THE Spenser REVIEW

FALL 2005 • VOLUME 36, NUMBER 3

Published with the assistance of
EMORY UNIVERSITY

THE Spenser REVIEW

Fall 2005 • Volume 36, Number 3

1 **To Our Readers**

Books: Reviews and Notices

2 Partick Cheney, *Shakespeare, National Poet-Playwright.*
Reviewed by Jeanne A. Roberts

3 Elizabeth Spiller, *Science, Reading, and Renaissance Literature: The Art of Making Knowledge, 1580-1670.*
Reviewed by Mary Floyd-Wilson

5 Douglas Trevor, *The Poetics of Melancholy in Early Modern England.*
Reviewed by William E. Engel

7 Matthew Woodcock, *Fairy in* The Faerie Queene: *Renaissance Elf-Fashioning and Elizabethan Myth-Making.*
Reviewed by Mary Ellen Lamb

10 **Articles: Abstracts and Notices**

18 **Abstracts of Conference Activities**

24 **Announcements and Queries**

Editor:
Sheila T. Cavanagh

Editorial Associates:
Susan Campbell Anderson, Spelman College
Erika Farr
Irene Middleton
John M. Peck
Harry Rusche
Gitanjali Shahani
Kerry Higgins Wendt

Former editors of
The Spenser Newsletter / The Spenser Review:
Elizabeth Bieman, A. Kent Hieatt, David Kaul, 1969/70–1974
Donald Cheney and M. W. Copeland, 1974–1979
Foster Provost and Cherie Ann Haeger, 1979–1982
Hugh Maclean, 1982–1986
Darryl J. Gless with Jerry Leath Mills and S. K. Heninger, Jr., 1986–1992
Jerome S. Dees, 1992–2001
Theresa Krier, 2001-2004

The Spenser Review is published three times a year, Winter, Summer, and Fall. It is a publication of the International Spenser Society which is generously supported by Emory University's Graduate School of Arts and Sciences, Emory College, and the Department of English. Please address all communications to *The Spenser Review*, c /o Sheila T. Cavanagh, Department of English, Callaway Suite N302, 537 Kilgo Circle, Atlanta, GA 30322. Phone 404/727-6420; FAX 404/727-2605; email: engstc@emory.edu.

© *The Spenser Review* 2005

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

Subscription rates: for individual subscribers, $12.00/yr. in North America and $18.00/yr. in all other countries; for libraries and institutions, $18.00/yr. in North America and $24.00/yr. in all other countries. Please make checks payable to *The Spenser Review.* Payments for individual subscriptions may be mailed to: Craig Berry, 1518 West Thorndale #2W, Chicago, IL 60660, U.S.A. Payments for institutional subscriptions may be mailed to: Sheila T. Cavanagh, Department of English, Callaway Suite N302, 537 Kilgo Circle, Atlanta, GA 30322, U.S.A.

Members of the International Spenser Society receive *The Spenser Review* automatically; for membership and forms, go to the website of the Society at <http://www.english.cam.ac.uk/spenser/society/htm>.

The Spenser Review has a website at <http://www.english.cam.ac.uk/spenser/spenrev>.

To Our Readers

36.48

In this issue, we offer news of recent and forthcoming items of interest to Spenserians. We offer our gratitude to Anne Lake Prescott for her assistance in providing the *Spenser Studies* abstracts. We also look forward to seeing as many of you as possible at forthcoming Spenser events at MLA, in Kalamazoo and in Toronto.

For MLA, please note that the annual luncheon and lecture will be held on December 28th this year, in order to avoid conflicting with Garrett Sullivan's Spenser session. Lauren Silberman will be speaking on "Making Faces and Playing Chicken in *Mother Hubberds Tale.*" The luncheon will be held from 12-2 p.m. at Meze, 2437 18th St. N.W. (on the Metro red line at Woodley Park-Zoo/Adams Morgan). Reservations can be made through Craig Berry.

Book Reviews and Notices

36.49

Cheney, Patrick. **Shakespeare, National Poet-Playwright.** Cambridge: Cambridge UP, 2004. xv+319 pp. ISBN 0-521-83923-8. $75.00 cloth.

Review by Jeanne A. Roberts

Patrick Cheney's *Shakespeare, National Poet-Playwright* is a remarkable book. At first glance the title seems unremarkable—yes, readers are likely to think, we know that Shakespeare was English and wrote plays and poems. But building on a detailed and exhaustive analysis of Shakespeare's plays and poems and the *zeitgeist* of sixteenth-century English literature, Cheney constructs a progressive revelation of Shakespeare's interlocking visions of stage and page with their roots entangled in the works of Spenser and Marlowe and their predecessors Virgil and Ovid. The book does indeed end with a newly-imagined Shakespeare who has convincingly gained both stature and status as a genuinely national and significant poet as well as playwright.

Probably the most important contribution of this work is its focus on the non-dramatic poems as a coherent part of Shakespeare's work from 1593 to 1612 and not as simply scattered aberrations from the main line of the plays. Although the existence of the poems has been generally recognized, their importance has seemed marginal, in part because they are scattered and often difficult. From the beginning their importance has been discounted because of their absence from the First Folio. Cheney credits John Benson with assembling most of them (although in mangled form) in his 1640 collection, *Poems: Written By Wil. Shake-speare. Gent*. But the poems have remained isolated from play criticism and, in my experience, are rarely taught or generally read. This book succeeds in bringing attention to them and their relation to the plays.

Of perhaps equal importance is Cheney's concern with defining in his study of Shakespeare what it meant to be a national poet in the important transitional years of a nascent culture. As major developmental influences Cheney credits first Shakespeare's competition with Spenser: "we need to foreground Shakespeare's debt to Spenser because it is this intertextual relationship (more than any other) that helps us to complete the profile of Shakespeare as a man of the theatre. . . . we can witness the great theatrical man competing with . . . Renaissance England's first national poet" (41). Competition with Spenser is followed by rivalry with Marlowe, as "onto a fiction of Spenser's Virgilian pastoral and epic, [Shakespeare] superimposes a fiction of Marlowe's Ovidian poetry and drama" (44). The result of this process is a pervasive and unprecedented recognition of the uses of both page and stage.

In a period where the very concept of "character" seems to have been undeveloped, poetry for Shakespeare becomes in his plays a mode of representing the "inner" person while drama serves to show the "outer" realm of theatrical speech and action. Cheney's constant demonstration of the interaction between poems and plays illustrates this duality. Thus, like Shakespeare himself, the dramatic characters become poet-playwrights. Hamlet is the ultimate example—"he writes a love-poem to Ophelia" and "he complicates his famous discourse on the theatre with references to such poetic genres as the epitaph" (34-35). Many

other characters such as Oberon, Iago, Benedict, and Viola fit the poet-playwright category.

The poems as well as the plays combine the dual elements, and Cheney's constant coupling of poetry and theatre in his discussions of the poems reinforces his argument. The enigmatic voice of the "Phoenix and Turtle" is not, he suggests, the voice of the lyric poet writing the poem, but more precisely "a lyric voice modulating into the deep cognitive reach of tragedy" (196).

Cheney thus argues that early in his career, Shakespeare identified a competition between poetry and theatre in the literature of the period and developed the habit of combining the two, making them modes of creating characters' inner and outer identity. Aware of the tension between stage and page, Shakespeare in his sonnet 23 reflects the subtle interaction of the two and seems in the end to prefer the page. Rejecting the imperfect actor on the stage, the poet opts for the power of print:

> O, let my books be then the eloquence
> And dumb presagers of my speaking breast,
> Who plead for love, and look for
> recompense,
> More than that tongue that more hath more
> expressed. (221)

Cheney, on the other hand, celebrates the fact that Shakespeare found ways of combining the virtues of both.

Cheney's book is richly complex and intricately argued. It is also impressively learned (the list of works cited runs to twenty-four pages). Fortunately the work is so constructed that its chronologically arranged sections, which intriguingly combine poems with plays of the same period, can be read independently. This challenging but persuasive work is a major achievement. It compels a new appreciation of the poems and provokes a genuinely new vision of the interaction of poems, plays, and period in producing a truly national poet.

Jeanne A. Roberts is Professor Emerita of American U. and author of *The Shakespearean Wild: Geography, Genus, and Gender.*

36.50

Spiller, Elizabeth. **Science, Reading, and Renaissance Literature: The Art of Making Knowledge, 1580-1670.** Cambridge: Cambridge UP, 2004. xi + 214 pp. ISBN 0-521-83086-9. $75.00 cloth.

Review by Mary Floyd-Wilson

In *Science, Reading, and Renaissance Literature*, Elizabeth Spiller challenges us to see how knowledge in the early modern period, whether we deem it scientific or moral, was "something that you make and not something you discover" (182). Contributing to the history of discipline formation, Spiller argues that art was the common source for early modern "scientific inquiry and imaginative fiction" (6). In a period when theology had a monopoly on truth, scientists and poets understood their projects in strikingly similar terms. They were both makers who depended on art to create experiences that generated knowledge in their readers.

In the first two chapters, Spiller pairs a poet with a scientist to discern the "intellectual affiliations between poetic act and philosophical practice" (16-17). Chapter One reads Sir Philip Sidney's *The Defence of Poesy* (1595) alongside William Gilbert's *On the Magnet* (1600) and Chapter Two matches up Edmund Spenser's *The Faerie Queene* (1590; 1596) and William Harvey's *Disputations Concerning the Generation of Animals* (1651). Despite divergences in

time, genre, and interests, each pair of texts, Spiller suggests, demonstrates that early modern science and literature "share related interests in making as a form of knowledge production" (8). For Sidney and Gilbert, the common thread is worldmaking: both poet and scientist rely on the artifice of small worlds. Whether through magnetism or poetry, these artificial sites generate moral virtue through their epistemological connection to the ideal rather than sensible world (32). In the case of Spenser and Harvey, the poet and the scientist understand creation—whether it be physical or poetic—in "Aristotelian terms as the material expression of an intellectual motion" (20).

Chapter Three adopts a slightly different methodology in its discussion of Johannes Kepler's response in *Dream* (1634) to the reading practices generated by the telescope in Galileo Galilei's *Starry Messenger* (1610). In Chapter Four, Spiller continues her analysis of how reading, "as both a scientific and an imaginative act, became an increasingly contested activity in the seventeenth century" (22). In an original and important analysis of Margaret Cavendish's contestatory readings of Thomas Hobbes and Robert Hooke, Spiller identifies a transition from early modern active readers who participated in the creation of knowledge to the passive readers of modern science who receive scientific data as instances of truth.

