas Britomart reads at the House of Busyrane: "Be bolde" but "Be not too bold" - "trust the verse" but "trust not the verse

too much." The work requires students to distinguish Spenser's moral interests in fashioning his courtly audience from the interests of the modern undergraduate reader in the academy, one distanced from the work's ideological, political, and religious agendas. The attitude of constant vigilance that Spenser requires of readers makes the text useful for contemporary undergraduate literature students who must disengage themselves from the narrative to become aware of its cultural identity and assumptions.

*Roland Greene (Stanford U) chaired an open session called "The Faerie Queene: Geography, Religion, Sexuality, Style."*

## 02.29

Catherine Gimelli Martin (U Memphis), "Passionate Geography: Spenser's Allegorical Representation of Emotional 'Space' in *FQ I*," argued that more attention has been paid to the architectonic aspects (caves, dens, castles, dungeons, houses, and gardens) than to broadly geographical components of Spenserian allegory. Yet the latter provide important indicators of whether the intermediate steps of the allegorical journey will end in ever more benign pastoral "clearings" or in ever darker emotional prisons. Attention to geography is aided by the ancient analogy between microcosmic man as the "body" of the universe as well as by even more elemental ideas about the constitution of the macrocosm, where, e.g., earth represents the lowest and coldest step on the ladder of the passions and water the more fluid and life-giving, although water is also more ambiguous, representing both the zeal of the prophetic spirit and its fallen alter-ego, the destructive beast of Revelation. This paper traced the progress of Redcross and Una

through this passionate geography and the hierarchy of vegetable, animal, and intellectual spirits loosely associated with them.

### 02.30

Lisa Broome-Price (U Kentucky), "Attending Duly: Another Look at Iconography and Sexual Identity in Spenser's Poetry," proposed that *FQ* IV.i.8 contains a pun on the word "duly" that illuminates the relationship between Britomart and Amoret. The pun negotiates between the familiar adverb form of "due," as "in a manner agreeable to obligation or propriety," and the less familiar anglicized spelling of "dulia" or "douleia," meaning "servitude, service; spec. the inferior kind of veneration paid by Roman Catholics to saints and angels" (*OED* "duly" s.v. 1 and 2). The word's dual participation in discourses of courtly behavior and iconography supports current readings of the Britomart-Amoret pairing as a "rehabilitation" of the sadistically inflected, parodic male-female Petrarchan couple presented in Busirane's castle. Noted other possible instances of the pun, especially the ultimate stanza of *Epith*, in which "duly" reappears alongside the poem's more prevalent form "dew."

### 02.31

David Scott Wilson-Okamura (Macalester C), "Spenser's Epic Style," revisited Spenser's decision to compose a Virgilian epic in rhyming stanzas. For Tasso, Virgil was the poet of the grand style; Spenser, by contrast, remembers Virgil as the poet who made Latin more "artificial." Spenser's initial efforts to achieve this artificial style in English take the form of experiments in quantitative meter. *FQ* also cultivates the artificial style, but pursues it by way of transposition, rather than direct imitation: in this case, an elaborate rhyme scheme takes the

place of dactyls and spondees. The object is not to reproduce Virgil's prosody, but to identify its essential elements and find vernacular equivalents.

### 02.32

*Minutes of the International Spenser Society's Executive Committee meeting, December 2001, followed by news of the Society's Luncheon.*

At the business meeting of the International Spenser Society's Executive Committee, Roland Greene nominated John Watkins for the position of vice-president, and John Watkins nominated Dorothy Stephens as the next secretary-treasurer. Jeffrey Knapp and Richard McCabe ended their terms on the Executive Committee, and David Baker and Andrew Hadfield were nominated as new members for four-year terms. These proposals were ratified the next day, at the Society luncheon. (Note to members: Dorothy Stephens will take over the tasks of secretary-treasurer starting with the new *fiscal* year, July 2001. Until then, please continue to contact John Watkins about matters of membership and money.)

The committee discussed the possibility of creating a clear statement of committee members' responsibilities, this as part of a larger discussion about improving our means of finding and proposing new committee members and officers; means of assisting members from outside the United States to participate; electronic means of conferring with the general membership more thoroughly; means of paying attention to representation and inclusiveness on the committee. (See Roland Greene's letter, Item 02.02 in this issue.) The committee reminded itself of its ongoing need to keep open many different streams from which officers and

committee members come. These subjects of procedures that encourage openness, participation, and communication wove their way throughout the meeting.

The Committee discussed topics for upcoming MLA sessions. In 2002, one session has already been set up by John Watkins: "Spenser and the Stanza," with speakers Jeff Dolven, Kenneth Gross, Marjorie Perloff; a second, "International Spenser," will be announced in the next *MLA Newsletter*. For 2003, Theresa Krier proposed a session on "Spenser and Shakespeare, Together Again" (to be used as a backup for 2002 in the event that "International Spenser" doesn't materialize); a second session in 2003 may be arranged by Jeffrey Knapp.

John Watkins reported on the Society's fiscal status. There was a sizeable profit from the Cambridge conference in July 2001, and the committee discussed investing part of it so as to generate an annual travel grant to libraries, for a graduate student working on Spenser in a dissertation. We can also make small financial improvements; for instance, we'll henceforth give a year's membership to the speaker at the annual luncheon, this year Lorna Hutson.

The committee discussed the yearly Isabel MacCaffrey prize, with the sense that it needs some restructuring. It was agreed that the award will be given for a book in one year, and for an essay or chapter in the second year of a 2-year cycle; there will thus be two years' worth of work in competition for the essay prize, and two years' worth of work in competition for the book prize. Further, the essay competition will be opened up to include chapters of books; rank caps will be removed so that people at all ranks, and people not holding conventional academic positions, will be eligible. A sub-committee consisting of

Jeffrey Knapp, John Watkins, and Susanne Wofford was convened, to make recommendations on awards by the end of March. This subcommittee will address the logistics of a graduate conference paper prize and the possible endowed travel grant. In the meantime, for the present competition, new member Katherine Eggert joined MacCaffrey Prize committee members John Watkins and Dorothy Stephens.

The Yale and Cambridge conferences proving to be such good experiences, thoughts have already turned to future possibilities for special conferences. David Galbraith and Elizabeth Harvey, of the University of Toronto, have proposed a new Spenser conference in 2004 or 2005, at Toronto's Victoria College.

Theresa Krier discussed early prospects of posting, at the *Spenser Review* website, reviews and abstracts of all back issues (with a suitable moving wall), to make them electronically searchable. She continues discussing these possibilities with Andrew Zurcher, who's designed beautiful web pages for Spenserians, and Donald Stump, who's already compiled much of the relevant text. Theresa Krier also became an informal liaison with the editors of *Spenser Studies*, so as to discuss possible connections between the journal and the Society.

The meeting ended with a general sense (as it seemed to the editor) of gratitude to the officers and committee members for the remarkable energies of thinking, experience, and flexibility that they bring to the Society.

The Luncheon and Annual Business Meeting of the International Spenser Society took place the next day, at the Café Sbisà in New Orleans.

Patrick Cheney began with thanks to the Executive Committee for labors of the past year,

remarking the success of the Cambridge conference in July 2001. Announcements on topics found above in the minutes of the Executive Committee meeting followed—the special conference in Toronto; John Watkins's report on the Society's fiscal profit and plans for using it for prizes; new officers and committee members named and voted in; new membership of the MacCaffrey Prize Committee named; the MLA 2002 session on the Spenserian stanza. A proposal was put forward to ask Andrew Hadfield to work to help members from the United Kingdom to increase their MLA representation. To this end, he's been invited to chair the second Spenser Society session at MLA 2002. If this doesn't work out, Theresa Krier and Katherine Eggert will develop one on Spenser and Shakespeare.

Outgoing Vice President Roland Greene

presented this year's Isabel MacCaffrey award to Tobias Gregory for his essay "Shadowing Intervention: On the Politics of *The Faerie Queene*, Book 5, Cantos 10-12," in *English Literary History* 67, 2 (Summer 2000).

Joseph Loewenstein issued a call for papers for the Division on Sixteenth-Century English Literature Exclusive of Shakespeare. The three conjoined sessions are titled "When Is the Public Sphere?" Loewenstein will run one session, Elizabeth Harvey another, on the public sphere, and Richard Halpern a third, on religion and ethnicity. Deadline for proposals is 1 March 2002.

Patrick Cheney then introduced Lorna Hutson (U of California, Berkeley), who delivered the annual Hugh Maclean Memorial Lecture. The full text of this lecture, "Spenser and Suspicion," appears below, page 32.

## CONFERENCES, SUMMER AND AUTUMN 2001

### 02.33

Laurel L. Hendrix (California State U) presented "A 'perfect hole': Strange Attractors, Narrative Singularity, and Iconographic Constructions of Gender in Spenser's *FQ*" at the annual Renaissance Conference of Southern California, the Huntington Library, San Marino, May 2001. She drew upon complexity theory to account for the disappearance of Amoret from the text at the moment of her imminent reunion with Scudamour. As a complex dynamical system, Spenser's narrative exists in a state of dynamic equilibrium, is sensitive to its initial conditions of genesis, and returns to quasi-predictable patterns or "strange attractors:" iteration points or patterns which sustain its equilibrium. Displacing Amoret from the narrative and substituting Scudamour's act of raptus in Venus'

Temple for the reunion of the two lovers, Spenser disrupts the narrative iteration points which have figured the concord of opposites necessary for harmony between the sexes and poetic making. Instead the poem establishes new "strange attractors:" gender politics defined by "maisterie," and narrative bedeviled by displacement and deferral.

*From the Central Renaissance Conference, Emporia State University, September 2001, come the following papers on Spenser.*

### 02.34

Lesley Allen (U of Illinois), "The Trappings of Chastity: Florimell and Venus's Cestus in Spenser's *FQ*." In Spenser's account, Vulcan



created the cestus of Florimell "to bind the lascivious desire" of Venus, and it symbolized the chastity of the woman "that it did beare." The cestus has links to myth as well as to Arthurian legend. With its close connection to the golden net fashioned by Vulcan to trap Venus and Mars, and to the medieval motif of the mantle as a chastity-testing device in such tales as *The Saga of the Mantle*, the cestus represents a method that publicly reveals the very desire it wants to contain or suppress; its symbolism thus contradicts itself.

### 02.35

Lauri Dietz (U of Notre Dame), "Dido's Legacy in Spenser's *SC*." Argues against the idea that Spenser uses Eliza and Dido in "Aprill" and "Nov" to critique Queen Elizabeth's marriage negotiations with Alençon; rather Spenser uses Virgil's Dido to expand the concept of sovereignty to include the power that a queen has to inspire poetically and politically without a renunciation of her sexuality. Because Virgil's Dido exemplifies this debate between sexuality and sovereignty and given the embattled relationship between eros and heroism with Virgil's epic, Spenser must rewrite Virgil. Focused on the Venus-*virgo* imagery of "Aprill" to find a balance between sexuality and sovereignty, then on the function of elegy in "Nov" to show how Spenser incorporates Elizabeth and Dido to differentiate the roles she plays living and dead. Alive, Eliza is inspiration; dead, Dido is a goddess who oversees the production of poetry.

### 02.36

Matthew A. Fike (Winthrop U), "Spenser's Brothel." If Duessa is a whore-figure, then Spenser's parallelism between *FQ* I and II invites

consideration of the whore and prostitution in Book II. The Phaedria and Bower of Bliss episodes invite such a connection, through New Historicism (contemporary accounts of prostitution), biblical criticism (especially allusions to Proverbs), and psychoanalysis (the notion of "acts of compromise"). Freud argues that an action is feared because it is taboo and taboo because desired; acts of compromise—approximating but falling short of the taboo action—result from this ambivalence. In *FQ* II, Guyon's diversion with Phaedria is to the act of compromise as a knight's fatal luxuriating with Acrasia is to the taboo act.

### 02.37

E. L. Ridsen (St. Norbert C), "Incantation and Epic Epiphany in Spenser's *FQ*." Identified a rhetoric of incantation in *FQ* and shows how Spenser uses it to induce epiphanies that help to establish the virtues of his knights, virtues which they need to complete their quests and which the poet hopes to inculcate among his readers. Spenser's use of incantatory language in incidents of enchantment or disenchantment initiates the epiphanies to fortify those virtues. Examined 3 episodes from *FQ*: Redcrosse's ascent to the New Jerusalem (I.x), Britomart's rescue of Amoret (III.xi-xii) Calidore's vision on Mt. Acidale (VI.x), episodes best exemplifying Spenser's use of natural magic to overcome demonic magic.

### 02.38

Heatharlyné Wilkes (Middle Tennessee State U), "Una's Veil: Identity, Protection, and Revelation in *FQ* I." Examined Una's veil in *FQ* I, and links between the words "reveal" and "veil." Surveyed the rich British tradition of veils and head coverings from which Spenser could draw, dating from Anglo-Saxon centuries to his own

time. Then turned to Muslim, Jewish, and Catholic traditions, each of which adds layers of meaning to episodes of Una and her veil, e.g. her encounters with Sansloy and with the satyrs.

*At the Sixteenth-Century Studies Conference in Denver, October 2001, sessions on the Narcissus and Echo myth in Renaissance literature included the following papers.*

### 02.39

Lissa Beauchamp (McMaster U), "Recontextualizing the *Metamorphoses* of Narcissus and Echo: Spenser's 'better mirror' in the *Am* and *Epith*." Addressed the significance of classical allusions, especially to Narcissus and Echo, within the Christian matrix of the poems. The settings of Lent and Easter Day provide an eschatological perspective that recontextualizes the classical myths as found in Ovid. The Petrarchan focus is then reformed in terms of a reciprocal relation between two lovers rather than the failures of either. Lover and beloved are shaped coherently and in relation to each other: her cruelty is a reflection of his physical desire, and her beauty is echoed in his desire for her. Their faults are thus shared obstacles to be overcome for their mutual benefit, with the "inward self" a "better mirror" (*Am* 45) than the illusory reflections provided by narcissistic or echoing love.

### 02.40

Joseph Ortiz (Princeton U), "Unsubstantial Echo: Music and Repetition in Spenser's *Am*." Spenser's allusions to Narcissus are often read in terms of a strict dichotomy between sensuous, earthly, and visual satisfaction on the one hand, and spiritual, heavenly fulfillment on the other. This paper argued that Spenser's allusions to Echo in *Am* complicate conventional readings of

Narcissus, and that the aural, musical mode in the sequence functions as a counterstatement to the iconic mode. Spenser's Echo, represented aurally in the repetition of sonnet 35 and metaphorically in musical references like "echoes rebounded" in sonnet 19, interpellates the representation of Narcissus in the sequence, just as Ovid's Echo interpellates Narcissus in *Metamorphoses* III. Thus Echo's presence offers an alternate model of love to that prescribed by Renaissance Neoplatonism. By playing with the indirectness and formlessness of Echo, Spenser participates in a larger sphere of discourse about the relationship of music to corporeality, textuality, and gender.

### 02.41

John Lee (U Bristol), "Refrains and Echoes: Spenser's *Am* & *Epith*." The sonnet sequence's interest in Narcissus and Echo asks us to read the refrain's 'echo' as both reverberation and nymph from its first occurrence, in Ovid. That interest, however, has been up to this point mainly focused on the male lover, the potential Narcissus. With the introduction of *Epith*'s refrain this changes, as the poem's interest now centers on the female beloved, Echo. Spenser brings into play Longus's alternative story in which the nymph is torn into pieces and scattered around the world for refusing Pan's advances. The dangers and tensions of such an allusion within a description of the poet's marriage day are negotiated as a new Echo is fashioned, reconstituted by the interaction between refrains and stanzas. In *Epith*, the reconstitution of Echo culminates in the physical arrival of the poet's wife, at which echo ceases.

*Other work on Spenser at the Sixteenth-Century Studies Conference included a roundtable called "Spenser and Sex."*

## O2.42

Kenneth Borris, "The Allegory of Lust," spoke about the Lust episode of Book IV, in which Lust has imprisoned beautiful Aemylia and a so-called hag, who substitutes for Aemylia whenever Lust wants sex. Why, allegorically, would Lust have sex only with the hag? Neoplatonic love theory, in which Spenser had much interest (as his *\*Fowre Hymnes\** establish), provides a convincing answer, for its hierarchy of the senses depreciates touch as the most carnal sense devoted to lust, and thus incapable of apprehending beauty. Spenser's allegorical satire of Lust extends through his combats, which symbolically travesty sexual consummation.