Spenserians may note that while Spenser's use of Aristotelian theories of reproduction may help elucidate the poetic structure of William Harvey's *Disputations*, Harvey's text does little to illuminate Spenser's poem. Indeed, Spiller's provocative discussion of Spenser stands alone; it was previously published as a separate journal article in *SEL* as "Poetic Parthenogenesis and Spenser's Idea of Creation in *The Faerie Queene*." Arguing that Spenser conceives of poetry as the "material expression of an idea," Spiller suggests that such an understanding derives from the inherent aestheticism of Aristotle's biology, wherein all "creation occurs through the material actualization of an informing idea" (72). A parallel is drawn between the depiction of "children as the result of male ideas 'informing' female matter" in Aristotelian biology and Spenser's definition of the "quest as a birth that is the expression of an idea" (75). Yet Spenser's representation of poetic creation is complicated by contemporary counter-narratives of reproduction—including early modern "reactions against theories of man as an intellectual progenitor . . . in anatomy texts, gynecological tracts, and theological satire" (74). These counter-narratives of female-directed reproduction first enter *FQ* in the Errour episode; the deformed monster's spawn recalls circulating stories of women who "give birth to monsters when they fail to control their thoughts" (76). Errour's production of deformed texts conflates poetic and physical reproduction; her self-destruction "creates a narrative space for male literary procreation which supplants bad reading with new moral knowledge" (77). The narrative of male creation emerges in Arthur's dream, which gives him "an 'idea' that he experiences as a kind of impregnation" and generates his quest (79). Spiller observes that Britomart's initial illness is "figured and treated as a kind of monstrous pregnancy" of the mind (81). Impregnated "in the sense that she has illegitimately engendered an idea," Britomart's "'frail fancies' are false, female versions of true male ideas that lead to reproduction" (81). Thus Merlin's prophetic intervention transforms Britomart's idea into a properly male narrative. He plays the role of surrogate father and poet-maker. Some readers may attribute more agency to Britomart, whose subsequent adventures and

development as a knight are given short shrift here. I also expected Spiller to discuss the Bower of Bliss episode (which she notes others have read as the "destruction of the theory of poetry" [20]), but her analysis of Spenser's poem and poetics is rich and suggestive.

Though all four chapters emphasize the importance of reading in early modern knowledge production, Chapters Three and Four are devoted to authors who are reading one another (Galileo and Kepler) and who articulate how emergent sciences have changed reading practices (Kepler and Cavendish). Treating his text like a "fictional telescope" (21), Galileo puts the reader into the position of observer. Kepler's response to Galileo's writing elevates reading into an "act of seeing that sometimes confirms but more often conflicts with the kinds of observations produced by the telescope" (121). Nostalgically, Kepler creates a utopia of former truths transformed into fiction by scientific "observation." In the final chapter, Margaret Cavendish plays a heroic role in a losing battle. While Hobbes and Hooke marginalize the active reader, imagining only passive acceptance of the forms of knowledge they disseminate, Cavendish "refuses to be written out" of the history of science (177) and promotes her "fiction as a competing form of truth" (174).

A broader horizon would enhance the impact of *Science, Reading, and Renaissance Literature*, for the text misses some opportunities to engage more systematically with other histories of science and with a wider range of early modern writers invested in disciplinary formation. Surprisingly, Sir Francis Bacon is mentioned only twice. But these limitations are made up for in Spiller's extensive analysis of the authors she does treat. All in all, *Science, Reading, and Renaissance Literature* is a smart and engaging contribution to our own production of knowledge.

Mary Floyd-Wilson is an associate professor of English literature at the U. of North Carolina at Chapel Hill. She is the author of *English Ethnicity and Race in Early Modern Drama* and co-editor of *Reading the Early Modern Passions*.

36.51

Trevor, Douglas. **The Poetics of Melancholy in Early Modern England.** Cambridge: Cambridge UP, 2004. xii +252 pp. ISBN: 0-521-83469-4. $75.00 cloth.

Review by William E. Engel

Though universally recognized as being somehow important to understanding the Elizabethan ethos and Jacobean *mentalité*, until now melancholy has yet to find an expositor to discuss its centrality in Spenser. While paying due tribute to old stand-bys, such as Babb's *Elizabethan Malady* and Wind's *Pagan Mysteries*, and at the same time sorting through a tangle of critical voices from the last twenty years (especially those coming out of Foucault and Lacan, especially Dollimore and Zizek), Douglas Trevor has weighed in with a resonant and sensible voice on the growing cultural significance of sadness in Renaissance England.

Unlike cultural materialists who see early modern authors as serving social functions, Trevor is concerned with recovering the viability of personage. He does so by attending to extant evidence—primarily vernacular treatises on theories of the passions—so as to help us understand how readers and writers of the period saw themselves as "emotional beings" (3). This study remains attentive to the humoral body but situates it with respect to Renaissance conceptions of human agency and spiritual salvation.

Perhaps the greatest strength of these richly textured readings, beginning with a chapter on *The Shepheardes Calender* and *The Faerie Queene* (followed by chapters on *Hamlet*, Donne, Burton, and Milton), is the ongoing argument against a view that "empties out the body of the early modern writer in the name of a 'historicized' subject" (3). A sustained case is made for a conceptual shift concerning a reinvention of "sadness," a term which finds its appositive in melancholy (52). Sadness functions in *FQ* as the psychological corollary to Gloriana's political power, "used to quell antagonists whose vices are reified by their craven emotional states" (47). So while sadness is estimable in *FQ*, melancholy is not (48). For example, in his analysis of Despair's character, Trevor argues that Spenser not only "impugns the tempter's self-centered sadness but also describes it in caloric terms" (49). This approach goes a long way toward explaining the "kind of dogged optimism" marking Spenser's aesthetics as being recognizably Neoplatonic; namely, that despite whatever problems attend the body, this shell eventually will be left behind (35). And yet, with this steady focus on sadness and an evocative section on the medieval notion of *trisitia* (52, 57-59), the only glaring omission in the book is the absence of Ovid, not only regarding moralized allegories and pastoral furniture, but also regarding emotional responses to displacement and patronage issues, absence and change. Still, Trevor succeeds in charting a transitional shift from Spenser's Neoplatonic conception of object-oriented, spiritually-inflected sadness "to a more material, Galenically informed model of dispositionally rooted passions"(5). The House of Holiness episode is thus seen as the poet's most deliberate jab at Galenic medicine, counterpoised with Pluto's House where Æsculapius saves the body but does nothing for the soul of Sansjoy (53).

Much of the success of this book stems from a gesture early on regarding the subjectivity of the early modern melancholic scholar, as Trevor dispenses with the question of whether or not a "sincere" mode of self-understanding is available in the English Renaissance. Scholarly melancholy is not to be construed simply in the Ficinian tradition, distinguishable from the Galenic variety; by the seventeenth century, he explains, it functioned as both a condition and a practice. Leading up to this, Trevor demonstrates the extent to which Spenser endorsed a holy kind of sadness that depends upon his Neoplatonism. The consequence of this rejection of what had passed as commendable scholarly melancholy "is, in fact, a rejection of the most unsettling heresy that one could attribute to Galenism in the early modern period"; namely, that the soul is "acted upon and shaped as much by human intervention as godly" (7). This insistence on Spenser's conceptualization of the soul as immaterial allows for the compelling case to be evinced that the Neoplatonic conception of inspired ecstasy differentiates Spenser's theory of the passions from mere humoral mood disorders advanced in the seventeenth century. And though it is not mentioned, this has important parallels to Giordano Bruno's *De Gli Eroici Furori*—perhaps a worthy follow-up study for anyone desirous of extending Trevor's analysis.

Another key consideration raised is that while people never cease to mourn lost objects, it is a mistake to reduce all sadness to "an objectal dynamic" which distorts "the perceived cause of suffering as it is historically contingent upon period-specific conceptions of not only moods but also the human body" (13). Sadness can arise without an objectal cause. And while Trevor tends to use the terms sadness and melancholy interchangeably, this book foregrounds a

significant distinction: melancholy is recurring while sadness is temporary; both terms designate a similar kind of depression, though the causes differ. This is especially important in understanding his separation of Spenser from Donne, Burton, and Milton, the latter being self-understood melancholics who cultivated and advertised a learned self-identity as scholars in the course of their printed "literary" pleas for patronage or recognition (17).

Readers cannot fault this book for not treating female scholars and their passions in the early modern period (another area worthy of further investigation along the lines Trevor sets up), for the author-figures were selected with the end of teasing out subtleties attending melancholy, "with all of its ambiguous connotations," so as to settle the question as to why this personality type was so alluring to so many writers (23). The larger question still that this book addresses is how to construe the symptoms of scholarly melancholy beyond the performance of self-diagnosis and proclamation, which is the burden of the preliminary chapter, "The Reinvention of Sadness."

The informed readings presented here are made possible by the clarification of key terms, such as "scholar" and by the place of marginal glosses in the establishment of one's credibility, credentials, and identity. Throughout, Lacan figures as a dominant arbiter when critical impasses are reached, which is not to say that Trevor claims "the early modern period approaches the subject . . . in ways wholly commensurate with Lacanian psychoanalysis" (29). The interpretations are even-handed and show a solid understanding of this theoretical rubric, for example regarding how alterity shapes a notion of personhood, "such that a subject's sense of self will always be constituted outside of itself" (43). Theory does not obfuscate here, but helps us understand better the figures and texts in question—most especially where Spenser and *SC* and *FQ* are involved.

William E. Engel, visiting professor of Shakespeare at The U. of the South, is the author of *Mapping Mortality: The Persistence of Memory and Melancholy in Early Modern England* (U of Massachusetts P), *Death and Drama in Renaissance England: Shades of Memory* (Oxford UP), and *Education and Anarchy* (UP of America), with a new monograph under review on *The Renaissance Aesthetic of Chiasmus*.

36.52

Woodcock, Matthew. **Fairy in *The Faerie Queene*: Renaissance Elf-Fashioning and Elizabethan Myth-Making.** Burlington: Ashgate, 2004. ix + 162 pp. ISBN 0-7546-3439-6. $74.95 cloth.

Review by Mary Ellen Lamb

With his delightfully puckish pun "Renaissance Elf-Fashioning" in his subtitle, Matthew Woodcock approaches the subject of fairies according to what Spenser—and most Spenserians—like to do most: interpretive play. And as most Spenserians would be quick to add, interpretive play is a serious subject, perhaps the most serious of subjects, for it is through play that we unsettle sanctimonious half-truths, that we address the complexity of what can and cannot be known, that we engage in an intellectual act expanding the rigor of our thought. Thus, while providing valuable historical context, *Renaissance Elf-Fashioning* lays claim to few answers; it accomplishes a more important task by using fairies to lay out the terms of the text's interpretive challenge to readers.