## O2.43

Scott Lucas (The Citadel), "Sexual Saints and Erotic Men of Virtue in *FQ*." Spenser often highlights an erotic dimension to his male heroes in *FQ*, even those he describes as most holy or virtuous. The logic behind Spenser's erotic men of virtue is found in English Protestant theories of male sexuality articulated during the debate over clerical marriage. In justifying a sexually active priesthood, Protestant divines asserted that erotic desire was no impediment to purity and holiness. The ideal man of virtue was a sexually active but temperate married man. For Reformation Protestants, such a man was the true model of saintliness, a model that replaced the spurious Catholic ideal of the celibate ascetic. Spenser draws on such understandings of male sexual desire when he endows characters such as Arthur and Redcrosse with overt sexual energy and erotic longings. Spenser makes these the

"tokens" of his heroes' divine calling to marriage and presents their ability to control their erotic desires as evidence of their heroic and even saintly natures.

## O2.44

Katherine Eggert (U of Colorado), "This Sex Which Is Not Nothing: Reading Feminine Erotic Space in *FQ*," drew attention to the continuing influence of Jonathan Goldberg's reading of Amoret's "perfect hole," arguing that much current criticism begins with the presumption that Spenser normatively disposes feminine erotic spaces as hollow interiors designed to be filled with extrusive masculine presences. Posited this presumption as tainted by a critical preoccupation with the misogynist feminine nothings of writers like Shakespeare; argued that Spenser, unlike Shakespeare, identifies the conversion of feminine wholeness to 'feminine holeness' with a loss of aesthetic satisfaction. Amoret's hole turns out to be perfect not for its hymenally sealed emptiness, but for its generation of further incidents of aesthetic wonder.

*Other papers related to Spenser from the Sixteenth-Century Studies Conference.*

## O2.45

Kenneth Borris, "Spenser's Parabolic Pastorella, Neoplatonic Apotheosis, and the Allegory of *FQ* VI." In the Castle Belgard episode of *FQ* VI.xii, Pastorella the apparent shepherdess is found to be the long-lost daughter of the castle's lord and lady, Belamour and Claribell. Based on the standard romantic motif of the lost foundling rediscovered through a remembered birthmark, this story has been presumed literal. However, Spenser allegorizes a genre's stock motifs by conflating them with figurative analogues or "transformative models," and this story is no

exception. The narrative of Pastorella concludes with an allegory of apotheosis evoking biblical and Neoplatonic intertexts. Likewise, Book VI is no less allegorical than its predecessors.

### 02.46

Chris Martin (Boston U), in "Made plaine by examples': Parceling Philip Sidney," addressed Abraham Fraunce's *Arcadian Rhetorike* of 1588, the handbook that offered the general public its earliest glimpses of Sidney's literary achievements. Alongside its conspicuous intention to honor and promote the deceased patron as a master of English rhetorical style, Fraunce's strategy of parceling Sidney's lines into discrete, exemplary moments also risks compromising the rebellious energies that pulse throughout his source texts. Assessed the way that Fraunce carefully avoids this reductive collapse, assembling instead a volume that heralds the forthcoming published text of *Arcadia* it ably represents, while simultaneously enriching the Ramist manual that serves as his vehicle.

### 02.47

Anne Lake Prescott (Barnard College), "Book V, Politics, and the Calendar." By 1596 most of Europe had adopted the calendar promulgated by Pope Gregory VIII in 1582 but rejected by the English bishops. Calendar reform is relevant to Spenser's commentary on political succession, the relation of justice to equity, and even the relation of male and female. The calendar needed reform because Easter is tied to the spring equinox and, thanks to miscalculations of the year, the date of the equinox had slipped backward. The "precession of the equinox," although not the source of this slippage, is a further complication for sky-watchers. The

Proem to Book V imagines it, satirically, as a series of astrological usurpations. The shifting of the equinox also had political implications, for Christian computistics requires reconciling the incommensurable lunar and solar cycles of the Jewish and Roman systems and, if possible, determining the date of the first equinox. It was not only Spenser's Equality Giant or crazed Anabaptists who looked to the world's youth and wanted, as Artegall puts it, to "know / What was the poysse of every part of yore" (II.xxx.34). Traditionally, the moon is feminine, silver, and associated with Isis; the sun is golden, masculine, linked to Osiris and the "sol justitiae." Uniting these can symbolize wholeness in the psyche, ruler, and a perfected alchemical work, but in the actual heavens the sun and moon cannot embrace without an eclipse (no wonder that Artegall will die shortly after marrying Britomart). Can silver Equity ever merge with golden Justice in a fallen world with mismatched heavenly circles? (ALP)

*From SAMLA, held in Atlanta in November, comes the following abstract.*

### 02.48

Teresa Grettano (U of South Alabama), "The Voice of Masochism: Spenser's Speaker in the *Am*." Explained the treatment of women and the gender role reversal in the sequence and discusses the effects these deviations have on the genre itself and its Petrarchan tradition, through a psychoanalytical examination of the speaker's masochism. Used Kaja Silverman's account of Freud's and Reik's theories on masochism to argue that the speaker-beloved relationship in *Am* differs from those in other sonnet sequences not because the speaker is an evolved and sympathetic male but because he is masochistic.

*More abstracts of papers delivered at the Spenser conference in Cambridge, July 2001.*

## 02.49

Elizabeth Jane Bellamy (U New Hampshire), "The Status of Egypt in the Metaphysics of *FQ*." Questions why Edgar Wind, in his influential *Pagan Mysteries in the Renaissance*, ignored Spenser's Isis Church episode, where Faerie Land meets ancient Egypt. What counts as a pagan mystery? What does 'pagan' in Wind's phrase mean? Reading the Isis Church episode with and against the grain of Wind's study allows purchase on the questions of how Spenser moves "from magic to miracle" (Giamatti's phrase) and how he thinks about inspiration. For Wind, pagan mysteries are chiefly philosophical; the essence of a pagan mystery is to enter into communion with the Beyond and "rage correctly," to induce the soul to rise to a state of philosophic enthusiasm. For Wind, Spenser's Egyptian episode may represent what Wind calls "a recrudescence of that ugly thing called late-antique syncretism" in the form of the late 16th-century vogue for Egyptian iconography, through Plutarch on Isis and Osiris. But Plutarch himself was ambivalent about Osirian mysteries; if Spenser was attuned to this, then his fashioning a Britomart who rushes in to receive an Osirian prophecy where Plutarch fears to tread may constitute a moment of Spenserian wit and irony. We may read the Isis Church episode as Spenser's deliberate plunge into the scholarly mess resulting from what Wind calls that ugly thing, late-antique syncretism.

## 02.50

In "As a Stranger Give It Welcome': Courtesy and Thinking," Gordon Teskey (Cornell U) made two points. First, in *FQ* Spenser is not merely representing thinking that has already been done; he is thinking through the poem and by means of the poem, exploring problems that have never been thought before and can only be thought through the poem. The second point has to do with thinking itself; here Teskey spoke of the influence of Heidegger on his Spenser work. Thinking for Heidegger is not the discovery and accurate representation of what stands before thought. Quoting Heraclitus' single word, *anchibasie*, Heidegger says that thinking is a "moving into nearness;" it involves a "releasement toward things" and "openness to the strange." Quoting Hamlet's retort to Horatio's speaking of the ghost as a thing, Teskey argued that thinking is "an encounter with the strange as a stranger." Thinking explores the unknown not as if what were unknown belonged to the realm of objects and things; Thinking explores the unknown as if what were unknown were an other, a person. In Spenser allegorical personification becomes a means of thinking the unknown as a person, preserving the otherness and independence of the unknown instead of "grasping" the unknown as a concept. Thinking thus becomes an encounter to which courtesy is the key. The courtesy of *FQ* VI is usually regarded as a "supervenient perfection" (C. S. Lewis's phrase) among the virtues. Teskey argued against this view that in the book of courtesy, Spenser is thinking more radically than ever before, thinking about the virtue on which all fruitful thinking about other virtues depends.

*In reporting the Cambridge conference in the last issue, the editor inadvertently attributed Lisa Broome-Price's abstract both to her and to Holly Crocker. We print Holly Crocker's true abstract here.*

## O2.51

Holly Crocker (U Cincinnati), "Teaching to Tangle: Webbing Books III-V of *FQ*."

Contemplates a pedagogical strategy that allows the possibility of teaching *FQ* III-V. Using III.i.15-19 as an organizational focus permits professors to explore theoretical issues relevant to all three books, even if in a given course one

covers only Book III, Book III with IV, or III-IV with parts of V. This add-on strategy will bear as much or as little of this portion of the poem as a professor wishes. But why this passage? Because Florimell's entrance into the poem allows class members to explore the poem's cultural conditions of production, the generic contours of the poem's composition, and the poem's ideological negotiations of identity, because that 5-stanza knot at the start of III gives students a point of entry into what might otherwise be a confusing web of literary and philosophical associations.



## ANNOUNCEMENTS AND QUERIES

### O2.52

A. C. Hamilton writes that some copies of the revised Longman *Faerie Queene* sold in England are defective because a computer virus caused pages 533-56 and pages 581-604 to be duplicated and pages 557-80 to be omitted. Bert says, "However, an email to the Spenser/Sidney list about this problem in North America has led to only one example of a defective copy.

"If you received a defective complimentary examination/review copy, contact Phil Olvey at Phil.Olvey@ABLongman.com. He has told me that in all other cases, including purchases within the USA or anyone obtaining a copy outside the USA (including examination/review or purchased copies), contact must be made with the source of the book. If the book was purchased from a bookstore, the bookstore should be contacted for a replacement copy. If the purchase were made on-line, then the on-line seller must be contacted. Outside the USA, the same applies.

He cannot help anyone outside the USA.

"The presence of this virus allows me to blame it for any errors you may find in the volume. If you find any, please email me, so that I may correct them in the second issue, which is expected later this year."

### O2.53

Thomas Herron (therr888@hotmail.com) invites contributions of Spenser-related books and/or offprints to the National Library of Ireland. The Library's policy is to collect all publications relating to Irish subjects and authors (and authors residing in Ireland) and it took little effort to convince them that their paltry collection of Spenser criticism represents a large gap in their collection. Tom writes, "As far as I can tell, they even lack important editions of the poetry. Although they have recently signed up to receive the *Spenser Review* and *Spenser Studies*, they haven't funds to acquire all back issues. They have

an original Ware edition of the *Vewe* among their key holdings (including many manuscripts). Due to a severe shortage of funds and government and public neglect, however, the National Library has less than a million items and remains the smallest such library in Europe. Even Tirana, Albania has more holdings.

"The library is housed in a magnificent Georgian building with a fine old reading room and is located in downtown Dublin next to the National Museum. It is entitled to a copy of all books published in Ireland and visitors can access the ample holdings of Trinity College Library and the Royal Irish Academy nearby. I understand that many libraries need more books and funds but surely this is a special case and would help re-plant Spenser on his home soil. Interested parties should contact and/or send material to: Gerard Long, Book Acquisitions Librarian, National Library of Ireland, Kildare St., Dublin 2 Ireland (Tel 00 353 1 603 02 00)."

## 02.54

The Johns Hopkins University Press has reissued the Variorum Edition of *The Works of Edmund Spenser* in paperback. Each of Volumes 1 through 5 is devoted to one book of *The Faerie Queene* (\$16.95 each); Volume 6 to *FQ VI and VII* (\$18.95); Volume 7 is *The Minor Poems, Part One* (\$19.95) Volume 8, *The Minor Poems, Part Two* (\$19.95); Volume 9 is *Index to the Poetry, Volumes 1-8* (\$14.95); Volume 10 is *The Prose Works* (\$18/95); Volume 11 is *Judson's Life of Edmund Spenser* (\$12.95). Volume 7 includes *The Shepheardes Calender, Daphnaida, Colin Clouts Come Home Againe, Astrophel, the Doleful Lay of Clorinda, and Fowre Hymnes*. Volume 8 includes the poems from *A Theatre for Worldlings, the Complaints, Amoretti and Epithalamion, Prothalamion, Commendatory Sonnets, Fragments, and "Lost Works."* Contact

information: 1-800/537-5487 or [www.jhupbooks.com](http://www.jhupbooks.com).

## 02.55

*English Literary Studies* seeks quality submissions for its annual monograph series. *ELS*, founded in 1975, publishes peer-reviewed monographs (usual length 45,000-60,000 words) on the literatures written in English. The Series is open to a wide range of methodologies, and it considers for publication a variety of scholarly work: bibliographies, scholarly editions, and historical and critical studies of significant authors, texts, and issues. For further information write the Editor, *English Literary Studies*, Department of English, University of Victoria, P.O. Box 3070, Victoria, British Columbia, V8W 3W1, CANADA. Or see Guidelines for Prospective Contributors at [www.engl.uvic.ca/els/contributors.html](http://www.engl.uvic.ca/els/contributors.html).

## 02.56

The Group for Early Modern Cultural Studies and the *Journal for Early Modern Cultural Studies* announces the creation of the J. Douglas Canfield Award for Postgraduate Scholarship, to recognize excellence in scholarly writing at the postgraduate level; it entails a \$250.00 cash prize and publication of the winning essay in the *Journal for Early Modern Cultural Studies*. Candidates must be enrolled in a program of postgraduate study and must submit a full-length scholarly essay (5,000-20,000 words) which will be used as the basis for a presentation at the annual meeting of the Group for Early Modern Cultural Studies. The deadline for proposals for this year's GEMCS meeting is April 30, 2002; the full manuscript of any essay competing for the award must be submitted for evaluation by August 15, 2002. Manuscripts should not identify the

author except on an accompanying title page, and they should be mailed to the Editor, JEMCS, Department of English, Florida State University, Tallahassee, FL 32306. For full information concerning the 2002 meeting of GEMCS, to be held in Tampa, Florida, on November 14-17, visit [www.english.fsu.edu/gemcs](http://www.english.fsu.edu/gemcs).

## O2.57

CALL FOR PAPERS. David in Medieval and Renaissance Culture: The 18th Biennial Barnard College Medieval/Renaissance Conference. Saturday, 7 December, 2002.

David's story and accomplishments, to say nothing of his sins, can be found everywhere in Medieval and Renaissance theology, Jewish and Christian biblical scholarship, sculpture, painting, glass, illustration, music, poetry, and the political mythology created by both monarchs and those who flattered or advised them.

Translating the psalms was often an act of simple piety but often, too, it was an effort to regain David's mysterious Orphic powers, to merge one's own voice with his (and Christ's), to send a political or theological message, to rival mere pagan poets, and to bypass the cultural restrictions that often threatened to silence women. Singing the psalms was often an act of worship and joy, but also, after the Reformation, an act of defiance and even intimidation. To control and shape psalmody was a matter of religious and political urgency. And, in our own century, to study David and the psalms is to study the dynamic heart of Medieval and Renaissance culture.

Abstracts or proposals for 20-minute papers and/or for panels on any aspect of David in Medieval and Renaissance culture are welcomed. Send TWO copies of proposals, abstracts, and/or queries to the conference co-directors: ONE to

Professor Anne Lake Prescott & ONE to Professor Paula Loscocco, Department of English, Barnard College, New York, NY 10027. Email submissions to both [anneprescott@hotmail.com](mailto:anneprescott@hotmail.com) and [ploscocco@barnard.edu](mailto:ploscocco@barnard.edu). Deadline: June 1, 2002.

## O2.58

CALL FOR PAPERS. The Sixteenth Century Studies Conference 2002 Meeting, to be held in San Antonio, Texas. 24 — 27 October. Submit sessions or individual proposals online by visiting the Sixteenth Century Studies Website at [www.sixteenthcentury.org](http://www.sixteenthcentury.org). To link directly to the Call for Papers go to [www.sixteenthcentury.org/Paper2.htm](http://www.sixteenthcentury.org/Paper2.htm). On the Call for Papers page, you will also find a new service of the Conference: An Annual Meeting Session Locator. Use this site to look for others with whom you might build a session.

## O2.59

*The Spenser Review* would like to hear from as many of its readers as possible about the usefulness of the annual bibliography update, as we seek clarity about whether to continue with it or not. Please take a moment to email Theresa Krier ([tkrier@nd.edu](mailto:tkrier@nd.edu)) with responses — brief or copious — to these queries:

- Do you use the annual bibliography update?
- How much do you use it?
- Can you specify how you use it, e.g. as primary research tool, as a way of catching up once a year, etc.?
- What, if anything, do you find in the bibliography that you might not find elsewhere?
- Do you have any stories about your using the bibliography update to good or ill effect?