The subject of fairies in itself represents a perennial puzzle for which the pieces have never quite fit together. Edwin Greenlaw interpreted fairies as referring to the Welsh; Isabel Rathborne construed them as the illustrious dead; Stephen Greenblatt politicized them, through Acrasia in the Bower of Bliss, as a way of thinking about the Other. Rather than considering what fairy *means*, Woodcock explores the *effect* of fairy on interpretation (73). Fairies are, as he observes, always already rhetorical beings, part of a story told or written by others for an effect on the audience. Rather than looking for some consistent meaning beneath the veil of text, Woodcock takes the veil itself as his subject. Early-modern fairies are best understood, in his words, "as a sign with a negotiated referent, an artificial construction that actively invites interpretation to which varying meanings or significations can be assigned" (28). Central to Woodcock's reading of fairy is the narrator's self-conscious creation of his fiction, so that what is most fundamental in this epic is not Arthur's search for Gloriana, but the "narrator's story of that search" (74). And, it is implied, the reader's story of the narrator's story of that story.

Wisely refusing any grand narrative of fairylore, Chapter One stresses the rhetorical aspect of a complex assemblage of early-modern conceptions of fairies. To many Protestants, they were papist fictions circulated, as E.K.'s gloss in Spenser's June eclogue asserts, by "bald friers, to nousell the comen people in ignorance" (19). Woodcock centers his discussion on descriptions by Reginald Scot, who looks to the "fantasticall confessions of witches" and equally fraudulent stories told by "our mother's maids," and James I, who presents them as illusions of the Devil, "vaine trattles" perpetrated on those willing to be deceived (20-27). The emphasis in Chapter Two on the fairies of romances such as *Huon of Burdeux* as "fantasies of social, economic, and political empowerment" (35) leads gracefully into a detailed and productive discussion of the uses of fairies in the entertainments presented before Queen Elizabeth: Leicester's extravagant and ill-fated attempt to present himself as the queen's rescuer (and prospective partner) countered by Sir Henry Lee's endorsement of her unmarried state at his entertainment at Woodstock. In a later entertainment, Lee's presentation of a jealous and vengeful fairy queen from which Elizabeth must rescue spell-bound knights sets up complex identifications and the deniability of those identifications, strikingly similar to those arguably enacted between Acrasia and Gloriana. The complex vocabulary through which to present royal power, circulated in these and other entertainments, provides, according to Woodcock, "the most persuasive explanation" for Spenser's decision to use fairylore in *FQ* (50).

Chapter Three applies Woodcock's definition of fairy as "a sign for something else—a transparent surface inviting continued decoding and interpretation" (51) to fairy stories in Spenser's epic as providing modes of reading Spenser's own fairy tale. Again, the emphasis is on the role of the narrator, beginning with the oral performance implied by Spenser's initial "Lo I the man" in the proem to Book I. Focusing on the relationships between reader and narrator, the proems draw attention to ways of reading and of misreading this highly artificial construct of fairy, a "potentially alienating device" (67) requiring the "proactive role of the reader" (70), free to dismiss the entire text as the product of an "idle brain" (65) or to discern the gaps between the sign and signified engaging interpretive play. Courageously, and I believe rightly, Chapter Four dismisses any consistent meaning for fairy lineage. Until his identity was revealed, the Red Cross Knight believed he was a fairy. Similarly,

the text repeatedly refers to Artegall as a fairy or elf, yet Merlin's prophecy asserts he is "no Fary borne" (III.iii.26). Rather than attempting to disentangle the meanings of this distinction, Woodcock points to its effect: "to distrust a literal reading of fairy" (87).

Chapter Five takes on the interpretive play initiated in the relationships constructed between the fairy queens of Spenser's epic and Elizabeth, explicitly identified in his letter to Ralegh as the Gloriana of his epic. From his initial "me seemed," the radical ambiguity of Arthur's tale of the night-time visit of his fairy queen riddles the text as a whole. Woodcock usefully provides a context for this ambiguity in the fairy mistresses of ballads such as Thomas Rymer, of Celtic myth, and of medieval romance, which increasingly rationalized fays as mortal women with special powers. Interpretive play defines the relationship between the most prominent fay, Acrasia, and Elizabeth. As Woodcock notes, "We are invited to compare Gloriana and Acrasia as much as we are to distinguish them" (106). From Gloriana, a persistently distant figure never present in the text, the focus moves to the act of interpreting Gloriana by author and reader. This shift seems an astute critical move applicable, as Woodcock notes, to the many contemporary acts of interpretation of Elizabeth as well. Chapter Six uses Guyon's reading of the "antiquitee of Faery lond" in II.x as demonstrating the interpretive play inherent in history itself. As Woodcock points out, mythical genealogies had become a *topos* of prominent houses such as the Estes and the Tudors, and even Spenser's own claimed kinship to the Spencers of Althorp (118). As ruptures with Rome and other factors created an urgency for the creation of a nationalist past, these genealogies assumed increased importance. The "patent fictiveness" (136) of "Briton moniments" draws attention to the historian's role in manipulating the textual production of the past for the purposes of the present. In the process, interpretive play moves beyond Spenser's epic to engage the textuality of history itself. Woodcock concludes his book by noting the decrease in fairy mythology after Book II, suggesting Spenser's "growing lack of optimism concerning his myth-making project" (137), increasingly less a mode of public instruction than a private escape by Book VI. Finally, his book opens up its argument for further studies by noting the literary vogue for fairies in the early seventeenth century.

While Woodcock provides important contexts for fairies and their contemporary uses, I would only suggest the addition of one more element of interpretive play in a consideration of issues of class. I am not as sure as Woodcock that fairies can be disassociated from their earlier contexts. Their association with female storytellers and the domain of the low continues, I would claim, to haunt Spenser's significations. This social meaning appears most obviously in the appearance of the fairies of Mount Acidale to Colin Clout and not to Calidore. As I have argued elsewhere, Acrasia's enthrallment of Verdant implicates Spenser's epic in the circulation of old wives' tales of fairy. The implications of this haunting for Gloriana engage interpretive play on a variety of levels, from a gesture of nationalist unity of social groups to a simultaneous celebration and anxiety over her power. But this is a subject for another project. It is impossible to contest Woodcock's argument for interpretive play in *FQ*. From a deeply intuitive to a purely academic level, Woodcock is indubitably right, and I would recommend his book as a "must read" for Spenserians and others in the field of early modern studies.

Mary Ellen Lamb is a professor at Southern Illinois U. She has published in such journals as *Spenser Studies*, *Shakespeare Quarterly*, and *English Literary Renaissance.* Her book *Productions of Popular Culture by Shakespeare, Spenser, and Jonson* is completed and under contract with Routledge. She is currently the editor of the *Sidney Circle Journal.*

Articles: Abstracts and Notices

36.53

Conlan, J. P., **"The Anglicanism of Spenser's May Eclogue."** *Reformation* 9 (2004): 205-217.
Reads a critique of Puritanism and a defense of Anglicanism in Spenser's May Eclogue, contrary to the perspective that one cannot speak of a proper theological opposition between Anglicanism and Puritanism prior to the defeat of the Armada. Conlan argues that although E.K. describes Piers's instruction of Palinode as Protestant, the context of that instruction can be viewed as an affirmation of Anglicanism. Piers's tale about the necessity for shepherds to maintain watchfulness paradoxically requires Piers and Palinode to abandon their pastoral responsibility. If Piers exemplifies the privileging of empty rhetoric over practical sense, E. K., on the other hand, is guilty of "over-intellectualizing" the matter. In this presentation lies Spenser's Anglicanism—one that is premised upon the emphasis on territorial surveillance and the implicit indictment of Puritanism because it abdicates pastoral care for evangelical polemics. In thus satirizing Puritanism, Spenser draws on "two early modern archetypes of ignorance—the untutored peasant lad and the inattentive shepherd." The figure of E. K., designated as a reformer, seeks to cloud readers' perceptions of the shepherds' folly. In fact, E. K. can be read in terms of the conventions of late medieval beast fables, in which the narrator's advice was not necessarily to be taken at face value. E. K.'s advice, likewise, must be taken with irony, as an example of flawed counsel, a trope that medieval audiences would have been familiar with. In painting a picture of impractical shepherds engaged in "distracting theological debate" of the Puritan variant, Spenser promotes an Anglican theological position. According to Conlan, Spenser advocates "a territorially organized, well-informed and vigilant pastoral mission of ecclesiastical surveillance as the most intelligent future for the Church of England."

36.54

Deitch, Judith. **"The Girl He Left Behind: Ovidian *imitatio* and the Body of Echo in Spenser's 'Epithalamion.'"** *Ovid and the Renaissance Body*. Ed. Goran V. Stanivukovic. Toronto, Buffalo, and London: U Toronto P, 2001. 224-38.
Addresses Spenser's position as classical imitator through an examination of the poet's invocation of Ovid's Echo in *Epithalamion*. Deitch analyzes Spenser's treatment of Echo with reference to the

original Ovidian image of Echo and the politics of the female body. For Deitch, inasmuch as Echo conventionally represents passive repetition and the continuation of poetic tradition, she symbolizes poetic sterility. However, Spenser's construction of Echo absolves him of the mantle of mere imitator. He projects the ineffectuality of Echo onto the figure of the bride; the body of the bride thereby becomes the embodiment of passivity that is the singular, defining quality of Echo. In contrast, and by implication, the author affirms his dominant role as the originator of verse. Spenser thus locates himself in a tradition of male authorial authority; even as male poetic creation is emphasized, *imitatio* is defined as the province of the female body. Deitch draws on Ovidian descriptions of Echo's body as an architectural space. Even as it dissolves, Echo's body is designed to make sound reverberate. Likewise, the female body of the bride in Spenser is defined as an architectural space. The peculiar muteness of the bride also mirrors the characteristic echoing of her Ovidian precursor. Through these associations, Echo is yoked together with the figure of the bride. She is embodied as the bride only to have her voice erased. Spenser, Deitch concludes, "out 'Ovids' Ovid: once the girl is left behind the voice remaining is his alone."