02.60

OFFICERS OF THE INTERNATIONAL SPENSER SOCIETY, 2002

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*Ex officio:* Theresa Krier

University of Notre Dame  
editor, *The Spenser Review*



02.61

SPENSER AT KALAMAZOO, MAY 2001

*Opening remarks:* Roger Kuin (York U)

**Spenser I: Legible Body, Legible City**

*Presiding:* Jon Quitslund (George Washington U, Emeritus)

Shohachi Fukuda (Kyushu Lutheran College),  
"Translating Spenser into Japanese Verse"

Katie Macnamara (Indiana U), "Escaping the Male-cast and Chasing Amoret: Desire, Anxiety and Women in the Sack Together in Spenser's *FQ*"

Judith Owens (U Manitoba),  
"Spenser's Civic Prospects"

*Respondent:* Beth Quitslund (Ohio U)

**Spenser II: Virgins and Others**

*Presiding:* William Oram (Smith C)

David Scot Wilson-Okamura (Macalester C),  
"Belphoebe's Virgin Majesty"

Judith H. Anderson (Indiana U), "Reading Busirane's House and Its Legacy"

Mary R. Bowman (U Wisconsin — Stevens Point), "A Funny Thing Happened on the Way to *FQ*: Spenser's Use of Chaucer as Anti-Parody"

*Respondent:* Thomas P. Roche, Jr. (Princeton U)

**Spenser III: Politics and Politesse**

*Presiding:* Patrick Cheney  
(Pennsylvania State U)

Jin-Aj Lee (Cheju National U), "Reading Gender into the Virtue of Courtesy in Book VI of *FQ*"

Patricia Wareh (U California — Berkeley), "Gifts and Grace in Book VI of Spenser's *FQ*"

Charlotte Pressler (SUNY — Buffalo), "On Hermeneutics, Equity, Talus, and the Gyant"

*Respondent:* Theresa Krier (U of Notre Dame)

**Spenser IV: The Kathleen Williams Lecture**

*Introduction:* Anne Lake Prescott (Barnard C)

Lauren Silberman (Baruch C), "Reading Political Allegory in *FQ* 5."

*Closing remarks:* Roger Kuin



02.62

THE HUGH MACLEAN MEMORIAL LECTURE 2001  
 SPENSER AND SUSPICION  
 LORNA HUTSON

*Lorna Hutson (University of California, Berkeley) is author of The Usurer's Daughter: Male Friendship and Fictions of Women in Sixteenth-Century England and Thomas Nashe in Context; editor of Feminism and Renaissance Studies and Ben Jonson: Volpone and Other Early Plays; and co-editor, with Victoria Kahn, of Rhetoric and Law in Early Modern Europe.*

Spenser's Malbecco, known for his jealousy, miserliness and impotence, and for the single or "halfen eye" that disables him from spying on his wife's adultery, is unlikely to be anyone's idea of a someone with a creative imagination. Indeed, he haunts most readers' memories as the wretch who is left wasting and pining away into his story's own allegory. In his chosen refuge – the cave beneath the rock that forever threatens to fall upon him — he lives out an endless suicide, a creature who "can neuer dye, but dying liues, / And doth himself with sorrow new sustaine."<sup>1</sup> And critics, as if translating the unspeakable horror of life thus conceived into the dead-end of poetic thinking that is mere abstraction, tend to equate Malbecco's metamorphosis into the essence of jealousy ("he has quight / Forgot he was a man, and *Gealousie* is hight," III.x.60.8-9) with the violence of allegory itself. Spenser, says Harry Berger, "*demolishes* Malbecco," "[Malbecco] *degenerates* into the abstracted passion of jealousy" (my italics).<sup>2</sup> Similarly, Louise Freeman argues that "in creating a figure so resonantly human and then abstracting and renaming him," Spenser "reveals how violent is the operation of allegory." And Colin Burrow

likewise characterises Malbecco's fate in the poem as a violent annihilation: "To become a personification – a simple, flat representation of an unambiguous state of mind – is in Spenser's world quite possible. But it is a desperate horror." And he instances the example of Malbecco.<sup>3</sup>

None of this would seem to suggest that the eternity of sleeplessness, sustained by a diet of toads and frogs ("matter of dread and doubt suspitious," III.x.59.5), which is Malbecco's death-in-life has anything to do with imaginative possibility. And yet, isn't it true generally to say that jealousy is imaginative? Why should it not continue to be so when it is an 'abstracted' passion? There's evidence that Malbecco's jealousy makes him extremely inventive on the spur of the moment. I'm thinking of his very first response to the sound of the knights Satyrane and Paridell have knocking on his castle gate, when he appears at the door in the guise of his own household servant, and improvises not so much a plausible excuse as a plausible *dramatis persona* – the all-too-familiar persona of the unhelpful go-between, who will not allow access to his superior. To Paridell's desiring entrance, Malbecco, as Spenser says, "then the Porter playd:"

Him answered, they were all now retyrd  
 Unto their rest, and all the keyes conuayd  
 Vnto their maister, who in bed was layd,  
 That none him durst awake out of his dreame;  
 And therefore them of patience gently prayd.  
 (III.ix.10)

The entrance of the armoured Britomart, and the

inevitable coming to blows that ensues when all three knights make for a "little shed" nearby to escape the rain, suggests that Malbecco's deterrent has actually worked. That is to say that it's not, apparently, any *suspicion* activated in the imaginations of the knights that makes them doubt the porter and demand entrance once more. It simply dawns on them eventually that instead of bruising and unhorsing each other in the middle of a downpour, they'd be better off joining together to avenge themselves against the castle's lord who, for whatever reason, won't let them in. When Malbecco sees them about to torch his home, he immediately changes tack, and assumes a new personality. This time, he's the well-meaning host, embarrassed by the discovery of his "seruants bad abuse / And slack attendaunce vnto straungers call" (III.ix.18). And this time the knights' scepticism is registered: "The knights were willing all things to excuse / Though nought beleu'd, and entraunce late did not refuse" (III.ix.18).

The episode of Malbecco's quick change from playing the negligent porter to playing that porter's apologetic master is, of course, a minor detail, but apart from exemplifying the comic energy that has caused so many critics to enthuse over the Malbecco-Helenore story, it's a detail that requires us to infer that such improvisatory role play was, for Malbecco a habit, a way of life. How else could he have managed to contain the vagrant desires of his Hellenore who, if we believe the Squire of Dames on womankind generally, "Can guilen *Argus*, when she list misdone" (III.ix.7.3)? Although Malbecco's subsequent behaviour towards his guests is remarkable for failing to live up to his first quick-witted theatrical device, we have to assume that if Paridell's seduction is the first of its kind to be successful, then Malbecco's life in the castle must previously have been lived as a moment-by-moment improvisation in response to similar

domestic emergencies. 'Gealosie,' in other words, and the "matter of doubt and dread suspicious" (III.x.59.5) on which it feeds is, in its own narrow and intense way, imaginative, capable of improvisation, creative.

I'd like to probe the question of the imaginative side of jealousy a little further by pointing to the developing association, in English in this period, between the words 'jealousy' and 'suspicion.' Indeed, Spenser's Malbecco, who becomes "*Gealosie* itself," derives, it has been argued,<sup>4</sup> from an allegory about a man who becomes "Suspicion itself," which is told by Ariosto in his sequel to *Orlando Furioso*, the *Cinque Canti* (1545).<sup>5</sup> This allegory was, in turn, reworked and given an erotic twist in George Gascoigne's scandalous fiction of adulterous romance, *The Adventures of Master F.J.* (1573).<sup>6</sup> And yet - and this one of the things critics who deny the influence of Ariosto and Gascoigne on Spenser's Malbecco have objected - aren't 'jealousy' and 'suspicion' two distinct concepts?<sup>7</sup> 'Suspicion' comes from the Latin, *suspicio*, literally to look from below ('*sub specio*') and so sometimes 'to look up to, to respect,' but more often, 'to look askance,' that is, 'to look inquiringly into, to suspect.' Spenser's 'Suspect,' "looking still askaunce" in the House of Busyrane (III.xi.15.2), clearly recalls this etymology, as, indeed, does Malbecco himself, 'looking still askaunce' at the dinner table, though of course comically at a disadvantage by having his wife's seducer on his blind side (III.ix.27.3). Jealousy, however, comes ultimately from Greek, *zelos*, zeal or emulation, and tends to mean the ardent emotion or vehemence of feeling which attaches to a person or object, motivating solicitude or watchfulness in relation to that person or thing. By the sixteenth century, in English, however, jealousy is frequently synonymous with suspicion, as in this instance from a 1541 statute in Henry VIII's reign: "Some gelosie of their

affection & favor towards their kinsmen...hath bene conceived and had against them.”<sup>8</sup> Spenser uses the word in this way, too, writing to Raleigh of the “gealous opinions and misconstructions” he hopes to preclude by explaining his intention in the allegory of the *Faerie Queene*.<sup>9</sup> We could say, perhaps, that ‘jealousy’ emphasises the affective motivation of suspicion, the proprietary interest that makes a person watchful, while ‘suspicion’ inclines towards the habit of watchfulness, the techniques of looking at things askance, of calling the evidence into question. But the distinction itself seems problematic, given the examples just discussed. What cultural significance should we attach to the semantic overlap of ‘jealousy’ and ‘suspicion’ in this period? If we think of jealousy as the affective motive, and of suspicion as the inquiring technique, what does it mean that affect and technique seem temporarily to coincide? Could it be that the affect itself is generated by the technique, that a new poetics of suspicion gives rise to fictions of sexual jealousy?

But, you will say, why am I talking about a poetics of suspicion? What has suspicion to do with poetics? The connection might seem far-fetched, yet in the sixteenth century, ‘suspicion’ enters rhetoric and poetics as a quasi-technical term via the dissemination of Cicero’s *De Inventione* and other similar treatises on rhetoric. Such treatises (Quintilian’s is another) were translated and adapted to the uses of rhetoric generally, though in fact they were specifically concerned with forensic rhetoric, with establishing a case for the guilt or innocence of the defendant in a legal case.<sup>10</sup> The treatment of rhetorical ‘invention’ in such treatises accordingly foregrounds the advocate’s need to discover arguments for guilt or innocence from any given set of facts (*narratio*). Every argument - that is, every inference or conjecture that helps to prove the advocate’s case - may be invented or ‘found’

by inquiring into the attributes of the person accused, or the act of which he is accused. And this process of invention, as Cicero illustrates it, is referred to as the finding or generating of ‘suspicions’ (*suspiciones*). Thus, he says, “one may base some suspicion (*suspicio*) on the nature of the defendant;” and further on, “And many suspicions (*suspiciones*) may be suggested by his way of life when the question is asked how and by whom he was reared” and so on; and “argument can also be made out of a person’s fortune, and his constitution of mind and body - the circumstances, when the case has been fully set forth, will show whether this topic will yield any suspicions.” And, he goes on, if the orator recalls the rules of considering all accomplishments, accidents and speeches in relation to the past, present and future of the act in question, “it will be easy to see what suspicions they offer for strengthening an inference.”<sup>11</sup> Enough has been said - though there are many more examples - to show how the finding of ‘suspicions’ might have come to seem synonymous, in Cicero’s Latin, with rhetorical invention itself. The imaginative work of the orator, looking askance or inquiringly into the set of facts under dispute, and generating a series of suspicions concerning character, history, sex, time, place, motive, opportunity etc., that offers a vivid yet doubtful narrative of what might have actually happened, clearly resembles the work of the poet. Given the popularity of Cicero’s text, however, the influence of this poetics of suspicion does not stop at poets. Literate men of all sorts acquired the rhetorical habit of considering, in the words of the justice William Lambarde (who adapted Cicero’s *De Inventione* in his handbook for JPs), how to “ingender Suspition”<sup>12</sup> from any set of circumstances.

An argument for the indebtedness of Spenser’s allegory of jealousy to the allegories of Suspicion in Ariosto and Gascoigne, then, might

adumbrate a larger historical and generic hypothesis involving the consequences of this rhetorical pedagogy of suspicion. Certainly, Terence Cave has argued that it is an interest in the Aristotelian poetics of inference - that is, an interest in the possible errors or wanderings of inferential proof into paralogistic fantasy - that leads Renaissance dramatists to explore what he calls a new "plot of the psyche," the paradigm of which in Shakespeare, he proposes, "is the plot of mistaken jealousy." Cave differentiates between the treatment of jealousy in classical drama - in Euripides' *Medea*, say - where jealousy is a well-founded emotion, and this "modern epistemological plot," which, he says, is characterised by "[S]uspicion and the anxiety that accompanies it."<sup>13</sup> It seems to be the interest in techniques of inference, conjecture and suspicion, then, that leads dramatists to explore the emotional territory of sexual jealousy, and *not the other way around*.

If we return, at this point, to the development of Ariosto's allegory of Suspicion in the texts of, first, Gascoigne, and then Spenser, what's most remarkable for our purposes is the gradual eroticization of the fable in an English context. For in Ariosto, the genesis of suspicion has nothing to do with sexual jealousy, and everything to do with the climate of fear and mistrust that accompanies the rise of political absolutism. As the rather bleak sequel to *Orlando Furioso*, Ariosto's *Cinque Canti* is, as David Quint tells us, a fragmentary epic, intimating the shape of things to come in the form of the triumph of centralised court politics over the feudal order of Charlemagne's empire. It is the absolute monarch and his or her centralised court that creates the Tacitean conditions, as Quint points out, for the genesis "of the poem's personified figures of Envy and Suspicion," figures who act as supernatural agents in bringing about Europe's destruction.<sup>14</sup> Ariosto

introduces the allegory of Suspicion at the beginning of Canto 2 with a meditation - derived from Plutarch - on the distinction between the 'good lord' who fears for his subjects, and the tyrant who keeps them in fear.<sup>15</sup> Many rulers today in Italy, he continues darkly, are no better than Caligula or Nero, *as future writings in Italian and Latin will make known*. For now, however, it is better to be silent about this, and write about the past - and so the poet leaves the question of contemporary Italian politics, and turns to his new subject, the genesis of 'Suspicion', and the part it will play in transforming Charlemagne from a good lord into a tyrant.

Clearly, Ariosto's own gesture of self-censorship, "*se ne tace*" ("let us be silent about this"), is a reflexive comment on the contemporary relevance of his allegory. The tyrant's torment, 'Suspicion,' is thus immediately linked to a suspicious hermeneutics, a readiness to infer seditious authorial intention. The comic energy of the allegory itself, however, permits us to lose sight, for a moment, of this chilling political reality. Ariosto tells us how one of the tyrants of old - the first to let his beard grow, so he'd never need to fear the barber's razor - slept at night in an inaccessible tower, from the single tiny opening of which it was the duty of his wife to lower a ladder for the couple's nightly access.<sup>16</sup> However, it was, despite these precautions, his wife who in the end assassinated him, and when his soul finally hurried off to hell, he found that he enjoyed comparative peace immersed in hell's boiling lakes, the physical torment of which seemed far more comfortable than the mental torments of endless suspicion that he had suffered on earth. Rhadamanthus, judge of hell, decided that this would not do, and after calling a council, resolved to send the tyrant back into the world "as a prey for Suspicion," so that he could endure the extremity of

punishment justly deserved by his tyranny. So, the tyrant re-entered the world, and, "*Di sospettoso che 'l tiran fu in prima / or divenuto era il Sospetto istesso*" ("From the suspicious man the tyrant had been at first, he had now become Suspicion itself").<sup>17</sup> Thus, just as in Spenser's reworking of the fable, Suspicion's real vitality is, precisely, posthumous. He becomes himself, as it were, after his own death, enjoying a death-in-life, as Malbecco does, in which what defines life as such - the future uncertainty of events, the *fortuna, casus* or *occasio* that offers scope for that quick-witted preparedness that is 'suspicion' in its positive aspect - is concentrated into an intolerable perpetuity of imminence. But this idea of living in perpetual preparedness for *casus* or eventuality is only ludicrous because the worst of *casus* - death - is no longer possible. Suspicion lives, says Ariosto, "*as if death still had rights in him,*" ("*e come morte la ragion di prima / avesse in lui, gli pareva averla apresso*"). And that's the joke: the threat that was constitutive of a certain *way of life* - a habit - becomes, after death, formally constitutive; a habit becomes a habitation. So Suspicion makes his eternal home at the summit of a mountain by the sea, the cliffs of which always 'threaten' to fall, ensuring that he never sleeps. Here, then, is Suspicion reduced to his etymological position of '*sub spectus,*' 'looking up from below,' at the perpetual proximity of future hazard. Spenser's Malbecco, of course, in just the same way, "Resolu'd to build his baleful mansion, / In dreary darknesse, and continuall feare / Of that rockes fall, which euer and anon / Threats with huge ruin him to fall vpon" (III.x. 58).