36.55

Fitzpatrick, Joan. **"Shakespeare's *Titus Andronicus* and Bandello's *Novelle* as Sources for the Munera Episode in Spenser's *Faerie Queene*, Book 5, Canto 2."** *Notes and Queries* 52.2 (2005): 196-98.

Focuses on the figure of Munera in *FQ* V, whose death is arguably among the most violent in the poem. Fitzpatrick speculates that Spenser's portrayal of Munera might well have been inspired by the women in Shakespeare's Roman play, *Titus Andronicus*. Munera's character appears to be a fusion of Lavinia and Tamora, embodying as it does the central traits of both women. She is both victim and perpetrator and the reader is simultaneously compelled to feel pity for her suffering and satisfaction in her death. She is the daughter of Pollente, but because she is morally corrupt, she cannot be considered chaste. Like Tamora, she is at the mercy of a man who shows no pity, since Talus, much like Titus, will not hear his victim's pleas for leniency. The dates of Shakespeare's play make this interpretation especially plausible. The Oxford edition places the first performance of *Titus* in 1594, well before Spenser's *FQ* V, which was published in 1596. Fitzpatrick also locates another possible source for Spenser's character in a story from Matteo Bandello's *Novelle* (1554). Spenser probably synthesized material from Shakespeare's play with material from Bandello's work, which was available in a number of European languages by the 1570s.

36.56

Major, Julia. **"The Arch of Serena as Textual Monument: Reading the Body of the Poem-Within-the-Poem."** *Reformation* 9 (2004): 131-71.

The naked, iconic body of Serena in *FQ* VI has been the object of much critical speculation, with Spenserians sharply divided over how to interpret this scene. One strain of critical thought has precluded the possibility of reading *FQ* VI based on the familiar categories of philosophy, morals, and history. Another set of readings is grounded in detailed anthropological analyses of the image of Serena among the savages, producing a subgenre of interpretation that Richard McCabe has described as "colonial

allegory." Major's argument is forged within a "third space," drawing on the work of Humphrey Tonkin and George Rowe, both of whom have noted Spenser's preoccupation with the representation of reading in Book VI. Major sees Book VI as "an auto-reflexive or *meta*-allegory that reflects Spenser's vision of his own poetry." Serena among the savages allegorically evokes Spenser's own hopes and fears concerning the fate of his poem fallen among hostile readers. Major contextualizes this claim in contemporary discourses on reading, including religious debates over the meaning of the eucharist and the new humanist hermeneutic of reading texts. Major then goes on to examine Spenser's indebtedness to Du Bellay, particularly the way in which Spenser invokes the monumental image of the arch to eternize his relation to his own poetry. The architectural configuration of Serena, and its echo in the Pastorella episode as well as in the dance of the Graces on Mount Acidale, links Serena with Spenser's later representations of his poem. Spenser thus "opens up the allegory of his fiction in order to show how not to read the poem-within-the poem," Major concludes.

36.57

Nuttall, A. D., **"Spenser and Elizabethan Alienation."** *Essays in Criticism* 55.3 (2005): 209-225.

Theorizes Spenser's putative inability to write and his prolix prose as the manifestation of an ethical-ideological commitment to Protestantism. Nuttall describes Spenser's deliberate conjuring up of an "eerie unreality" as a Brechtian act of artifice: by depriving the audience of mimetic fidelity, and by stripping away the obfuscating and obscuring richness of human existence, the truth about the world can be revealed. And so it is with Spenser. The awkwardness of his prose and its "uncolloquial, unidiomatic" character reveal Spenser's commitment to the underlying philosophical truths of Protestantism that can only be "partially and imperfectly" captured in language. The depression of art thus achieved through impoverishing language of its richness is described by Nuttall as "Platonised Protestantism." Spenser must reveal the material imagery of Roman Catholicism—pilgrims, shrines, holy water—with its ramifications of idolatry as inadequate. The Spenserian enterprise of privileging the transcendent truths of Protestantism at the deliberate and conscious expense of art is a legacy of the Middle Ages, and its ramifications extend to the culture at large. Nuttall also describes this representative paradigm as a "mock-Gothic" idiom, a modality that reveals an awareness of its distance from the original. He speculates that "Elizabethan alienated medievalism" might have germinated in the cardboard castles of Elizabethan pageantry. He sees Spenser as the pioneering figure of the mock-Gothic as a distinct aesthetic in its own right.

36.58

Parry, Joseph D., **"Petrarch's Mourning, Spenser's Scudamour, and Britomart's Gift of Death,"** *Comparative Literature Studies* 42.1 (2005): 24-49.

Spenser sets the weeping, distraught Scudamour in Book III, canto xi of *FQ* in terms that directly recall Petrarch's predicament in his *Rerum Vulgarium Frangmenta* (or *Canzoniere)*. Petrarch's signature *persona* mourns in sign of the crisis of selfhood that love initiates, which ultimately is a crisis of faith that reveals itself as such at love's deferral or denial. Through Scudamour, Spenser stages for Britomart

Petrarch's obsessive gaze at the horizon of desire—death—while he tries unsuccessfully to reconcile his desire for God with his conflicted attempt to love that which is mortal, perhaps in some ways for its very mortality. Plaintively weeping at the threshold of desire's fulfillment, self-indulgent though it be, Scudamour mourns the loss of Amoret before they are joined. Britomart, who stands at a similar threshold, views in Scudamour and in Amoret's predicament in the House of Busirane a dramatization of the ways in which human desire responds to the anticipation of its inevitable death.

36.59

Parry, Joseph D. **"Judgment, Mobility, and Spenser's Mutabilitie,"** *Yearbook of Comparative and General Literature* 51 (2003-04): 131-42.

In the two final stanzas of the *Mutabilitie Cantos* Spenser ends what we have of the *Cantos* and the entire *Faerie Queene* by profoundly confronting his own poetic mutability. Spenser imagines himself for us in these two opening stanzas of an unfinished third canto, anticipating his own end in a temporality distinctly different from that of the "earlier" poetry. Yet in contemplating his place in time from this distance, he not only inscribes the time of no time within the motions of time, but he also plays with and even parodies his own interests in becoming the poet made immortal and immutable in his poem. Situated in Spenser's Ireland—the site of his own gains, of his own losses, and of the staging of his dual identity as English exile and Irish settler—the trial of Mutabilitie demonstrates in a personal, self-ironizing way, how the attempt to judge and, thus, fix and contain meaning and significance only expresses, encourages, and even celebrates the mutability of human forms of understanding and the perceptions, interpretations, and conclusions that inform them.

36.60

Stafford, Brooke A. **"Englishing the Rogue, 'Translating' the Irish: Fantasies of Incorporation and Early Modern English National Identity."** *Rogues and Early Modern English Culture*. Eds. Craig Dionne and Steve Mentz. Ann Arbor: U of Michigan P, 2004. 312-36.

Examines the perceived threat that "internal others" posed to the imagined ideal of English national identity. In particular, Stafford focuses on two marginalized communities: the Irish and "lower class subjects" such as rogues. The latter often synecdochically evoked vagrants, who were as much of a threat to England's national ideal as the Irish. Both populations were vilified throughout the early modern period for their mobility, their customs, and their language. Stafford argues that early modern texts frequently reveal a certain anxiety regarding the incorporation of these subjects into the English nation. Texts such as Spenser's *A Vewe of the Present State of Ireland* and canting dictionaries that purport to translate the rogue's argot (or cant) into English articulate this uneasy fantasy of linguistic and cultural incorporation. Stafford describes them as "fantasies of wholeness that unwittingly highlight the fractures in the imagined English nation." Both texts are presented as "instructional manuals, explaining ways in which to apprehend the other and then domesticate him through language." English, as a language and as a cultural identity, appears to be the end result of this incorporation and domination. Yet the process of "Englishing" and translating are not unidirectional. The

Roaring boys of England and the Old English in Ireland amply demonstrate ways in which the process of incorporation may easily reverse itself. Spenser's *Vewe* and the canting dictionaries thus unwittingly suggest that "Englishing" and translation open up a passageway for communities to move in either direction, ultimately evading the control of the initial translator.

The copyrights for the following abstracts are held by AMS press. We are grateful to AMS press and the editors of Spenser Studies XIX *for permission to reproduce them here.*

36.61

Silberman, Lauren. **"*The Faerie Queene*, Book V, and the Politics of the Text."** The Kathleen Williams Lecture, 2002. *Spenser Studies XIX* (2004): 1-16.

Reductively political criticism can have the effect of "decanonizing" Spenser for what Louis Montrose has termed Spenser's alleged "racist/Misogynist/elitist/imperialist biases." *The Faerie Queene* is far more subtly engaged by politics than straight-forward ideological critique generally allows for. As a test case, three stanzas from Book V of *The Faerie Queene* that articulate a fairly blatant misogyny and male supremacy are read with attention to how various textual processes undercut, subvert, or criticize explicit assertions or narrative situations in the text. Poetic context does not so much repudiate the ideological content of the passages as it disparages the explicit politics while letting it stand.

36.62

Dolven, Jeff. **"The Method of Spenser's Stanza."** *Spenser Studies XIX* (2004): 17-25.

"The Method of Spenser's Stanza" proposes the analogy of method—in its late sixteenth-century sense, particularly as associated with Ramus—as a way of understanding how Spenser's stanza works. That stanza's two most distinctive moments, the medial couplet and its final alexandrine, have the normative (if by no means inevitable) effects of a second thought in the middest and a summary of sententious closure. It is a shape imposed on experience in order to yield, time after time, a particular form of thought, a particular kind of lesson. In this it is like the dream of a universal method which can be applied in order to give the same intelligibility to diverse materials (e.g., the tendency of Ramist analysis to reduce texts to a single "dialectical ratiocination"). Arthur's advice to Una after the defeat of Orgoglio ("Dear lady, then said that victorious knight [I.viii.44]) makes the principal example.

36.63

Gross, Kenneth. **"Shapes of Time: On the Spenserian Stanza."** *Spenser Studies XIX* (2004): 27-35.

The Spenserian stanza is the poet's chief engine for organizing the ongoing, ever-expanding movement of his allegorical poem, an emblem of his attempt to order time and to discover the emergent orders *of* time, something exemplified in this essay by a crucial stanza from the Garden of Adonis, which shows well the form's intricacy and generosity, its power of continuity and transformation. The essay ends by juxtaposing this stanza form to that of Donne's unfinished satiric poem of 1601, *Metempsychosis*, a work

which adapts Spenser's stanza in a way that supports the poem's strange, often grotesque rethinking of the Spenserian vision of life and human creation as they exist in time.

36.64

Fukuda, Shohachi. **"The Numerological Patterning of *The Faerie Queene* I-III."** *Spenser Studies XIX* (2004): 37-63.

Each canto of *The Faerie Queene* normally tells two episodes, or is written in two sections. Counting the number of stanzas of each section of the thirty-six cantos of the first three books shows that Spenser almost always tells his episodes in patterns that reveal numbers of significance, often using symmetry or the 2:1 ratio. Most notably, triple use of the number 27 in the first two consecutive cantos is brought into the second and third books at the major turning points, indicating structural contrasts. Thematic contrasts observed between the first two books are even reflected to some extent in numerical patterns. The fact that the numbers found in the canto patterns are all symbolic makes it possible to assume that Spenser premeditated this specific detail of each canto before writing it.

36.65

Wallace, Andrew. **"'Noursled up in life and manners wilde': Spenser's Georgic Educations."** *Spenser Studies XIX* (2004): 65-92.

Spenser's didactic ambitions for *The Faerie Queene* are directly implicated in the variety and complexity of the poem's narratives of education. The essay argues that georgic metaphors and practices establish a specific vocabulary for the educational problems in which Spenser's poem is so deeply interested. It argues, further, that the georgic strain in *The Faerie Queene* is not restricted to a specifically Virgilian context, and that Spenser is engaging with the georgic metaphors that humanist educators adduced as explanatory fictions for instruction. Spenser's interest in Virgil is indeed one part of this story, but *The Faerie Queene*'s pedagogical georgic is also prominent in texts ranging from Xenophon's *Cyropaedia* to educational treatises by Erasmus, Richard Mulcaster, and others. Especially in his accounts of the educations of Red Cross and Satyrane, Spenser uses georgic to understand the process by which the pupil extrapolates from a set of specialized practices a pattern for more ambitious conduct in the world.

36.66

Butler, Todd. **"That 'Saluage Nation': Contextualizing the Multitudes in Edmund Spenser's *The Faerie Queene*."** *Spenser Studies XIX* (2004): 93-124.

While early modern theology has long been used as a stable source for interpreting *The Faerie Queene*, this essay argues that both Spenser's poem and that theology must be placed within their immediate historical and political context—the struggle to reinvigorate the Church of England after the Marian persecution. Reading Una's encounters with Corceca and the satyrs (Book I) and Artegall's conflict with the Gyant (Book V) alongside contemporary religious tracts demonstrates how Spenser's poem reflects the difficulties England faced in attempting to reconstruct a Protestant religious polity. Images of the multitudes became politicized by both reformers and more conservative church officials, creating the potential for multiple interpretations of seemingly clear Biblical texts. The allegories of Spenser's *The Faerie Queene* thus must be read in light of these conflicts, revealing that

meanings once deemed transparently clear actually depend in large part upon the reader's own confessional allegiances.

36.67

Suttie, Paul. **"Moral Ambivalence in the Legend of Temperance."** *Spenser Studies XIX* (2004): 125-33.

This essay considers the long-running debate as to whether, in the person of Guyon, Spenser means to champion or reject a particular conception of temperance, arguing instead that the moral ambivalence of all Guyon's achievements is itself the point. Guyon's world does not make available to him an ideal middle course between "forward" and "froward" extremes; rather he has *two* chief paradigms of virtue on which he can draw, themselves respectively "forward" and "froward" in character, and hence themselves open to the charge of being forms of the very intemperance they are meant to remedy. Whereas Book I establishes a Protestant as against a Catholic basis for morally interpreting the poem's action, Book II looks to build on that ground by testing against one another two leading Protestant notions of the virtuous life in such a way as to grapple seriously with the difficulties posed by each.

36.68

Broaddus, James W. **"Renaissance Psychology and the Defense of Alma's Castle."** *Spenser Studies XIX* (2004): 135-57.

A Renaissance Aristotelian-Galenic look at Guyon's faint and at the frailties exhibited earlier by Guyon and the Palmer calls attention to the physiological as well as the psychic in the episode at Alma's Castle. Approached physiologically, Maleger represents the curse of mortality understood either within or without the Christian faith, the curse as found in the Garden of Adonis: that because of which "All things decay in time, and to their end doe draw." Through his agents Maleger effects occasions of decay by exploiting psychic weaknesses; Maleger himself destroys through the "course of kinde." Guyon, even if aided by the Palmer, could not contend with Maleger because Maleger preys on frailties apparent in both Guyon and the Palmer. That Arthur successfully defends the Castle further differentiates the relationship of Guyon and the Palmer to Maleger's agents from the relationship of the two to Maleger himself.

36.69

Lyne, Raphael. **"Grille's Moral Dialogue: Spenser and Plutarch."** *Spenser Studies XIX* (2004): 159-76.

Guyon and the Palmer do not have much time for the opinions of Grille, the recalcitrant pig who complains at being released from Acrasia's enchantment. But Grille has literary antecedents (in Plutarch, Montaigne, Erasmus, Gelli and others) who add to his impact on the reader's experience. Spenser does not give an explicit role to the tradition in which Grille's predecessors' views—ironically or otherwise—have some validity. Nevertheless it has a role, partly because Spenser's character resonates with tradition, and partly because the silencing of Grille might actually heighten interest in what he has to say. The story is a microcosm of *The Faerie Queene* in more than one way. It shows the rich and the complex interaction between the poem and its contexts. It also shows the tense interaction between the central threads of meaning in the allegory and the other possibilities that the poem evokes.

36.70

Block, Alexandra and Eric Rothstein. **"Argument and 'Representation' in *The Faerie Queene*, Book III."** *Spenser Studies XIX* (2004): 177-207.

Book III of *The Faerie Queene* is highly organized as to structure, so as to model and clarify the providential world it depicts. Through this formal architecture, it also sets forth an argument about its central virtue, chastity. The main division of the Book is into thirds: the first and last four-canto groupings (1-4, 9-12) feature Britomart, and the middle four-canto grouping, 5-8, is devoted to Belphoebe and Amoret, and to Florimell. In turn, analogies and contrasts organize each group. In the first group, for example, Britomart's victories over non-generative, loveless Malecasta and Marinell (promiscuity, fearful virginity) flank her coming to terms with her own love and future lineage. These formal devices often do cognitive and evaluative work, since through contrast and analogy within his structure, Spenser defines chastity situationally. Marinell's is the *in malo* form of virginity, juxtaposed with Belphoebe's *in bono* form (cantos 4, 5); Belphoebe's good, embowered virginity is juxtaposed with good, procreative sexuality in the Garden of Adonis (5, 6), then with the witch's bad procreation (her son, her hyena-like beast, Snowy Florimell) and virginal Florimell's frustrated love in 7 and 8. These dyads form a logical, Ramist kind of argument. In it, he uses two kinds of representation, not mutually exclusive, one being the embodying of a virtue or vice and the other, the championing of a virtue or vice. Such considerations elucidate the precise nature and ends of Spenser's allegory.

36.71

Gleckman, Jason. **"Providential Love and Suffering in *The Faerie Queene*, Book III."** *Spenser Studies XIX* (2004): 209-35.

This essay argues that Spenser is intrigued by the subtle yet significant difference between two kinds of human suffering: an unproductive self-generated discomfort (associated with such Church practices as hair shirts, fasting, and flagellation) and that ennobling, Job-like anguish that arises from harsh conditions imposed on the self from outside. In the Book of Chastity, Spenser uses the phenomenon of sexual desire as a way to examine these divine and debased components of human pain.

36.72

Herron, Thomas. **"Exotic Beasts: The Earl of Ormond and Nicholas Dawtry in Mother Hubberds Tale?"** *Spenser Studies XIX* (2004): 245-52.

The satire of court corruption in the third episode of *Mother Hubberds Tale* has traditionally been read as referring allegorically to the English court. Certain signifiers have been overlooked, however, that turn our attention to intertwined Scottish and Irish politics as well. The poem would appear to sympathize with the travails of Nicholas Dawtry, the New English captain in Ireland and ambassador to the Scottish court. It may also condemn the "wilde" powers granted to the queen's cousin, Thomas Butler, earl of Ormond, whose coat-of-arms is found therein.

Abstracts of Conference Activities

Spenser at Exploring the Renaissance 2005 An International Conference

Held in conjunction with the annual meeting of the Queen Elizabeth I Society, the conference was sponsored by Pepperdine University and the Huntington Library, March 3-5, 2005. Spenser sessions organized by Donald Stump (Saint Louis U.) and Carole Levin (U. of Nebraska, Lincoln). Abstracts and meeting information courtesy of Donald Stump.

Edmund Spenser and His (Not Exactly Fairy) Queen, Part 1

Chair: Mark Jones (Trinity Christian College)

36.73

Jean R. Brink (Arizona State U.), **"Spenser in Ireland: The Grey Administration, 1580-1582."**
Numerous post-colonial studies of Spenser's life and works, based on Raymond Jenkins's secondary scholarship (1932-38), ignore contemporary accounts of the Grey administration in Holinshed and Camden. Using events identified as important by these sixteenth-century historians, this paper shows that power struggles in England were replayed in Ireland and later shaped assessments of Grey's administration. This paper also corrects the view that Spenser, a twenty-five-year-old secretary, enjoyed the partnership with Lord Grey that Richard Boyle later experienced as the secretary to Sir George Carew. Boyle and Carew were much closer in social status than Spenser and Grey.

36.74

Joan Fitzpatrick (U. College, Northampton, U.K.), **"Flesh and Metal: Aspects of Elizabeth I in Spenser's Book of Justice."**
This paper argues that Munera, from *The Faerie Queene* V.ii, resembles Queen Elizabeth I not only via the Petrarchan ideal but also in her refusal to marry, in her alleged frugality in prosecuting war in Ireland, and in her pity for her Irish subjects. Spenser may have been thinking of the pity shown to one Irish subject in particular, Gráinne Ní Mháille, which led to the public ridicule of Richard Bingham, governor of Connaught. Munera's death thus constitutes a fantasy that Bingham, as Talus, enacts revenge upon the women who undermined what Spenser regarded as effective rule in Ireland.

Edmund Spenser and His (Not Exactly Fairy) Queen, Part 2

Chair: Keith Drake (Weatherford College)

36.75

Edward M. Test (U. of California, Santa Barbara), **"Transcribing New World Histories in Spenser's *The Faerie Queene*."**
Using the argument that Europeans did not "discover" America, rather they "invented it," this paper examines how Spenser's *FQ* transcribes the New World into English history via Greco-Roman culture. By imagining English possession of the Americas, Spenser occludes the Amerindian cultural landscape, transforming the land, people, and culture into recognizable European myth. In particular, this paper focuses on sixteenth-century herbals as it

explores the appearance of New World fauna in the Garden of Adonis from Book II of *FQ*. This paper argues that England's eventual success in colonization hinges upon writing about the Americas as if they were already part of English history.