But why does Spenser translate Ariosto's political figure of Suspicion into a figure of sexual jealousy negatively definitive of the Legend of Chastity? Here, I think, we have to acknowledge the mediation of Gascoigne's reworking. For Gascoigne abandons the overt

political significance of Ariosto's allegory; the story's 'tyrant' becomes a 'dastard,' who, having been killed by his wife, spends his life-after-death in fear of further domestic betrayal. But what makes it all more complicated in Gascoigne is that the allegory of Suspicion is itself emplotted within a fiction of domestic adultery: the story of Master F.J.'s successful courtship of the promiscuous Mistress Elinor, a story which has, in turn, been betrayed to us as readers by the fictional false friend, H.W., who communicated to the printer a narrative which his source, Master G.T., had meant for H.W.'s eyes alone. Amidst these layers of attempted concealment and inevitable betrayal, desire itself becomes inseparable from the 'suspicion,' 'suspect' and 'jealousy' that anticipates further betrayal, further assaults on the enclosures of privacy. The letters, poems, riddles and songs through which the lovers communicate claustrophobically anticipate the need to deflect the inquiring attentions of other readers. Thus, for example, the narrator comments that Master F.J., having made a "full discourse" of his love for Elinor in a song after dinner, ensured that the discourse was not as open as it was full: he "meant in clouds to decipher...such matter" as his audience "might snatch at, yet could take no good hold on the same" (23). Skilled in this rhetorical ability to generate suspicions in the minds of his auditor, F.J.'s own passions are themselves most aroused by inventing causes to doubt appearances. Of F.J.'s receiving his very first letter from his mistress, the narrator says "My friend F.J. hath told me ....he grew in a jealousy that the same was not her device" (note that a modern writer would use the word 'suspicion' here), because the style suggested that it "was not penned by a woman's capacity." F.J. loves the style, which is as obscure as his own; he says in his reply that even if he had never seen Elinor, her letter (which of course he suspects is not hers) would "draw [h

gazing eyes in contemplation of so rare excellency." What attracts him, then, what draws his gazing eyes, is the barrier to the enjoyment of Elinor implied by his suspicion that the letter has been written by a male rival. And it transpires that he is right; Elinor turns out to have a secretary, who is also her lover. For a time, the secretary is away, and F.J. has scope to pursue his mistress; on his rival's return, however, the warnings he has been given about the secretary's relationship with Elinor make room for "this venomous serpent jealousy" to creep into his conceit (35). Although the serpent itself is "expelled" by kind words from his mistress, yet it "had left behind her in the most secret of his bosom, even between the mind and the man, one of her familiars named *Suspect*" (46). And here the narrator tells, from Ariosto, the story of *Sospetto*, finishing with a poem translated from the thirty first canto of *Orlando Furioso*, which describes Bradamante's jealousy, and jealousy's handmaid, "cold suspect" (50).

What this means, I think, is not only that Gascoigne has eroticised and domesticised Ariosto's allegory of the indispensability of Suspicion to tyranny, but that he has, in keeping with the forensic dimension of the rhetorical tradition in which 'suspicion' plays such a large part, also given the allegory a positive as well as negative valence. In the world of country house intrigue imagined by Gascoigne - just as in Cicero's *De Inventione*, or in Lambarde's *Eirenarcha* - the ability to invent suspicions, to look askance at the circumstances of a narrative, is precisely what defines (in Lambarde's words) "men of discretion and wisdom to whom *omnium mendacium est pellucidum* (every lie is transparent)." Indeed, Robert Maslen, in a recent study of Gascoigne, has argued for a reading of *Master F.J.*, and the allegory of Suspicion, as both a comment on "the paranoia of the Elizabethan system of state censorship," and as an

advertisement of Gascoigne's own fitness for service in that very system, as a spy under Walsingham: "it demonstrates its author's aptitude for the detection as well as the perpetration of the secret abuses it describes."<sup>18</sup>

In Gascoigne, we could say, the rhetorical invention of suspicion has both positive political value and an erotic power of its own. Ariosto's bleak political prophecy has become, for Gascoigne, the scope for literary and political ambition offered by the Elizabethan regime, with its organised system of espionage. And Spenser? What does Gascoigne's positive sense of the rhetorical power of suspicion imply for a reading of Spenser's story of Malbecco and Hellenore? I'm not sure I can answer that question fully here, though something clearly needs to be said about the juxtapositioning, in the Malbecco-Hellenore story, of the elements of the classical and humanist discourse of husbandry with the discourse of forensic mastery of which '*suspicio*' partakes in treatises of rhetorical invention, such as Cicero's. What interests me most, as the general trajectory of what I've said so far no doubt makes clear, is the way in which, first, the specifically political designation of the 'suspicious man' as tyrant has been lost; the suspicious man becomes, precisely, *man* in his domestic capacity generally. This transition is effected in the move from Ariosto's Plutarchan image of the tyrant, trapped in first in the loft, and then in the cave of his own fears, to Gascoigne's deployment of the same claustrophobic sense of space as one of opportunity: the 'tight spot' of improvisation or quick thinking that produces the extempore verse which, for men like Master F.J., is the *acme* literary achievement, and, hence, political qualification. But there's a further interesting transition from Gascoigne's repentant adventurer figure to Spenser's memorable figure of deprivation and lust. I began by noticing how Spenser presented Malbecco to us initially as a



theatrical, improvisatory figure; as possessing, in fact, qualities very similar to those that would enable a Paridell-like seducer to achieve his aims. And it's interesting that it's this equivalence which is overlooked in A. C. Hamilton's excellent notes to this episode, which inform us that Malbecco is indebted to Gascoigne's figure of 'Suspicion,' while Hellenore is Gascoigne's Elinor, who, says Hamilton, is "Suspicion's wife."<sup>19</sup> Because, as it happens, Elinor is not the wife of "Suspicion" - the allegorical figure of 'Suspicion' is not identified with her husband (who is remarkably unconcerned throughout) but with the figure of the adventurous lover, Master F. J. In other words, Spenser's allegory has helped to naturalise for us the idea that suspicion is, in fact, a qualification of the ideal husband; that what Malbecco lacks - potency - is the equivalent of a failure in the mastery of those forensic techniques that call the evidence into question, those techniques that define "men of discretion and wisdom to whom *omnium mendacium est pellucidum*."

It's remarkable, of course, that Malbecco's failure to husband Hellenore is constructed as an economic as well as a sexual failure. The satyrs gain in Hellenore not only a sexual "commune good," but a "housewife," who is willing (surprisingly enough) to "milk their gotes, and make them cheese and bred" (III.x.36). In Xenophon's *Oeconomicus*, a text central to what Lyndal Roper has called "the domestication of the Reformation" in sixteenth-century Europe, Socrates ascertains of Ischomachus, the perfect husband and ideal citizen, both that he continually practises forensic rhetoric at home by trying 'cases' involving his household servants, and that he manages his household affairs so prosperously because his delegation of labour to his subordinates (his servants and his wife) involves a form of emotional surveillance which ensures their complete commitment to him.<sup>20</sup>

After an extended passage illustrating techniques of emotional surveillance, Ischomachus quotes the proverb: "What is the quickest way of fattening the horse? - The master's eye."<sup>21</sup> The habit of suspicion that Ariosto thought inseparable from tyranny has become, in reformed England, definitive of good husbandry, though mocked in Malbecco as affective excess and failure of moderation. Men's sexual excesses must be 'waste' and 'spend' them (and here I am thinking of Mordant and Verdant, victims of Acrasia at the Bower of Bliss) in a way which suggests that masculine control of such excesses lies within the self; women, however, cannot be imagined as capable of sexual temperance, or self-conquest, and so inevitably invite the husbandry of malice and suspicion, the 'look askance' which (it's suggested) both fattens the horse and pleases the keeper, the wife.

## Notes

<sup>1</sup> Edmund Spenser, *The Faerie Queene*, ed. A. C. Hamilton, 1st ed. (London and New York: Longman, 1977), III.xi.60. Further references to this edition will appear in the text.

<sup>2</sup> Harry Berger, "The Discarding of Malbecco: Conspicuous Allusion and Cultural Exhaustion in *Faerie Queene* III.ix-x," in his *Revisionary Play: Studies in the Spenserian Dynamics* (Berkeley: U California P, 1988), 163-4.