36.76

Thomas Herron (Hampden-Sydney College), **"'Faire Graces Many One': Another Look at Una and Duessa in *The Faerie Queene* (1590)."** This paper further unravels the allegorical tangle of Spenser's paired protagonists Una and Duessa in order to uncover new facets of their (and Queen Elizabeth's) Irish relevance in Book I of *FQ*. Just as the evil anti-type Duessa's name is partly based on the Irish dubh, or "black," for example, úaine (pronounced "una") means "green," the color of fertility. It is the antiquated and feared principle of localized faction—one might even say constitutional autonomy—that Duessa's duplicity represents. Una, by contrast, represents Spenser's idealized vision of Queen Elizabeth's power in Ireland: a country re-united, or una-fied by a colonial, Protestant empress.

36.77

Donald Stump (Saint Louis U.), **"Una in the Wilderness: Spenser and the 'Miraculous Preservation' of Princess Elizabeth."** In Book I of *FQ*, the trials of Una and the Red Cross Knight are, among other things, a sustained allegory of the turbulent history of the English Reformation from the 1530s to 1559. The episode in which Una is rescued from Sansloy by Satyrane and the woodland satyrs, however, has never been adequately explained in historical terms. This paper argues that, following details in John Foxe's "Miraculous Preservation of the Lady Elizabeth" in the Acts and Monuments, Spenser fashioned the episode as a representation of Elizabeth's escape from the many personal and political dangers she faced as a result of Wyatt's Rebellion.

OTHER SPENSER PAPERS AT EXPLORING THE RENAISSANCE

36.78

Emily Isaacson (U of Missouri, Columbia), **"Containing Amoret: Finding a Happy Marriage in *The Faerie Queene*."** Of the couples introduced in *FQ*, Scudamore and Amoret have the most troubled relationship. In the 1590 edition, the pair happily reunites after Britomart's rescue of Amoret; however, Spenser revised in 1596 and the couple never meets. Since Scudamore is unable to enter Busirane's castle to rescue Amoret, the elimination of the reunion presents the reader with the problem of understanding the nature of good marriage, troubling the expectations for the husband's behavior and responsibilities. Spenser's presentation of Amoret's treatment by male characters participates in the general tension about marriage in the sixteenth and seventeenth centuries.

36.79

Ryan Paul (Texas State U., San Marcos), **"'For from thy wombe a famous Progenee,' or 'By me the Promised Seed shall all restore': Spenser, Milton, and the Rehabilitation of Eve."** This paper explores how Milton characterized Eve as well as the influence of Spenser's work on Milton's writing. Despite a tradition of

Biblical exegetics that interpreted Eve as the guilty party in the fall, Milton draws upon a burgeoning field of pro-Eve writing and narrative examples of positive femininity in *FQ* to lessen Eve's culpability in the fall, to shift the blame primarily to Adam, and to locate within Eve the redemptive power of grace. The paper explores narrative and thematic elements across Renaissance Biblical interpretation, Spenser's epic, and *Paradise Lost* to demonstrate how Milton "rehabilitates" Eve.

Spenser at the Sixteenth Century Studies Conference

The following papers on Spenser were delivered at the Sixteenth Century Studies Conference held in Atlanta, GA on October 20-23, 2005.

EDMUND SPENSER I

Chair: Wayne Erickson (Georgia State U.)

36.80

Sean Flory (Louisiana State U.), **"Spenser, Sermons, and Isis Church: Preaching Politics in *The Faerie Queene*."**

As Spenser's main allegorical representation of Elizabeth, Britomart is both the most significant female character in *FQ* and the most significant figure for investigating Spenser's engagement with the monarch and contemporary political events. Of particular importance in investigating Spenser's relationship with Elizabeth are Britomart's interactions with powerful masculine figures during her quest, many of whom, like Merlin in Book III, are portrayed as poet-figures. This paper investigates one of these episodes, Britomart's dream in Isis Church and the interpretation of the dream by the priests of the church, which becomes one of Spenser's main attempts to articulate his conception of the role of an activist poet in the political world of Elizabethan England. Here, Spenser takes advantage of the important contemporary discourse of sermon rhetoric. Through the use of sermon rhetoric in the Isis Church episode, Spenser portrays the priest of Isis as an incomplete religious and political reformer whose interpretation of Britomart's dream is inadequate to Britomart's political needs. This portrayal in turn reflects Spenser's own understanding of his role as a poet in society, a reformer of the discourses of Elizabethan political culture.

36.81

Dan Mills (Georgia State U.), **"The Metaphor of Narrative: The Proems of *The Faerie Queene*."**

A straightforward interpretation of the proems of *FQ* might suggest that they teach the reader how to read Spenser's work. This would place the narrator of the proems closer to Spenser, but not as close to him as in the Letter to Ralegh. The narrator of the books themselves, however, exhibits a personality significantly different from that of the narrator of the proems. If the proems

indeed teach the reader how to read Spenser's narrative, this allows the proems to form a cohesive, symbiotic relationship that underscores the metaphoric relationship between the literal and the allegorical. The relationship between the proems and the books of *FQ* is analogous to that of the tenor and the vehicle in a metaphor, specifically a diminished metaphor. The narrator of the proems chooses against metaphor and allegory in favor of a mimetic, literal praising of the queen that the much longer, more poetic and symbolic narrative of the books proper trumps.

36.82

Ayesha Ramachandran (Yale U.), **"Lucida Carmina: Lucretian Cosmology in Spenser's Poetry."**

This paper revisits the question of Spenserian cosmology by placing it within a dual tradition of Neoplatonic and Epicurean thought. Recent criticism has suggested that the Lucretian influence on *FQ* is deeper than has been traditionally understood; this paper returns to the vexed question of why Lucretius may have been an intellectually compelling source for Spenser and suggests reasons for the pervasive influence of the Roman poet on the epic as well as the minor poems. By tracing the complexly entwined traditions of Platonic commentary and Epicurean philosophy derived from the *De rerum natura* of Lucretius through the fifteenth and sixteenth centuries, this paper argues that Spenser's philosophic ambitions extend beyond conventional identification as a highly syncretic Christian Neoplatonism. Indeed, when considered against the reception and transmission of Lucretius, Spenser's pervasive interest in cosmogonic myth-making reveals the poet as an important participant in two central philosophical debates of the late Renaissance: the quarrel between poetry and philosophy, and the dialectical relationship between mutability and eternal stability.

EDMUND SPENSER II

Chair: Stephen Guy-Bray (U. of British Columbia)

36.83

Michael Fournier (Georgia State U.), **"Poetry in Motion: The Three Geometrical Figures in *Faerie Queene*, 2.9.22."**

For three hundred and seventy years, readers have speculated as to the meaning or 'image' Spenser intended to convey in his description of the geometrical figures in *FQ* II.ix.22, the stanza in which he introduces the House of Alma. A variety of geometrical, anatomical, mystical, arithmetical, architectural, and alchemical explanations have been proposed, but none adequately makes sense of the stanza. Part of the problem is that that geometric figures were not, in the classical imagination, static, but in constant motion, continually reflecting their own construction: circles, for example, are continually turning away from possible tangents. Likewise, Spenser's stanza is in continual motion, shifting between valences of meaning: just when you think an anatomical description might suffice, you find you need to reflect on purely geometrical considerations. And as you begin to resolve those, numerical exigencies apply. Spenser's lines do not afford a cohesive architectural 'image' in a stanza that employs the most rudimentary kind of figures to describe a building. Ideas shimmer in and out of view here, placing the reader in the position of anyone who must exercise temperance. Temperance is right action taken in the face of conflicting inclinations, as when needs and desires of body

and soul are not commensurate. In 'compacting' his House of Alma into this nigh glyphic stanza, Spenser bids his readers to mentally compose themselves for the ensuing extrapolation, leading them into variegated possibilities that may cohere in an appreciable harmony directed by the mind. Just as the temperate mind contemplating geometry will find truth by balancing the logical steps of demonstration with the confusing illustrations they may evoke, so the temperate mind contemplating the House of Alma will not fall to extremes and lose sight of the allegory in the tale, nor the tale in the allegory, but will consider the actions described and reflect their truth.

36.84

Stephen Guy-Bray (U. of British Columbia), **"Desire in Book IV of *The Faerie Queene* and *The Two Gentlemen of Verona*."**

This paper argues that these texts offer us a theory of desire based on resemblance and interchangeability rather than on difference or lack. Both texts begin with same-sex couples and move toward mixed-sex couples. For us, based on our understanding of Freud, the movement from homosexuality to heterosexuality is a narrative of development, of the maturation of the male subject, but Spenser and Shakespeare both present the changes in their narratives as substitution rather than development. Furthermore, both authors emphasize textuality: Spenser in his adaptation of two famous medieval texts (Chaucer's "Squire's Tale" and the anonymous *Amys and Amylion*) and Shakespeare in his use of letters at crucial points in the play. In the texts discussed in this paper, the emphasis is on desire as textually performed and mediated. Both Spenser and Shakespeare present desire as characterized by substitution, or more precisely by the sort of textual substitution we know as metaphor and by that kind of metaphor we know as metonymy. Perhaps the point is that substitution is ultimately all we know of desire.

The Spenser Roundtable: "Spenser and Italy"
Sponsor: The Spenser Roundtable
Organizer and Chair: Scott Lucas (The Citadel)

36.85

Kenneth Borris (McGill U.), **"Spenser's *Faerie Queene* and Ariostan Reception."**

While physically living in England and Ireland, this "Italianate fantastico," as Gabriel Harvey called Spenser, lived mentally to a large extent in Italy, insofar as he was a poet and philosopher. So great is his debt to Italian culture that *FQ* would have been inconceivable without the previous Italian romantic epics of the sixteenth century, especially those of Tasso and Ariosto. It is the latter that Spenser declared he particularly wished to "overgo." The *Orlando Furioso* that Spenser knew differed radically from the poem as commonly known today, for it was surrounded by allegorical commentaries. Some long ones, such as Simone Fornari's and Orazio Toscanella's, were published separately, but virtually all editions of the poem provided one or more, including Sir John Harington's English translation. Yet, insofar as Spenser criticism addresses his relations with Ariosto's text, it almost never takes early modern Ariostan *allegoresis* into account. By reassessing the role of Melissa in Book VI according to sixteenth-century commentaries on her eponymous Ariostan counterpart, this paper shows that former understandings of Ariosto have much hitherto unappreciated importance for understanding *FQ* and present remarkable opportunities for newly enhancing Spenser scholarship.

36.86

Meredith Donaldson (McGill U.), **"Perspective in Cinquecento Theory of the Visual Arts and Spenser's Literary Pictorialism."**
Like much Italian visual art of the fifteenth and sixteenth centuries, Spenser's art does not present place and placement as purely objective realities, but imbues them with moral and symbolic significance. This paper focuses on similarities between Spenser's presentation of landscape in the Graces episode of Book VI of *FQ* and the resistance to a unified single-point perspective in Quattrocento and Cinquecento Italian painting and theory of the visual arts. The incompleteness or lack of coherence in Spenser's presentation of landscapes, such as Mount Acidale in the Graces episode, is comparable to certain goals of Renaissance "perspectives" (as Vasari calls them) that are unfamiliar to us as post-Cartesian readers. For demonstration, this paper refers to the source texts and iconography of Raphael's pair of paintings *The Dream of Scipio* and *Three Graces*, which have close conceptual affinities with Spenser's Graces episode. These paintings likewise evince multiple perspectives and for arguably similar reasons. There is a "distinctly Renaissance picturing of the world," as Alastair Fowler argues in *Renaissance Realism*, and any theory of Spenser's literary pictorialism needs to account for his shared conventions and methodology with painting, not simply his vivid and detailed visual description.

36.87

Lee Piepho (Sweet Briar College), **"Spenser, Pastoral, and Italian Neo-Latin Literature."**
By the time Spenser published his *Shepheardes Calendar*, Italian Neo-Latin literature could show a rich profusion of pastoral poetry by poets ranging from Petrarch to Castiglione and Sannazaro. By far the greatest Italian Neo-Latin presence in Spenser's collection is exercised, however, by the *Adulescentia*, ten eclogues by Mantuan (Baptista Mantuanus). Because it was widely taught in grammar schools like Merchant Taylors, Mantuan's *Adulescentia* held a disproportionate place in English learned culture during the second half of the sixteenth century. This paper discusses some specific ways that his collection influenced Spenser's *SC* before concluding with some observations on the place of Italian Neo-Latin pastoral within the learned cultures of England and continental western Europe.

Announcements and Queries

36.88

The following Spenser panels will be held at the 2005 MLA Convention, December 29-30.

Thursday, December 29
Open Session. 12:00 noon-1:15 p.m., Carolina, Marriott Wardman Park.
Presiding: Garrett A. Sullivan, Jr. (Penn State U., University Park)
A. E. B. Coldiron (Louisiana State U., Baton Rouge), **"Praise, Humility, and the Widow's Mite: An Unrecorded Marginal Poem in Louisiana State University's Copy of *The Faerie Queene* (1590)."**
Andrew Mattison (U. of Toledo), **"The Persistence of Landscape in the Bower of Bliss."**
Marshall Scott Grossman (U. of Maryland, College Park), **"Mimetic Verisimilitude and Poetic Truth in Book II of *The Faerie Queene*."**

Friday, December 30
Spenserian Agents: Men, Women, and Catholics. 1:45-3:00 p.m., Harding, Marriott Wardman Park.
Presiding: Joseph Loewenstein (Washington U.)
Kathryn Sydney Evans (U. of California, Berkeley), **"The Limits of Pity: Female Heroism in Spenser's Garden of Adonis."**
Nigel S. Smith (Princeton U.),**"Catholics, Classics, and the Elizabethan Polity: The Real Context for Spenser."**
Melissa Sanchez (San Francisco State U.), **"Sondrie Willes: Reading Consent in *The Faerie Queene*, Book IV."**

36.89

The Spenser Society is sponsoring a major conference at the University of Toronto next spring; below is the provisional program, accurate as of 21 September 2005, developed by the organizing committee (David Galbraith, Elizabeth D. Harvey, Theresa Krier, Anne Lake Prescott, and Chris Warley). For further developments, consult the conference website: www.spenserscivilizations.org. If you have any questions, please write to: spenser@chass.utoronto.ca.

Spenser's Civilizations

May 18-21, 2006 in Toronto. Sponsored by the International Spenser Society and the Department of English, University of Toronto, Victoria College.

Thursday May 18
3:30 Opening remarks

4:00-5:30 Plenary: Gail Paster (Folger Shakespeare Library), **"The Ecology of the Passions in *The Faerie Queene* Book II."**

Friday May 19
9:00-10:30 Plenary: Gordon Teskey (Harvard U.), **"Thinking Moments in *The Faerie Queene*."**

10:45-12:15 **Session 1**
Animal Being
Chair: Theresa Krier
Elizabeth Jane Bellamy (U. of New Hampshire), **"Knights Errant, Steeds' Errancy."**
Elizabeth Harvey (U. of Toronto), **"Spenser's Animal Souls."**
Joseph Loewenstein (Washington U.), **"Gryll's Hoggish Mind."**

Ethics of Reading
Chair: Jennifer Summit
Margaret Christian (Penn State, Lehigh Valley), **"'a goodly amiable name for mildness': Mercilla and Other Elizabethan Types."**
Andrew Escobedo (Ohio U.), **"The Assertion of Will in Spenser's Allegory of Love."**
Paul Suttie (Cambridge U.), **"Making Justice Natural: Founding Civilizations in *The Faerie Queene*."**

Political Philosophy
Chair: Arthur Kinney
Christopher Kauffman (St. John's College), **"Technology and Justice: Artegall and the Modern Regimes."**
Gregory Kneidel (U. of Connecticut), **"Spenser and the State of Exception."**
Jeffrey H. Taylor (Metropolitan State College of Denver), **"Managing Risk: Spenser's Discerning Dance with Power."**

Allegory and Control
Chair: Chris Warley
Genevieve Guenther (U. of Rochester), **"Spenser's Strange Genius."**
M. Leigh Harrison (Cornell U.), **"False Florimell's Girdle and Men's 'Adiuding' Eyes': *The Faerie Queene* V.iii.24 and *Amoretti*'s Gendered Gazes."**
Abraham Stoll (U. of San Diego), **"Spenser's Allegorical Conscience."**

Rome
Brett Foster (Wheaton College), **"Of Time and Romans: Elegiac Translatio and 'The Ruines of Time.'"**
Michael Grattan (U. of California, San Diego), **"Reading Virgil: Spenser's Curious History in III.ix."**
Rebecca Helfer (U. of California, Irvine), **"Spenser's Art of Memory in 'The Ruines of Time.'"**

Civilizing Languages
Jean Feerick (Brown U.), **"Errant Narrations: Rhetoric, Romance, and the Course of Irish Civility."**
Owen Staley (California Baptist U.), **"Poetry and Policy: Spenser's Gifts of Grace in *The Faerie Queene* VI.ix-x."**
Respondent: Matthew Woodcock (U. of East Anglia)

2:00-3:30 **Session 2**
Narrative and Poetics
Chair: Kenneth Gross
Jeffrey Dolven (Princeton U.), **"Spenser's Otherplot."**
Theresa Krier (Macalester College), **"Interlunations: What Happens in the Stanzaic Interval?"**
David Wilson-Okamura (East Carolina U.), **"Lyric Style in *The Faerie Queene*."**

Spenser's Books
Chair: Joseph Black
Jean R. Brink (Huntington Library), **"Revisiting 'Politics, Precedence, and the Order of the Dedicatory Sonnets, *The Faerie Queene* (1590).'"**
Wayne Erickson (Georgia State U.), **"Who Wants More Sonnets? Printing, Selling, and Binding *The Faerie Queene* (1590)."**
Steven Galbraith (Ohio State U.), **"Spenser's First Folio: The Build-it-Yourself Edition."**

Holiness and Book I
Jin-Ah Lee (Hankuk U. of Foreign Studies, Korea), **"Holiness: A Quest for Freedom through Suffering and its Generic Paradigm in *The Faerie Queene* I ."**

Joseph D. Parry (Brigham Young U.), **"'Their wits be not their owne': Faith and Parody in *The Faerie Queene* I."**

Paul D. Stegner (Penn State U.), **"'From poynt to poynt, as before exprest': Red Cross Knight's Confessions in The Legend of Holiness."**

Sex and Civility

Chair: Mary Nyquist

Joseph Campana (Kenyon College), **"Civilization and Incest: Spenser, Friendship, and the Numbers of Sexuality."**

Bruce Danner (Xavier U.), **"Infectious Rhetoric: Courtesy and the Discourse of Syphilis in *The Faerie Queene* VI."**

Jonathan Sircy (U. of South Carolina), **"All Bondage is NOT Created Equally: The Sadistic Institution and Masochistic Contract in *The Faerie Queene*."**

Passions

Chair: David Lee Miller

Julia MacDonald (U. of North Texas), **"Temporal Implications of the Passions."**

Colleen Ruth Rosenfeld (Rutgers U.), **"The Unpitied Faerie Queene."**

Jennifer C. Vaught (U. of Louisiana, Lafayette), **"Men Prone to Tears: Masculinity and Lyrical Expressions of Feeling in *The Faerie Queene* VI."**

Pastoral and Patronage

Richard McCabe (Oxford U.), **"'Thine own nations frend / And Patrone': Spenser's Rhetoric of Petition."**

Mary Ellen Lamb (Southern Illinois U.), **"Feeling Nostalgic about Fairies."**

Paul Hecht (Wake Forest U.), **"The Taste of Rosalind: Poetic Evaluation in The Shepheardes Calender and *As You Like It*."**

4:00-5:30 **Session 3**

Civilizing Virginity

Chair: Lisa Celovsky

Patrick Cheney (Penn State U.), **"Devirgination: Spenser and the Elizabethan Discourse of Lost Virginity."**

James Nohrnberg (U. of Virginia), **"Alençon's Dream / Dido's Tomb."**

Respondent: Deanne Williams (York U.)