<sup>3</sup> Louis Freeman, "The Metamorphosis of Malbecco: Allegorical Violence and Ovidian Change," *Studies in Philology* 97 (2000), 308-330; Colin Burrow, *Edmund Spenser* (Plymouth: 1996), 47. Theresa Krier, however, balances what Malbecco loses ("his full and potential complex identity as a human being") with the intensification that he undergoes: "he becomes what his inner impulse has most truly been" (*Gazing on Secret Sights: Spenser, Classical Imitation and the Decorums of Vision* (Ithaca: Cornell University Press, 1990), 185).

<sup>4</sup> The argument that Spenser's Malbecco is derived from Gascoigne's story of Suspicion in *The Adventures of Master F. J.* was first made by William Nelson, "A S"

for Spenser's Malbecco," *Modern Language Notes* 68. 4 (1953): 226-9; it was subsequently derided by Waldo F. McNeir, "Ariosto's Sospetto, Gascoigne's Suspicion and Spenser's Malbecco," *Festschrift für Walther Fischer* (Heidelberg, 1959), who pointed out that Gascoigne's story of Suspicion itself derived from Ariosto's allegory of 'Sospetto' in the *Cinque Canti*; and subsequently argued that there was no real influence on Spenser traceable either to Ariosto or to Gascoigne, a conclusion which seems untenable to me.

<sup>5</sup> The *Cinque Canti*, apparently intended as an addition to the *Orlando Furioso*, were never published by Ariosto in his lifetime, but were edited by his son, Virginio, after his death, and appended to the 1545 Aldine edition and the 1548 Giolito edition of the *Orlando Furioso*. See David Quint's introduction to Ludovico Ariosto, *Cinque Canti: Five Cantos* tr. Alexander Sheer and David Quint (Berkeley: University of California Press, 1996), 3-4.

<sup>6</sup> See the accessible text of Gascoigne's *Adventures of Master F. J.* (1573) in Paul Salzman's *Anthology of Elizabethan Prose Fiction* (Oxford: 1987) 1-81. Further references to this edition will be in the text.

<sup>7</sup> See McNeir, "Ariosto's Sospetto, Gascoigne's Suspicion," 39n; James Nohrberg, *The Analogy of The Faerie Queene* (Princeton, 1976) 484-5, points out, however, that Gascoigne adapts elements of Ariosto's description of jealousy in *Orlando Furioso*, 31.1-3 for his version of Ariosto's allegory of 'Suspicion.'

<sup>8</sup> OED, 'Jealousy,' 5, "Suspicion; apprehension of evil, mistrust. Now dial. To have in jealousy: to be suspicious of, suspect, mistrust (obs.)."

<sup>9</sup> *FQ*, ed. Hamilton, Appendix I, 737.

<sup>10</sup> For example, explicitly forensic material from Cicero's *De Inventione* finds its way into Juan Luis Vives, *De Consultatione*, "Of Counsel;" see Juan Luis Vives, "De Consultatione," *Opera in duos distinctos tomos* (Basel: 1555) sigs. N5r-O5v, where Vives's source is Cicero, *De Inventione*, 2.4.16. Ann Moss finds *De Inventione* influential for Medieval and Renaissance development of loci or commonplaces as argumentative resources; see *Printed Commonplace Books and the Structuring of Renaissance Thought* (Oxford: Clarendon Press, 1996); on

the transmission of *De Inventione* in the Middle Ages and Renaissance, see John O. Ward, "From Antiquity to Renaissance: Glosses and Commentaries on Cicero's *Rhetorica*," *Medieval Eloquence*. ed. James J. Murphy (Berkeley: University of California Press, 1978), 25-67.

<sup>11</sup> Cicero, *De Inventione*, tr. H. M. Hubbell (Cam, Mass.: Harvard, 1949) II.v.16; II.ix.28-9; II.ix.31; II.x.32; II.xii.38; II.xii.42.

<sup>12</sup> See William Lambarde, *Eirenarcha, or of the office of the Iustices of the Peace, in foure bookes: reissued, corrected and enlarged in the eighth yeere of the peaceable raigne of our most gracious King James* (London: 1614), 217; Lambarde is concerned at this point with the pre-trial examination of suspected felons which the Marian committal statutes of 1557 required to be carried out by JPs. He sets out the conjectural 'places of suspicion' from Cicero's *De Inventione* in the form of a Ramist diagram, to help JPs to judge "what things be materiall to induce Suspicion" in any case. Prefacing the diagram, he writes: "Touching the points that may ingender Suspition, I need not to say much, knowing that I speake to men of discretion and wisdom, to whom *omnium mendacium est pellucidum* [every lie is transparent]. And yet seeing that *initia debent ab arte proficisci, quamquam caetera facile comparabit exercitatio* [beginnings must proceed by art, though practice will easily provide the rest]: I take it not unserviceable to insert here, such a Briefe (or minute) thereof as I haue collected out of Cicero, and others, whereunto all the rest (which all the wit of man may inuent) will easily be referred." Even earlier than Lambarde, the handbook for JPs written by Sir Anthony Fitzherbert and Richard Crompton included rhetorical 'Causes de Suspicion,' lifted from the Ciceronian rhetoric of Sir Thomas Wilson; see *L'Office et Auctoritie de Justices de Peace* [1584] ed. P. R. Glazebrook (London: Professional Books, 1972), sig. K3r: "Ceux sont escrites in le Lieux de Arte de Rethorique, compose per Master Wilson, fol. 17." On the use of Cicero and Quintilian in legal evidence-gathering in the sixteenth century, see the excellent article by Barbara Shapiro, "Classical Rhetoric and the English Law of Evidence," *Rhetoric and Law in Early Modern Europe*, eds. Victoria Kahn and Lorna

Hutson (New Haven: Yale UP, 2001), 54-72, which alerted me to these materials.

<sup>13</sup> Terence Cave, *Recognitions* (Oxford: Clarendon Press, 1989), 283.

<sup>14</sup> David Quint, "Introduction," *Cinque Canti*, 25.

<sup>15</sup> Ariosto, *Cinque Canti*, 2.1. James Nohrnberg, *Analogy*, gives Ariosto's source in the story as Plutarch, "To an uneducated ruler," *Moralia*, 779-782; 781E; see Plutarch's *Moralia*, tr. Harold North Fowler (Camb. Mass.: Harvard, 1936), x.62-5.

<sup>16</sup> Ariosto, *Cinque Canti*, 2.10-12; again the source for the detail of the trap door and the ladder is Plutarch, "To an uneducated ruler," 781E, on Aristodemus of Argos, who "would mount to an upper room entered by a trap-door, then put his bed on the door, and sleep on it with his mistress; and the girl's mother would take the ladder away from below and set it up again in the morning;" see Plutarch, tr. North, x.63.

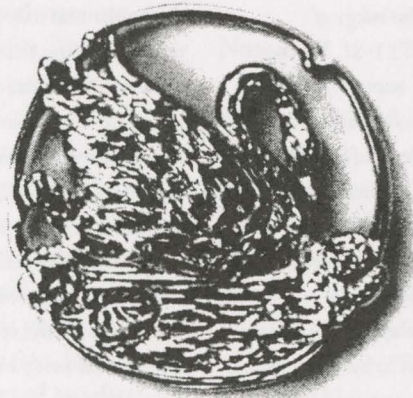
<sup>17</sup> Ariosto, *Cinque Canti*, 2.17.

<sup>18</sup> Robert Maslen, *Elizabethan Fictions: Espionage, Counter-espionage and the Duplicity of Fiction in Early Elizabethan Prose Narratives* (Oxford: Clarendon Press, 1997), 155.

<sup>19</sup> Hamilton, ed. *FQ*, III.ix.6, n., 384.

<sup>20</sup> Xenophon, *Oeconomicus*, tr. E. C. Marchant (Cam. Mass.: Harvard University Press, 1923), xi.22-xii.20, 460-71. On the importance of Xenophon's text in the Reformation, see Lorna Hutson, *The Usurer's Daughter: Male Friendship and Fictions of Women in Sixteenth Century England* (London: Routledge, 1994), 17-51. Lyndal Roper's phrase comes from *The Holy House of Women and Morals in Reformation Augsburg* (Oxford: Clarendon Press, 1989), 4.

<sup>21</sup> *Ibid.*, xii.20, 470.



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