Law and Memory

Maren L. Donley (U. of Colorado, Boulder), **"Memory, Common Law(s) and the Anglo-Irish Threat in the 'Mutabilitie Cantos.'"**

Charles Ross (Purdue U.), **"Civilization, Sex and Debt: Busirane and the Law of Fraudulent Conveyancing."**

Grant Williams (Carleton U.), **"Monomania, Factors and Mercantile Memory in Spenser's Cave of Mammon."**

Civility and Pity

Chair: Nancy Lindheim

William Oram (Smith College), **"Pleasure and Civilization in Spenser's Poetry."**

John D. Staines (Earlham College), **"The Civilizing Authority of Pity and the Female Passions in *The Faerie Queene* V & VI."**

Amelia Zurcher (Marquette U.), **"At Once Familiar and Strange: Civility in *The Faerie Queene* VI, Bryskett's *Discourse of Civill Life,* and Wroth's *Urania* Part 2."**

Households

Chair: Dorothy Stephens

Erica Rude Artiles (Purdue U.), **"Female Householders and Feminine Hospitality in *The Faerie Queene*."**

Jacqueline Miller (Rutgers U.), **"Samient's Story: Positioning Female Narratives in *The Faerie Queene*."**

Jan Purnis (U. of Toronto), "'**Achates in Seemely Wise': Diet, Labour and Colonialism in *The Faerie Queene*.**"

Ariosto
Chair: Paul Alpers
Donald Beecher (Carleton U.), "**Suspended Narrative in *The Faerie Queene*: Entrelacement and Memory.**"
Ellie Pojarska (Stanford U.), "**Spenser and Ariosto.**"
Patricia Wareh (Carleton College), "**Dressing in Another's Costume: Courtesy and Tragedy in *The Faerie Queene* II.iv.**"

Saturday May 20
9:00-10:30 **Plenary:** Linda Gregerson (U. of Michigan), "**Spenser's Georgic.**"

10:45-12:15 **Session 4**
Figures of Generation in *The Faerie Queene*: Grammatical and Otherwise
Chair: Roland Greene
Marshall Scott Grossman (U. of Maryland, College Park), "**Spenser's Middle Voice: The Grammar of Jouissance in *The Faerie Queene* III.**"
Catherine Gimelli Martin (U. of Memphis), "**Spenser's Wood of Misprision and Miscegenation: Puns, Pudor, and Copulative Furor in *The Faerie Queene* I.**"
David Lee Miller (U. of South Carolina), "**Coupling Gender with Justice in Isis Church.**"

Marginalia
Chair: Chris Ivic
A.E.B. Coldiron (Louisiana State U.), "**The Widow's Mite and the Economy of Praise: An Unrecorded Marginal Commendation to the 1590 *The Faerie Queene*.**"
Roger Kuin (York U.), "**The Mysterious North: Marginalia in a Copy of Matthew Lownes's 1611 Spenser.**"
Anne Lake Prescott (Barnard College) & Tianu Hao (Columbia U.), "**Marginally Confused: Some Spenserian Annotations in the Columbia University Library.**"

Ireland
Chair: Sheila Cavanagh
Melissa Femino (U. of New Hampshire), "'**Savage Nation[s]': Ireland, Spenser, and Racialist Discourse in Early-Modern England.**"
Scott C. Maisano (U. of Massachusetts, Boston), "**The Catholic Redcrosse: Spenserianism on Stage in Shirley's St. Patrick for Ireland (1639).**"
Mark Stephenson (U. of Western Ontario), "'**Of Civility and Bloody Hands': Ireland, Typology and the Violence of Original Sin in *The Faerie Queene* II.**"

Civilization and Memory
Chair: Jennifer Summit
Judith Dundas (U. of Illinois), "'**Immortal Scrine': Memory Images and Their Backgrounds in *The Faerie Queene*.**"
Judith Owens (U. of Manitoba), "**Memory Works in *The Faerie Queene*.**"
Noel K. Sugimura (Oxford U.), "**Milton, Spenser and the Art of Memory: A 'matter of iust memory'?**"

Busirane's Tapestries
Chair: Thomas Roche
Joshua Reid (U. of Kentucky), "**Tapestry, Text, Ideology: Freeing Ovid from the House of Busirane.**"
Holly S.H. Schnare (Carleton U.), "**Spenser: Elizabeth's Self-Appointed Portraitist.**"
Brad Tuggle (U. of Virginia), "**Objects of Concern in the House of Busirane.**"

1:30-3:00 **Session 5**
New Texts and Resources
Chair: A.C. Hamilton
Craig A. Berry & Martin Mueller (Northwestern U.), **"The Wordhoard Spenser: A New Electronic Concordance and More."**
The editors of *The New Oxford Spenser* (Patrick Cheney, Elizabeth Fowler, Joseph Loewenstein, David Lee Miller), *"The New Oxford Spenser."*

Archaeologies of Spenser
Chair: Jean Brink
Christopher Burlinson (Cambridge U.), **"'The Matter of his Huge Desire': Digging for Treasure in Faeryland and Spenser Studies."**
Thomas Herron (U. of East Carolina), **"Guyon's Angel."**
Eric Klingelhofer (Mercer U.), **"Kilcolman Castle: Past and Future Archaeology."**

Religion
Chair: Carol Kaske
Ty Buckman (Wittenberg U.), **"Multiplying the Faithful: Conversion and Metamorphosis in Renaissance Epic."**
Justin Pepperney (Ohio State U.), **"Creeping Wolves and Lame Foxes: The Paradox of Religious Toleration in Spenser's Poetry."**
Donald Stump (Saint Louis U.), **"Archimago and Duessa: Spenser's Allegory of the English Counter-Reformation in *The Faerie Queene* II."**

Violence and the Body
Chair: Nina Chordas
Julia Major (Bowdoin College), **"The Truth of the Heart: Early Modern Psychology and Physiology of Emotion in the 1590 version of the House of Busirane."**
Gitanjali Shahani (Emory U.), **"'Such is the crueltie of womenkynd': Civilizing the Amazon and Subduing Female Sexuality in Early Modern Literature."**
Edward M. Test (U. of California, Santa Barbara), **"Flesh of the Gods: Mexican Savages in *The Faerie Queene* and Astrophil and Stella."**

Space and Cosmos
Jim Ellis (U. of Calgary), **"The Space of the Past."**
Ayesha Ramachandran (Yale U.), **"Explorations in Spenserian Cosmography: Inventing the World in the Proems to *The Faerie Queene* II and V."**
Leslie A. Taylor (U. of Colorado, Boulder), **"The Cuts that Bind: Philonic Cosmology and Epistemology in the House of Busirane."**

Graduate Student Colloquium
Chair: James Carscallen

Sunday May 21
9:00-10:30 **Plenary:** Paul Stevens (U. of Toronto), **"Spenser and the End of the British Empire."**

10:45-12:15 **Session 6**
Islam
Chair: Elizabeth Jane Bellamy
Suzanne Conklin Akbari (U. of Toronto), **"The Seductive Idol: Crusade Rhetoric and the Emergence of Orientalism in Early Modern English Literature."**
Jane Grogan (U. of Leeds), **"Spenser's Persian Intertexts."**

Pedagogy and Language
Humphrey Tonkin (U. of Hartford), **"*The Faerie Queene* and the Search for the Perfect Language."**
Andrew Wallace (Carleton U.), **"E. K. and his Discontents: The Critical Moment in Early Modern England."**

Ira Wells (U. of Toronto), **"Renaissance Regeneration: The Nature of Education in Spenser's Garden of Adonis."**

Gender Binaries and the Garden of Adonis
Chair: Maggie Kilgour
Judith Anderson (Indiana U.), **"When Three's Not a Crowd: Binarism in *The Faerie Queene*, Book III."**
Heather C. Easterling (Gonzaga U.), **"Civilizing Desire, Converting Gender: Spenser's Radical Accommodation in *The Faerie Queene* Book III."**
Jeremy A. Kiene (U. of Notre Dame), **"'inuade / The state of life': Machiavelli, Gender, and Political Generation in the Garden of Adonis."**

Elegy and Memory
Chair: Grant Williams
Teresa A. Lane (U. of Virginia), **"Mourning Through Elegy and Effigy: 'Daphnaida' and English Renaissance Tomb Sculptures."**
Theodore L. Steinberg (SUNY Fredonia), **"Daphne and Civilization."**
Michael Ullyot (Oxford U.), **"'Eulogies turne into Elegies': Historicity and Reluctance in Spenser's Elegies and Complaints."**

Chaucer
Chair: Matthew Woodcock
Elizabeth Fowler (U. of Virginia), **"The Impression of Grief."**
Steele Nowlin (Penn State U.), **"Medieval Models for Civil Poetry: Chaucer and the Politics of Authorship in *The Faerie Queene* VI."**
Nathaniel B. Smith (Indiana U.), **"Re-visioning Chaucer in *The Faerie Queene* I."**

1:30-3:00 **Round Table and conclusion**
Roland Greene (Stanford U.)
Elizabeth Hanson (Queen's U.)
Theresa Krier (Macalester College)
Mary Ellen Lamb (Southern Illinois U.)
Willy Maley (U. of Glasgow)
Richard McCabe (Oxford U.)
Lauren Silberman (Baruch College)
Garrett Sullivan (Penn State U.)

36.91

Liza Celovsky sent us a correction to our abstract of her article, "Early Modern Masculinities and *The Faerie Queene*" published in *English Literary Renaissance* 35.2 (2005) (*Spenser Review* item 36.28). The correct page numbers are 210-47. We apologize for our error.

36.92

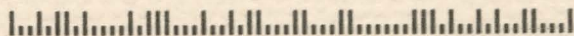
Spenser Review reader Shohachi Fukuda alerted us to a revised Japanese translation of *The Faerie Queene*. The 1994 one volume paperback edition has been released in four volumes in 2005. Fukuda comments, "I am hoping that this [edition] will at least help make our 'scholar's Spenser' into 'reader's Spenser.'" For those wishing to compare this version to the 1969 and 1994 editions, Hiroshi Yamashita, co-editor of the new Longman text, is now preparing a paper on it in Japanese.

Wada, Yuichi and Shohachi Fukuda, translators. Yoseinojoow [*The Faerie Queene*] , 4 volumes. Tokyo: Chikuma-shobo Chikuma Library , 2005.
Volume 1: to II.viii, with LR and Introduction, 592 p, 1500 yen;
Volume 2: to III.xii, 505 p, 1400 yen;
Volume 3: to IV.viii, 520 p, 1400 yen;
Volume 4: to the end, with Chronological Table, 477 p, 1400 yen.

The Spenser Review
c/o Sheila Cavanagh
Emory University
Department of English
537 Kilgo Circle, Suite N302
Atlanta, GA 30322

NONPROFIT
ORGANIZATION
US POSTAGE
PAID
PERMIT NO. 905

Address Service Requested



*********************AUTO**MIXED ADC 303
David Lee Miller 12.2
Department of English
University of South Carolina
Pot 1215
Columbia SC 29208-0001